SCHEDULE of ANNUAL CONFERENCE

Southeastern College Art Conference (SECAC), Southeast Chapter, Society of Architecture Historians (SESAH), and affiliated organizations

New Orleans, Louisiana

Primary Location: The Monteleone Hotel

October 27-29, 1994

Host: University of New Orleans

Conference Chair: Peggy McDowell, Department of Fine Arts
The 1994 SECAC annual conference, meeting jointly with SESAH, will be held in New Orleans, Louisiana. The University of New Orleans is host to the conference and Peggy McDowell of the Department of Fine Arts is Conference Chair.

The conference headquarters will be the Monteleone Hotel, located in the New Orleans French Quarter at 214 Royal Street. It is within strolling distance of restaurants and historic sights. Conference sessions begin on Thursday, October 27, at 10:15 am and the program ends with a gala Halloween party on Saturday evening, October 29.

Special events include a reception and open house at the Contemporary Arts Center on Thursday evening; a reception at the New Orleans Museum of Art on Friday evening which will be followed by the Annual SECAC Awards Presentations and an address by keynote speaker, James S. Ackerman of Harvard University; and a final Halloween bash on Saturday, October 29, at the renowned Musee Conte. Optional trips and tours are available on Saturday afternoon and Sunday morning.
**Thursday**

**CONFERENCE SCHEDULE**

**WEDNESDAY, October 26**
7:00-9:00 pm
SECAC Board Meeting I

**THURSDAY, October 27**
8:00 am-5:00 pm
Registration
8:15-10:00 am
SECAC Board Meeting II
SES AH Business Meeting

**10:15-12:15 Session I**

**A. THE ARTS OF LATIN AMERICA: ADVANCES IN THEORY AND METHOD**

**Co-Chairs:** Cynthia Kristan-Graham, *Atlanta College of Art* and Mark Miller Graham, *Auburn University*

**Introduction:** Cynthia Kristan-Graham, *Atlanta College of Art*

Mark Miller Graham, *Auburn University*
“Looking for a Place to Stand: The Role of Theory and Method”

Carol Damian, *Florida International University*
“The Virgin of the Andes: Art and Ritual in Colonial Cusco”

Karen Denise Daly, *Virginia Commonwealth University*
“Candido Portinari: Political Artist as a Cultural Ambassador: A Re-examination of the Library of Congress Murals”

Nancy Howard Page, *University of Virginia*
“Rethinking Modernism in the Context of Latin American Art”

**Discussion:** Cynthia Kristan-Graham

**B. ISSUES IN BRITISH ART FROM THE 18TH TO THE 20TH CENTURY**

**Chair:** Kemille S. Moore, *University of North Carolina at Wilmington*

Gail Kallins, *University of Georgia*
“Nationalism William Hogarth’s *The Analysis of Beauty* (1753)”

Anthony Lacy Gully, *Arizona State University*
“A Victorian Maven and His May-Queen: John Ruskin and the Education of Women”

Belle Pendleton, *Christopher Newport University*
“Shareholders in England’s National Heritage: Tradition and Reform in Three Medieval Revival Villages”

Gayle M. Seymour, *The University of Central Arkansas*
“The English Vice: Simeon Solomond, A.C. Swinburne, and Flagellation in Mid-Victorian England”

Ann Glenn Crowe, *Virginia Commonwealth University*
“The “Englishness” of Henry Moore: Landscape and the Figure”

**C. ISSUES FOR ACADEMIC MUSEUMS AND GALLERIES IN THE 90’S**

**Co-Chairs:** Carolyn H. Wood, *University of North Carolina at Chapel Hill* and William Eiland, *Georgia Museum of Art*

Susan Taylor, Davis Museum and Cultural Center, *Wellesley College*
“A New Campus Museum: Process, Program, and Design”

Harriet W. Fowler, *University of Kentucky Art Museum, University of Kentucky*
“The Best Teaching Collection: Integrating the Museum into the Curriculum”

Anna Fariello, Radford University Galleries, *Radford University*
“Visibility as a Solution to Austerity”

Anne F. Moore, Allen Memorial Art Museum, *Oberlin College*
“Valuable or Invaluable Asset: Oberlin’s Moment of Truth”
D. Studio: GETTING IN OVER YOUR HEAD

Co-Chairs: Michael Aurbach, Vanderbilt University and Joe Seipel, Virginia Commonwealth University

Linda Montano, University of Texas
“Time in General”

Jim Hirschfield, The University of North Carolina at Chapel Hill
“On Again...Off Again...On Again”

Roger Shimomura, University of Kansas
“Appropriation and Copyright”

Art Benson, Maryland Institute
“A Tale That Boggles the Mind Bog”

E. Studio: CHALLENGING THE TRADITION: OLD CLASSES: NEW APPROACHES III

Chair: Richard Pumphrey, Lynchburg College

Robert J. Berguson, Louisiana Tech University
“A Studio Change to the Traditional Art History Report.”

John R. Caputo, University of South Carolina, USC Spartanburg
“Photo-Printshop in a Box: The Impact of a Single Computer in Design and Serigraphy Courses at USCS”

Jere Lykins, Berry College
“Private Studios and Exit Shows for Undergraduate Art students: Why Not Treat Them Like Artists from the Beginning?”

Barbara Neulinger, The Art Center, 92nd Street Y, NY and Lily Prince, William Patterson College
“From the Inside Out: The Challenge of Inspiration in Teaching”

F. SESAH: Session 1: SOUTHERN ARCHITECTURE AT THE MID-CENTURY

Moderator: To be announced

Clay Griffith, North Carolina Department of Transportation

Donald W. Curl, Florida Atlantic University

Nicholas C. Markovich, Louisiana State University
“Huey Long Meets Andrea Palladio, Architecture and Planning at Louisiana State University, Baton Rouge”

David A. Sachs, Kansas State University
“The Legacy of A. Hays Town”

G. SESAH: Session 2: HOUSING AND SUBURBS

Moderator: To be announced

James A. Collins, Philadelphia, Pennsylvania
“The Arts and Crafts Architecture of Chestnut Hill, Pennsylvania”

Kenneth A. Lambla, University of North Carolina at Charlotte
“Francisco Terrace and Spangen Housing Projects: A Comparative Study”

Irene Ayad, Cornell University
“Revere Copper and Brass’ ‘Better Living Series’: Not for Profit Only”

David Walters, University of North Carolina at Charlotte
“The Picturesque City: The Influence of Camillo Sitte on European Townscape and the New American Suburb”

1:15-3:15 Session II

A. REPRESENTING THE BODY IN WESTERN ART: FANTASY, FETISH, AND FASHION

Chair: Heather McPherson, University of Alabama at Birmingham

Phylis Floyd, Michigan State University
“The Meaning of Fashion in Edouard Manet’s Olympia”.

Melissa Liles, Virginia Commonwealth University
“Fantasy and Fashion in the Art of Florine Stettheimer”
Linda Landis, University of Georgia
"The Signs of Sex: Marcel Duchamp’s Small Erotic Sculpture"

Heather McPherson,  
University of Alabama at Birmingham  
"Representing the Monstrous: The Modern Grotesque"

B. ART HISTORY GENERAL SESSION I  
Chair: Peggy McDowell, University of New Orleans

Barbara Watts, International University, Florida  
"Dante in the Brancacci Chapel"

Vida J. Hull, East Tennessee State University  
"Memling’s Workshop"

Andrew L. Cohen, University of Central Arkansas  
"Art of South India: Issues and Methods"

Charles Jansen and Janet Higgins,  
Middle Tennessee State University  
"Experiencing Curriculum Transformation: A Conversation"

C. FATE: NEW DIRECTIONS: THE FOUNDATIONS DRAWING COURSE  
Chair: J. Michael Simpson,  
Auburn University at Montgomery

J. Michael Simpson, Auburn University at Montgomery  
"Sequencing Drawing Problems: Pragmatic Tools"

Bruce Bobick, West Georgia College  
"A Non-western Approach to Drawing Fundamentals"

Tommy Mew, Berry College  
"The Romantic Approach to Drawing Fundamentals"

D. Studio: EXPLORING ELECTRONIC MEDIA IN 2-D STUDIO  
Chair: Maria Weaver,  
University of Alabama at Birmingham:

Additional panelists to be announced

E. VRC: VISUAL RESOURCES COLLECTIONS IN THE '90s: PLANS AND PROGRESS REPORTS  
Chair: Christina Updike, James Madison University

Angela Bustamante,  
Miami-Dade Community College/Kendall Campus  
"Progress Report: New Slide Library/Macintosh Lab,"

Sandra Walker, University of Tennessee at Knoxville,  
"Information for the '90s: Cruising the Internet."

Elizabeth O’Donnell, Dartmouth College,  
"The Artemis Imaging Project at Dartmouth College"

Caroline Trippe,  
University of North Carolina at Chapel Hill,  
"Of Anachronisms, Microcosms, Objects and Eidolons: Some Thoughts on Being a Slide Curator in 1994"

Scott Bell, California State University at Long Beach  
"The EmbARK Imaging Story: Cooperative Design Between the Public and Private Sectors"

F. SESAH Session 3: THEORIES OF MODERN ARCHITECTURE  
Moderator: Rachel McCann,  
Mississippi State University

Randall Ott, University of Arkansas  
"Katsura, de Stijl, and Axonometry"

Joseph A. Burton, Clemson University,  
"Louis I. Kahn and Post-Impressionist, Expressionist Theory in the Genesis of a Master Architect"

Patricia O’Leary, University of Arkansas  
"Barragan’s Homage to Albers"

Daniel Naegelle, University of Pennsylvania  
"Imaging An Architecture: Le Corbusier and La Vision de l’objectif"
G. SESAH Session 4: VERNACULAR ARCHITECTURE

Moderator: To be announced

Marian Moffett, University of Tennessee at Knoxville
“A Home in the Forest: Wooden Houses of the Carpathians”

Diane D. Greet, Florida A & M University
“Possible African Origins of the ‘Big House’ at Mulberry Plantation”

Roy M. Porter Jr., University of Kentucky
“The T.W. Samuels Distillery: Industrial Architecture and Aesthetics in the Upland South”

Elizabeth Dowling, Georgia Institute of Technology
“Masonic Lodges in Colorado-Commerical/Civic Position Within the City”

1:00–4:00
The Department of Art at Loyola University will host an iron pour, computer graphics workshop, and neon demonstration.

3:30–5:30 Session III

A. THE INTERPRETATION OF GESTURE

Chair: James Clifton, Sarah Campbell Blaffer Foundation, Houston, Texas

L. Frank McCoy, University of Montevallo
“Depicting the Trinity Through Gestures”

William R. Levin, Centre College
“Sleight of Hand: A Case-Study in the Decodification of Gestures in Italian Late-Medieval and Renaissance Art”

Susan Baker, Stephen F. Austin State University
“George Tooker’s Modern Re-invention of the Renaissance Gesture”

Peg De Lamater, Winthrop University
“Meaningful Mudra in Some Works by Paul Klee”

Robert Byer, independent scholar
“The Utopia of Gesture: Reading Modernist Sculpture, Rilke to Fried”

B. THE RENAISSANCE

Co-Chairs: Barbara J. Watts, Florida International University and Andrew Ladis, University of Georgia

George Bent, Washington and Lee University
“The Function of Drawings in the Early Fifteenth Century and a New Interpretation of Lorenzo Monaco’s St. Benedict and Adoring Saints in the Uffizi”

Stephen Gavel, University of Virginia
“The Oral Tradition: Continuous Narrative in the Early Renaissance?”

Norman E. Land, University of Missouri at Columbia
“Art and Illusion in Giovanni Bellini’s Pieta in Milan”

Sara Nair James, Mary Baldwin College
“Making Connections: The Programmatic Approach to Signorelli’s Cappella Nuova”

C. FATE: BOUNDARIES: MULTICULTURALISM IN FOUNDATION ART HISTORY

Chair: Susan Hood, Auburn University at Montgomery and Michael Kamper, University of North Carolina at Charlotte

Additional participants requested. Contact Susan Hood at (205) 244-3377

D. Studio: IMAGES OF GUNS AND VIOLENCE IN ART

Chair: Robert Lyon, Louisiana State University

Charles S. Mayer, Indiana State University

Greg Elliott, Louisiana State University

Michael Warrick, University of Arkansas at Little Rock

Don Evans, Vanderbilt University

Robert Hall, Flagler College
E. Studio: “CON-TEXT”

Chair: Meredith M. Jack, Lamar University
Additional panelists to be announced

F. ART IN COMMUNITY AND JUNIOR COLLEGES

Chair: Susan Roberts Pietsch, Gadsden State Community College

G. SESAH Session 5: NEW ORLEANS ARCHITECTURE

Moderator: To be announced

José Bernardi, Louisiana Tech University
“The Spanish Contribution to Colonial New Orleans: A Reassessment”

Virginia C. Raguin, College of Holy Cross
and Susan Engel Levy, New Orleans, LA
“European Nineteenth Century Building Traditions: Continued in New Orleans Churches”

Philippe Oszuscik, University of South Alabama
“The New Orleans Aquarium: Revival of Regency Period Entertainment”

Ethel Goodstein, University of Arkansas
“Disney Does Dixie”

Lisa Clayton, Virginia Commonwealth University
“Mami Wata-Refuriging the Snake Motif”

Jane P. Davidson, University of Nevada
“Santeria, Cesar Chavez and Performance on the Day of the Dead”

B. VANITY, JUDGEMENT, AND REVELATION IN NORTHERN RENAISSANCE ART

Chair: Ellen Konowitz, Vanderbilt University

Patricia Stone, City University of New York
“Revelation, Cannibalism, and the Right Inner Wing of Bosch’s Garden of Earthly Delights Triptych”

Sheri Shaneyfelt, Vanderbilt University
“The Vengeance of Tomyris”

Harry Murutes, University of Akron
“Pieter Bruegel’s Tower of Babel in Vienna”

C. Studio: THE M.F.A. (RE) EXAMINED

Chair: Nevin Mercede, Washington University

Tanya Softic, Rollins College
Additional panelist to be announced

D. Studio: BEYOND CLAY: SCULPTORS PUSHING TRADITIONAL BOUNDARIES

Chair: Robert Lyon, Louisiana State University

W. Steve Rucker, Loyola University

Virginia Scotchie, University of South Carolina

Richard Montgomery, Appalachian State University

Dr. Scott K. Meyer, Universitity of Montevallo

6:00-9:30 pm
Reception and Open House
Lee Circle & Contemporary Arts Center

FRIDAY, October 28

8:00 am-3:30 pm REGISTRATION

8:30-10:30 am Session IV

A. ART AND MAGIC

Chair: Jane P. Davidson, University of Nevada

Barbara Alexander, University of Alaska at Fairbanks
“Ernst Fuchs-Mystic and Magician”
E. SECAC/SESAH Joint Session:
AMERICAN GOTHIC ART

Chair: John M. Schnorrerberg, 
University of Alabama at Birmingham

Philippe Oszuscik, University of South Alabama
“Dakin’s Capitol and Its Impact in Pre-Civil War Louisiana”

Gary M. Inman, Virginia Commonwealth University
“Towers and Turrets: Medievalism in Southern Civic Architecture”

Patrick Snadon, University of Cincinatti
“Afton Villa: Elegiac Postmortem for a Lost Louisiana Gothic Plantation House”

Janice Ford-Freeman, 
University of Alabama at Birmingham
“Gothic Revival Stained Glass: Grisaille Windows in Alabama”

John E. Joyner, III, Georgia Technological Institute
“Continuing the Gothic Tradition: The Ecclesiatical Architecture of Francis Palmer Smith, FAIA”

F. SESAH Session 6: CLASSICAL CONCEPTS ROME & ITALY

Moderator: Julia Smyth-Pinney, 
University of Kentucky

James Kalsbeek, Pennsylvania State University
“Memory and the City: The Mnemonic Function of Architecture in Rome”

Charles R. Mack, University of South Carolina
“A Bath With A View: The Bagni di Lucca, Italy”

Paul A. Wilson, University of Virginia

John Alexander, University of Virginia
“The Status of the Imagination in the Mid-Sixteenth Century, A Study of The Collegio Borromeo”

G. SESAH Session 7: GENERAL SESSION MODERN

Moderator: To be announced

Jay C. Henry, University of Texas, Arlington

Jagan A. Shah, University of Cincinnati
“Informal Monumentality, Intreprentions of a Democratic Architecture in the Neue Staatsgalerie, Stuttgart”

Jeffrey Hartnett, University of Arkansas
“Modernity’s Abandoned Twin: Montaigne as Alpha, Venturi as Omega”

10:45-12:45 Session V

A. FIFTEENTH CENTURY PAINTING THEORY IN NORTHERN EUROPE: POINTS OF COMPARISON WITH ITALY

Chair: Carol Purtle, University of Memphis

Carol J. Purtle, University of Memphis
“Introduction to the Issues of the Workshop”

Charles E. Scillia, John Carroll University
“The Realm of the Senses: Art and Reason in Fifteenth Century Netherlandish Painting”

Julien Chapuis, National Gallery of Art (Kress fellow)
“Barthelemy d’Eyck and Colantonio: Some observations on painting in Provence and Naples at the time of Rene’ d’Anjou”

David Christie, University of Memphis
“Approaches to Interaction with Devotional Images: Comparing Flanders and Italy”

Further participants:

Molly Faries, Indiana University
Resource person on northern methods related to the concepts expressed by Cennini

Bruce Cole, Indiana University
Discussant on Italian views of issues raised in the workshop
B. FRAMING EXHIBITIONS

Co-Chairs: Michael Plante, Tulane University and Marcia Vetrocq, University of New Orleans

Beauvais Lyons, University of Tennessee
"Parody of the Museum"

Janet Headley, Loyola College
"Touching Records of Human Pride and Pretension: A Visitor's Walking Tour of Mt. Auburn Cemetery"

Catherine Caesar, Tulane University
"The Fetish in Context: Specularization, Playboy Magazine and Erotic Art Exhibitions in the 1960's"

Timothy R. Rodgers, Lawrence University
"Making Space: Georgia O'Keeffe in a American Place"

C. Coalition of Women's Art Organizations: THE ART OF DOROTHY GILLESPIE: A SPIRITUAL FEAST OF COLOR

Chair: Kyra Belan, Broward Community College

Richard Martin, Metropolitan Museum of Art,
"The Aesthetic Activism of Dorothy Gillespie"

Kyra Belan, Broward Community College
"The Magic of Dorothy Gillespie's Site Specific Art"

Virginia Rembert, author, art historian, New York City
Dorothy Gillespie, artist, New York City

D. Studio: SCULPTURE ON THE LAWN: A LOOK AT PROBLEMS AND OPPORTUNITIES OF OUTDOOR SCULPTURE ON COLLEGE CAMPUSES

Chair: Jerry L. Noe, University of North Carolina at Chapel Hill

Gayle M. Seymour, University of North Carolina at Chapel Hill

Bruce Allen, Centenary College of Louisiana

Terry Suhre, Appalachian State University

E. SECAC/SESAH Joint Session: NEW DEAL AMERICAN PART I: ART AND CULTURE IN THE DEPRESSION ERA

Chair: Pamela H. Simpson, Washington and Lee University

Paul Grooterk, Mississippi State University
"Mythologized Reflections of an Expired World: New Deal Southern Post Office Murals"

Helen Langa, American University
"Strength, Stress, and Solidarity: Imag(in)ing American Labor in the Depression Era"

Betsy Fahlman, Arizona State University
"Region and Regionalism: Imaging Arizona During the Depression"

Beverley Heisner, University of South Carolina
"The Impact of Movies on Architecture: The Thirties"

Robert M. Craig, Georgia Institute of Technology
"New Deal Art and Architecture in Atlanta and Beyond—Some Preliminary Inquiries"

F. SESAH Session 8: ARCHITECTURAL EXPRESSION FOR PUBLIC INSTITUTIONS

Moderator: Jeff Shannon, University of Arkansas

Cecilia E. Voelker, Clemson University
"Lazaretti/Quaranties: Disease, Death, and Infection, the History of a Building Type"

Michael Fazio, Mississippi State University
"Latrobe's Legacy in the President's House"

Pamela Scott, Cornell University, Washington, D.C. Program
"A.J. Davis and the U.S. Capitol"

C. Murray Smart, University of Arkansas
"St. George's Hall and the Altes Museum: Building as Object Versus Building as Space Marker"
I:30-3:15 Session VI

A. CONTINUITY-MEIDEVAL AND RENAISSANCE TRADITIONS

Chair: Sharon Hill, Virginia Commonwealth University

Stephen Smithers, Indiana State University
“The Lunette above the Imperial Door in the Narthex of Hagia Sophia, Constantinople”

Rachel Dressler, Emory University
“The Stuff of Dreams: Consciousness and the Medieval Language of Gesture”

Dorothy Joiner, West Georgia College
“The Arbor Philosophica in Bosch’s Saint Christopher”

Katherine Smith, St. Olaf College
“Venetian Portraiture-Titian and Continuity”

B. GENDER ISSUES IN TWENTIETH CENTURY ART

Chair: Suzanne Schuweiler Daab, Converse College

Peggy Schrock, Murray State University
“Man Ray’s Le Cadeau and L’Objet a detruire: The Construction and Destruction of the Feminine”

Melinda Boyd Parsons, University of Memphis
“A Role of One’s Own: Female Kings and Feminist Desire in Pamela Colman-Smith’s Theatrical Prints and Tarot Designs”

David McCarthy, Rhodes College
“Joan Semmel, Mythologies and Me”

Bruce Childs, Austin Peay State University

C. Studio: CONCEPT, CONTENT, AND CONTEXT: THE FOUNDATIONS OF SCULPTURAL THOUGHT

Chair: James Rodger Alexander, University of Alabama at Birmingham

Greely Myatt, Univeristy of Memphis

Phillip Livingston, University of Tennessee

D. Studio: BRIDGE OVER TROUBLED WATERS: CONNECTING THE LIBERAL ARTS AND STUDIO DISCIPLINES

Co-Chairs: Harriette Grissom and Kay Kallos, The Atlanta College of Art,

Peter Chamberlain, University of Hawaii at Manoa

Janet Ballweg, Bowling Green State University

Charles B. Tomlin, Henry Kendall College of Arts and Sciences

Larry Jens Anderson, The Atlanta College of Art

E. Studio: THE LIVING CANVAS: TATTOO, AN ANCIENT ART FORM REDISCOVERED

Chair: Michelle A. Fabiano, University of North Alabama

Eli Bentor, Winthrop University
“The Other in Self-Decoration: Appropriating Non-Western Imagery in Contemporary Western Tattoos”

Ressell Wedman, Cumberland College
“From the Tribe to the Prison: Transcultural Tattoo Symbolism”

F. SECAC/SESAH Joint Session: NEW DEAL AMERICA PART II: ART AND CULTURE IN THE DEPRESSION ERA

Chair: Pamela H. Simpson, Washington and Lee University

Karen A. Bearor, Florida State University
“Geometric Abstraction as ‘Projection’ of the Unconscious in 1930’s New York Painting”
Jill Snyder, *Albright College*
“Aganist the Stream: Milton Avery, Mark Rothko and Adolf Gottlieb in the Thirties”

Lisa Dorrill, *University of Kansas*
“Painting the Dirty Thirties: Art and Environmentalism in the New Deal”

Dottie K. Mercer, *Radford University*
“Response to the Depression in Three Works by Grant Wood, John Steinbeck, and Aaron Copland”

William T. Squires, *University of Georgia*
“Josef Klein, Sculptor: From Immigration to Internment (1930-1942)”

### G. SESAH Session 9: ARCHITECTURE, THE POPULAR AND THE AUDIENCE

**Moderator:** To be announced

Marilyn Casto, *Western Kentucky University*
“Purpose and Meaning in Early Period Rooms”

Cymbre Quincy Raub, *Louisiana State University*
“The Development of the Natural History Museum and Taxonomy in the Nineteenth Century”

Elizabeth Edwards Harry, *University of California at Los Angeles*
“The Palace of Fine Arts: Collective Authorship and Monumental Meaning”

### 3:30-5:30 Session VII

**A. RECENT RESEARCH IN AFRICAN-AMERICAN ART**

**Chair:** Amy Kirschke, *Vanderbilt University*

Betty J. Crouther, *University of Mississippi*
“The Hand as a Symbol for African-American Artists”

Carolyn J. Watson, *Fordham University*
“The Art of Minnie Evans: Many Worlds, One Essence”

Melinda Boyd Parsons, *University of Memphis* and Nona Bolin, *Memphis College of Art*
“Primitivism, Visionary Automatism, and Metaphysical Sources of ‘Authority’ in Modern Art: The Case of Pamela Colman Smith”

Ann M. Moore, *New Orleans Museum of Art*
“The WPA and Louisiana: An African-American Perspective”

James Thompson, *Western Carolina University*
“The Art of Bessie Harvey”

**B. Studio: NEWTONIAN MECHANICS IN THE INSTITUTION: HUMANIZING THE STUDIO/CLASSROOM**

**Chair:** Lawrence Jasud, *University of Memphis*

Additional panelists to be announced

### C. ART EDUCATION III

**Chair:** Thomas M. Brewer, *The University of Southern Mississippi,*
“Some Recommendations for Arts Education Reform in the Southeast”

Julia Kellman, *University of North Carolina Greensboro,*
“The Moon Woman’s Sister, Highland Guatemala Maya Weaving”

Eric Purves, *Appalachian State University,*
“Portrait of the Artist as a Very Young Man”

Marianne Stevens Suggs, *Appalachian State University,*
“Multicultural: The Effects of Art Education”

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**Friday**

**1:00-4:00**

The Newcomb Art Department at Tulane University will host a Glass Casting Demonstration and a Printmaking Workshop presented by the Southern Graphics Association.

Tom Kristison, *McNeese State University*
“Monoprints Using Mylar Matrixes”

Frances Valesco, *San Francisco Art Institute*
“Waterbased Monotypes”
Bonnie Black, *Arkansas State University*,
"Developing Interdisciplinary Collaboration Projects within the University Setting: Bridging the Colleges"

**D. Studio: MAXIMIZING MINIMAL RESOURCES: MUSEUM/GALLERY NETWORKING ROUNDTABLE**

**Chair:** Sam Yates, Ewing Gallery of Art and Architecture, *University of Tennessee*
"Networking Via the Co-sponsorship of National and Regional Traveling Exhibitions by the University of Tennessee/Knoxville"

Joel Levy Logiudice, Sarratt Gallery Director, *Vanderbilt University*
"Student Center Galleries: Incorporating Student Involvement in the Exhibition Environment"

Shannon Dillard Mitchell, Curator of Gallery Programs, *University of Arkansas at Little Rock* 
"Networking the Campus: How to Attract Visitors, Collections, and Money (!)"

Rebecca Massie Lane, Art Gallery Director, *Sweet Briar College*
"Networking Within the Women’s Community in Washington, DC, and Other Women’s Groups, and Alumnae of Sweetbriar Women’s College"

Mark Grote, *Department of Visual Arts, Loyola Univeristy*
"Loyola University’s Visiting Artist’s Program and Innovative Gallery Program in Downtown New Orleans"

Petra Fallaux, Hewlett Gallery, *Carnegie Mellon University*

**E. GARDENS AND GARDEN ARCHITECTURE**

**Chair:** Joan G. Caldwell, *Tulane University*

Hamilton Hazlehurst, *Vanderbilt University*
"Dampierre and the Collaboration of Mansart and Le Nostre"

Johanna Bauman, *University of Virginia*
"Who will complete this? The Reception of Hubert Robert’s Ruin Paintings and the Temple of Philosophy in the Garden at Ermenonville"

Sandra J. Jordan, *University of Montevallo* 
"Millponds and Mossy Stones, the Impact of the Picturesque on English Gardens and Garden Architecture"

David Stewart, *University of Alabama*
"Appropriation or Revival: Another Look at Eighteenth-Century Gothic Sham Ruins"

**G. SESAH Session 10: HISTORY, TECHNOLOGY AND TECHNICS**

**Moderator** to be announced

David Lewis, *Mississippi State University*
"A Perceptual Review of Vitruvius’ Canon on Column Tapering"

Malcolm Thurlby, *York University*
"Vault Construction in Romanesque and Gothic Churches"

John O’Brien, *University of Tennessee*
"From Guarini to Quarini: The Interlaced Ribbed Dome in 18th Century Piedmont"

Daniel MacGillivray, *Texas A & M University*
"From Man-made to Machine-Made: The Energy Impact of Industrialized Construction"

**6:00-9:00 pm**

**New Orleans Museum of Art Reception, Awards Presentations, and Conference Speaker, James S. Ackerman, Harvard University**

**VRC Schedule for Friday, October 27**

**Sessions to be held at Tulane University which is reached by trolley from Hotel Monteleone**

**9:00-10:00 am:**

**MULTIMEDIA DEMONSTRATION:**

Dr. Barbette Spaeth, Professor of Classics, *Tulane University*
"The Pompeii Project"
10:00-11:00 am: TOUR OF SLIDE LIBRARY, ART DEPARTMENT, TULANE UNIVERSITY,
Elizabeth Schexnwyder, Slide Curator, imaging project demonstration

12:00-2:00 pm: VRC LUNCHEON (at local restaurant in vicinity)

2:00-4:00 pm: VRC BUSINESS MEETING AND ROUNDTABLE DISCUSSION ON NEW SOURCES OF VISUAL IMAGES,
Chair: Christina Updike. Conferences attendees are asked to be prepared to present reviews of videos, CD-ROMS, videotapes, slides sets, etc. Time remaining will be devoted to questions and answers on any visual resources subject.

SATURDAY, October 28

8:15-9:30 SECAC Annual Business Meeting and Continental Breakfast

9:45-12:45 Session VIII

A. BAROQUE ART, 1580-1750: CURRENT RESEARCH AND NEW PROPOSALS

Co-Chairs: Miles Chappell, College of William and Mary and Anthony Colantuono, University of Maryland

Brief Reports on Current Research: The Poussin symposium at the National Gallery, Washington, D.C., on the two versions of the Madonna of the Steps (Colantuono); the Golden Age of Florentine Disegno, the drawing exhibition from the Gabinetto Nazionale delle Stampe, Rome (Chappell).

Mary D. Porter, Case Western Reserve University
“Jacopo Empoli, Tridentine Reforms, and Artistic Individuality”

Jeff Shannon, University of Arkansas at Fayetteville
“The False Bernini of the Codex Chigi”

Mindy Nancarrow Taggard, University of Alabama at Tuscaloosa
“Ur Pictura Poesis: the Social Status of the Artist in Premodern Cordoba”

Lawrence O. Goedde, University of Virginia
“Naturalism as Convention: Style and Artistic Self-Consciousness in the Development of Early Dutch Landscape”

Susan M. Dixon, Murray State University
“Giovanni Battista Piranesi and a Theory of Illustration”

B. NINETEENTH CENTURY

Chair: Larry Ligo, Davidson College

Linda Zatlin, Morehouse College
“Watching Late-Victorians Watching: Beardsley and Voyeurism”

Jadwiga da Costa Nunes, Muhlenberg College
“The Gun as an Icon of Republicanism in Nineteenth-Century American Genre Painting”

Robert Jay, University of Hawaii at Manoa
“Paris and its’ Working Class Population in the Photographs of Charles Marville”

Tammy Balducci, University of Alabama at Birmingham
“A Reassessment of Gustave Moreau: Salome Dancing Before Herod and The Apparition as Social Documents”

Peter L. Schmunk, Wofford College
“Music as a Paradigm for Late Nineteenth-Century Painting”

Shaw Smith, Davidson College
“Undetermined Melodies: The Classical Harmonies and Colonial Disharmonies of Eugene Delacroix”

C. ART HISTORY GENERAL SESSION: GRADUATE STUDENT

Chair: Howard Risatti, Virginia Commonwealth University

Julia May, Virginia Commonwealth University
“Temple of Child Sacrifice: An Iconographical Approach to the Caracol at Chichen Itza”

Joanna Minich, University of Georgia
“The Art of the Spiro Warrior: Engravings in Shell from the Spiro Site”
Constance Witt, University of Virginia
“Barbarians on the Periphery?: Emulation or Innovation in Early Celtic Style”

Virginia Smith Martin, University of Mississippi
“Thomas Sully’s Portraits of the Michael Gratz Family of Philadelphia”

Caroline Cassells, University of Virginia
“Daniel-Henrich Kahnweiler and the Rise of Cubism”

Claude L. Elliot, University of Mississippi
“Jacob Lawrence and the Empowerment of the Black Migrant”

D. ART HISTORY GENERAL SESSION II

Chair: Frederick C. Moffatt, University of Tennessee

Alessandra Galizzi, University of Sacred Heart, Milan, Italy

Margaret Denton, University of Richmond
“Women painters and the crisis of the école française at the beginning of the nineteenth century”

Susan Elizabeth Ryan, Louisiana State University
“Marsden Hartley, Modernism, and the Practice of Authobiography”

Marsha Morton, Pratt Institute
“Max Klinger’s Essay on the Graphic Arts and Painting”

R.O. Sorenson, Furman University
“Eight Years Later: The Post-Modern Roe Art Building on the Furman University Campus”

Andrew S. Arbury and Jennifer F. Spoon, Radford University
“Regionalism and Censorship: The Visual Arts Environment in Southwest Virginia”

F. SESAH Session II:
GENERAL SESSION II

Moderator: To be announced

Jeffrey Thomas Tilman, University of Virginia
“The Houses of Newmarket Plantation”

Calder Loth, Department of Historical Resources, Richmond, Virginia
“William Pain, A Source for Southern Federal”

Karen E. Hudson, University of Kentucky
“Mary Rockwell Hook and the Building of Pine Mountain Settlement School”

Karen Henricks, Jackson State University
“New Deal Gadsden: A Case Study of an Alabama Town”

F. Lestar Martin, Louisiana Tech University
“The Classical-Modern Struggle in the Louisiana Architecture of William King Stubbs”

Saturday Afternoon Options

Visit to the Warehouse Arts District Galleries and SECAC Award Winner Exhibition: Tanja Softic (Wyndy Morehead Gallery)

Blaine Kern Mardi Gras World Warehouses and Workshops—Mardi Gras Floats and sculpture storage (small fee charged at entry)

Walking Tour of French Quarter conducted by Friends of Cabildo

7:00-10:00 pm
SATURDAY CAJUN HALLOWEEN PARTY—MUSEE CONTE AND CAJUN FOOD, DRINKS AND CAJUN MUSIC IN A WAX MUSEUM, RESERVATIONS REQUIRED

E. Studio: SLIDE VIEWING

Participants to be announced

SUNDAY, October 30

For those who wish to stay over until Sunday afternoon, a number of morning tours can be arranged with the Monteleone Hotel when you check-in—for example Historical Plantations Tour (New Orleans Tours) 9:00-1:00, and Lafitte Swamp Tours (New Orleans Tours) 9:00-1:00 (cost approximately $20-24).
REGISTRATION INFORMATION...
Please review carefully!!!!!!!

Accommodations  The Monteleone Hotel, 214 Royal Street, New Orleans LA 70140-9903, is the conference site. Double and single rooms are available to SECAC/SESAH conference participants at the special rate of $105.00 per day. Use the enclosed form or call 1/800/535-9595 and identify yourself with the SECAC/SESAH conference. The hotel urges that reservations be made 30 days prior to the opening date of the conference or by September 27, 1994.

Travel  New Orleans is served by bus, train and major airlines. Delta Airlines will provide discount fares for persons identifying themselves as attending the SECAC Conference. There is a 5% discount on any Delta domestic published fare; a 10% discount on full coach fares. For information and reservations call 1/800/256-2929. For persons travelling by automobile there is parking available at the Monteleone Hotel at a daily rate of $10.00 (slightly higher rate for vans and trucks).

Registration procedure

ALL PERSONS WHO ATTEND THE SECAC/SESAH CONFERENCE, INCLUDING PROGRAM PRESENTERS, MUST BE MEMBERS OF ONE OF THE ORGANIZATIONS AND MUST PAY THE REGISTRATION FEE.

Exceptions are as follows:

1. Students whose registration is received by October 20, do not pay a registration fee, but membership is required. Students who register after October 20, pay the late registration fee.

2. The representative of an institutional member is exempt from paying individual membership if he or she submits a letter on institutional letterhead from the department chair with registration. Said representative must pay the registration fee. (Registrants are advised to check with the SECAC office to see if their institution is a current member in order to avoid duplicate payment of institutional membership).

3. Guests of registrants do not have to be members of SECAC/SESAH. They must pay the required fee to attend social functions and pay registration fee to attend sessions.

The registration fee includes all sessions and materials, breaks, continental breakfast, and receptions. There is an additional charge for the Saturday evening party and for some optional tours. SECAC can accept payment in checks and cash (at registration desk in New Orleans). SECAC cannot accept credit cards.

Refunds  Written notice of registration cancellation must be received by October 20, in order to receive a full refund of the registration fee. (Memberships are not refundable). For late cancellations, one-half of the registration fee will be refunded upon written request to SECAC, PO Box 508, Chapel Hill NC 27514-0508.
REGISTRATION FORM

PRE-REGISTRATION DEADLINE: OCTOBER 20, 1994
MAIL TO SECAC, PO Box 508, Chapel Hill, NC 27514-0508

Please print

Name

Address

City/State/Zip  Daytime telephone

Institutional affiliation

Registration fee (prior to October 20)
(students not required to pay)  $50

Registration fee (after October 20)  $65

Saturday evening party  $28

SECAC membership*

   Individual  $25
   Student  $10
   Contributing ($30 or more)  $

SESAH membership

   Individual  $15
   Student  $10
   Contributing ($25 or more)  $

Total amount enclosed  $

Make checks payable to SECAC. Do not mail cash.
There is no confirmed registration until payment is received.

*If the date on your mailing label is earlier than 11/94,
your membership is due and must be paid for you to attend
the conference. If there is no date on your mailing label,
you are not a member of SECAC.
Please return this form to The Monteleone Hotel, Reservation Manager, 214 Royal Street, New Orleans, LA 70140-9903. The Monteleone Hotel honors all major credit cards.

**The Magnificent Monteleone,** a New Orleans Original Since 1886.

Towering over the old city, at 214 Royal Street, the Monteleone puts you within strolling distance of our greatest restaurants and historic sights. As you walk these storied streets you can sense, almost touch the romance, the mystery... of days gone by. Here, the Monteleone was born and grew reaching into the sky and encompassing almost a whole block.

Four generations of Monteleones have devoted their energies and talents to making their hotel the hotel in the French Quarter. Welcome.

Please reserve accommodations as indicated:

Name

Address

City State

Reservations must be received not later than 30 days prior to opening date of convention and will be held only until 4 pm on the day of arrival. Later arrivals must have first night's deposit.

(Checkout time is 12:00 noon)

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Room for one—$105 Per Day  
Double-Bedroom for two—$105 Per Day  
Twin Bedroom for two

For each additional person more than two in a Double or Twin-Bedroom, the charge is $15 per day. If a room at the rate requested is unavailable, one at the nearest available rate will be requested.

**Southeastern College Art Conference**  
**October 26-30, 1994**  
**ISECAC**

We are looking forward to seeing you, however if your plans change please cancel your reservation, thank you.