Southeastern College Art Conference

JACKSONVILLE
OCTOBER 13 - 16
The Department of Art and Design at the University of North Florida is delighted to welcome SECAC members to Jacksonville. Sessions, panels and workshops will be held at the river front Adam’s Mark Hotel in downtown Jacksonville from Wednesday through Saturday, October 13–16, 2004.

The Adam’s Mark has two restaurants, two bars, and a roof top pool and fitness center. It has been named the headquarters hotel for Super Bowl 2005. The hotel is in easy walking distance of the Jacksonville Landing where there are a variety of shops, a food court and several restaurants. From the Riverwalk water taxis are available to cross the St John’s River. Restaurants such as the Chart House, River City Brewing and Ruth’s Chris Steakhouse (located in the Hilton) are easily accessible by water taxi ($3.00 one way and $5.00 round trip).

A welcome reception will be hosted by University of North Florida professor and gallery director, Paul Ladnier on Wednesday evening from 6:30 to 9:00 in the nearby Gallery I located in the Modis Building, mezzanine level. The exhibition, A Palette of Jacksonville, will feature prominent Jacksonville artists.

After sessions and meetings on Thursday, receptions will be held at The Cummer Museum of Art and Gardens and at the Jacksonville Museum of Modern Art. The Cummer, which opened to the public in 1962, has an impressive survey collection. Its strengths include its American holdings (West, Stuart, Moran, Homer, Sargent, Benton and Curry) and an outstanding collection of Meissen porcelain. In addition to the permanent collection, guests can view the special exhibition Real to Reel: the Fabulous Years of Silent Filmmaking in Florida.

The museum also boasts a renovated Art Education center. After more than two years of renovation planning, hammering and painting, Art Connections, the interactive education center at the Cummer Museum of Art & Gardens, is open to rave reviews.

Designed to raise visitors’ understanding of the art in the museum’s permanent collection, Art Connections contains hands-on exhibits that allow for individual exploration and group interaction, physical activity and quiet contemplation. In Art Connections, it is possible to walk through a painting, create patterns through dance, make a collage, listen to a sculpture, or paint with a virtual paintbrush. Orientations will be conducted every 20 minutes beginning at 6:00.

The Jacksonville Museum of Modern Art, JMoMA, opened in its present location in May of 2003. It is housed in a historic structure (a former Western Union building; be sure to note the Western Union and telegraph logo on the exterior) in the heart of downtown. JMoMA will feature two special exhibitions the night of October 14th. The first is the SECAC Members’ Exhibition in the regional gallery juried by George Kinghorn, deputy director and chief curator of JMoMA, and Paul Karabinis, director of the University of North Florida university gallery. The museum will welcome not only SECAC members but also its own membership to this opening reception.

The second exhibition is devoted to selections from the Haskell Collection. The Haskell Company is one of the largest design-build firms in the United States and its CEO, Preston H. Haskell has amassed an outstanding collection of modern and contemporary art that he rotates between his residence and his corporate headquarters. Included in the exhibition will be paintings and prints by Hans Hoffman, Willem deKooning, Robert Motherwell, Helen Frankenthaler, Joan Mitchell, Ellsworth Kelley, Jasper Johns and Frank Stella.

On Friday evening, conference participants are invited to the University of North Florida campus to view an exhibition, Fabricated According to the Truth, by internationally acclaimed photographer Jerry Uelsmann before proceeding to the new Fine Arts Center for a reception. A keynote address by Uelsmann will follow.
An optional tour to historic St. Augustine (the oldest continually inhabited European settlement in the United States) will be offered after the general members meeting Saturday morning. Limited to 45 participants, the bus will depart the hotel at 10 and arrive about 11. There will be a tour of Flagler College, which was originally the great resort destination built by Henry Flagler, followed by lunch on campus. After lunch there will also be time to visit to the Lightner museum across the street and to browse through a number of galleries in the immediate vicinity. From St. Augustine we will return to Jacksonville via AIA with glimpses of the Atlantic Ocean and multi-million dollar homes. As a finale to this excursion, we are welcomed to the impressive J. Johnson Gallery for a wine and cheese reception. The exhibit Miami Abora will feature works by Miami /Hispanic artists curated by Carlos Betancourt with a catalogue written by Paula Harper, writer for ART IN AMERICA. Return to the Adam’s Mark with time to relax and prepare for the dinner cruise.

Also on Saturday will be the chance to participate in a glassblowing demonstration and workshop (make your own paperweights!) hosted by the Glass Institute of the Southeast located on the campus of Jacksonville University. A small fee will cover transportation and materials.

The farewell party will be held on the Jacksonville Princess, an eighty-foot Skipper Liner yacht with a dinner buffet. Boarding is an easy walk from the hotel.

More information on the conference and links to activities and events is available at the SECAC website: http://alpha.furman.edu/secac/jax/jax2004.htm or you may contact Conference Chair, Debra Murphy at 904/620-1766 or dmurphy@unf.edu.

Fees: Conference registration fees will be $100 regular and $35 student if received by September 27; $130 and $50 respectively after that date.

Hotel: The Adam’s Mark Jacksonville is located on the St. Johns River, minutes from ALLTEL Stadium, home of the Jacksonville Jaguars, and adjacent to Jacksonville Landing Entertainment Center and Shopping Complex. Conference room rates will be $99 and reservations can be made by calling 1/800/444-2326 or 1/904/633-9095. Be sure and identify yourself as a SECAC conference participant. There is a charge of $10.00 per night for guest self parking, $14.00 per night for valet parking. Information about the Adam’s Mark (including a map) can be found at http://www.adamsmark.com/jacksonville/index.asp. The address in Jacksonville is: 225 Coast Line Drive East, Jacksonville, FL 32202.

Transportation: Jacksonville International Airport, just 18 minutes from the Adam’s Mark Hotel, is served by American, Delta, Southwest, AirTran, Continental and US Airways. There is no complimentary service from the hotel to and from the airport but the Express Shuttle is available for 1-4 persons for $20.50.

Jacksonville sits at the crossroads of Interstates 95, north and south route, and 10, route to the west. There is daily passenger service to and from Jacksonville provided by Amtrak and the station is minutes from downtown.
Summary of Preliminary Conference Schedule

Wednesday, October 13
4:00-6:00  Registration (for pre-registered only); Third Floor Bridge
4:00-7:00  SEAC Board Meeting; City Terrace 7, Third Floor
6:30-9:00  Welcome Reception for SEAC members Sponsored by Gallery L in the nearby Modis Building, mezzanine level
Exhibition: A Palette of Jacksonville
Host: UNF professor and Gallery L director, Paul Ladnier

Thursday, October 14
8:00-5:00  Registration  Third Floor Bridge
8:30-10:00  Session I
A.  American Art: High and Low, East and West  Carter
B.  Open Session for Art History Graduate Students  Heuer
C.  Making Time for Technology: Practical Approaches for Teachers of Art History  McCoy
D.  De diversis artibus/Diverse Scholarship Revisited  Brown
E.  Lost in the Canon and Found at the Cummer Museum of Art and Gardens, Jacksonville  Gallo

10:15-12:15  Session II
A.  Public Art  Joiner
B.  Open Sessions - Nineteenth -Century European Art  Billman
C.  Vasari's Art and Theory  Aiken
D.  Professional Survival Strategies for New Artist-Educators  Aurbach
E.  Old Wine into New Wineskins: Late-Medieval, Renaissance, and Baroque Art in Italy  Levin
F.  Contemporary Folk, Self-Taught, and Outsider Art  Crown/Rivers
G.  Best Practices in Visual Arts  Hightower

12:15-1:15  Lunch
Sandwiches, salads, fruit, cookies and drinks will be available for purchase on the third floor.

2005 Conference Chair Floyd Martin will be available to discuss plans for Little Rock

3:15-4:45  Session IV
A.  American Art: Architecture and Sculpture  Fahlman
B.  Patterns of Invention  Kjellman-Chapin
C.  Do as I Do: Teaching the Process of Being an Artist  Stuck
D.  International Design Case Studies II  Scaife
E.  Open Session: Association of Textual Scholarship in Art History (ATSAH): Architectural Representations  Cheney
F.  Not Everything with the Old Masters is “Old”: New Research in European Art of the Fifteenth and Sixteenth centuries.  DeGroff
G.  Content, Contexts: Teaching the Art History Survey  Bakewell

Happy Hour!
All new faculty are invited to the Tiffany Rose Lounge off the lobby to meet and greet other SEAC members.

Museum Receptions/Awards Ceremony
5:00-5:15  Board buses to The Cummer Museum of Art and Gardens (from the Newman Street exit at the west of the hotel)
7:00-7:15  Board buses to the Jacksonville Museum of Modern Art SEAC Members Juried Exhibition Opens
8:30  SEAC Awards Ceremony, JMOMA Auditorium
9:00-9:15  Buses return to the Adam's Mark Hotel

Friday, October 15
8:00-5:00  Registration  Third Floor Bridge
8:30-10:00  Session V
A.  American Art: Representations of Race and Cultural Identity  Simpson
B.  Perspectives on Modernism in Russia and Central Europe  Nedd
C.  Open Session for Graduate Students in Art History II  Thomas
D.  De diversis artibus/Diverse Scholarship Revisited II  Brown
E.  Stimulating Creativity  Sheridan
F.  Building a Broader Base: A 21st Century Foundation  Stewart

10:15-12:15  Session VI
A.  American Art: The Thirties and Forties  Fahlman
B.  Ancient Art: Open Session  Karakas
C.  Portraits and Identity in the 19th Century  Garberson
D.  Visual Resources Association
   This DAM New World: Creating and Managing Digital Assets for the Art History Classroom  Sherrill
E.  Squaring the Circle: Women in Art and Art History  Swartz
F.  Open Session for Undergraduate Papers I: Contemporary American Artists*  Halpern/Martin

*All participants in the Open Sessions I and II for undergraduate papers are invited to have lunch with Chairs Halpern and Martin.
REGISTRATION INFORMATION

Please review carefully

All persons who attend the SECAC conference, including session chairs and presenters, must pay the registration fee and membership. Exceptions are as follows:

1. The representative of an institutional member of SECAC is exempt from paying individual membership if his/her registration is accompanied by a letter on institutional letterhead from the department chair designating him/her as representative.

2. Guests of registrants do not have to be members of SECAC. To attend sessions and any functions covered by the registration fee (receptions, continental breakfast, etc.) guests must pay the registration fee. To attend any social functions for which there is a fee, a ticket must be purchased. Conference program participants cannot invite persons to attend their sessions and hear their papers without paying the registration fee. Many sessions fill up and it is unfair to registered persons to be crowded or without seats. Any exceptions to this must be authorized in writing by the Conference Chair.

3. Students who are attending sessions only are exempt from paying membership (they will not receive mailings or any other membership benefits). Students who are on the program are required to pay membership.

Fees: Registration fees for the conference will be $100 and $35 in advance and $130 and $50 for registration after September 27, 2004.

SECAC members who register in advance and whose fees are paid in full can pick up their registration packets on Wednesday afternoon, October 13. All other registrations will have to be done at the registration desk beginning on Thursday morning. Participants in Thursday morning 8:30–10:00 am sessions are urged to pre-register to avoid lines and delay in getting to sessions. All participants in Saturday morning sessions are also urged to pre-register or register before the registration desk closes on Friday afternoon, October 15.

All late registration (after September 27) will have to be done at the desk in Jacksonville where checks, cash, and credit cards (VISA and Mastercard) are accepted. Full payment must be made at the desk; fees cannot be billed.

Refunds: A cancellation fee of $5.00 will be deducted from all refunds. Membership fees are not refundable. Written notice of registration cancellation must be received by October 4, 2004, in order to receive refund of the registration fee. For late cancellations, one-half of the registration fee (less the cancellation fee) will be refunded upon written request to SECAC, PO Box 308, Chapel Hill NC 27514 or FAX to 919/933-1777. There will be no refunds after October 31, 2004.

12:15-1:15 Lunch
Sandwiches, salads, fruit, cookies and drinks will be available for purchase on the third floor.

SECAC Review Editor Michael Duffy will welcome inquires.

Ginger Sheriden, Jacksonville University, will lead an informal brown bag lunch session for those wishing to discuss study abroad programs, their value, and experiences in implementing them, successes, failures and possibilities for collaboration.

1:30-3:00 Session VII
A. American Art: The Twentieth Century
   Bearor
B. Still Crazy (About Art) After All These Years
   Mew
C. Open Session: Art History
   Watts
D. SECAC Art Education Policy Committee Meeting
   Brewer
E. Open Session: Foundations in Art: Theory and Education
   Betz
F. Open Session for Undergraduate Papers II:
   General Topics
   Halpern/Martin

3:15-4:45 Session VIII
A. Feminist/Feminine Iconography in the Art of Southern Women
   Belan
B. Romanticism Reconsidered
   Lambertson
C. Adorning Eden, Picturing Paradise: Art in and about the Sunshine State
   Favis
D. Art Education Forum
   Brewer
E. Photography, Mapping and Landscape: Readings of Surfaces, Stratigraphies and Narratives from the Renaissance to the Present
   Kiefer

Receptions and Keynote Speaker
5:00 – 5:15 Buses board from Newman Street exit at west of hotel for University of North Florida
5:30 – 6:00 View "Fabricated According to the Truth," an exhibition of photographs by Jerry Uelsmann, at the University of North Florida Gallery; reception follows
7:30 – 8:30 Keynote lecture by Jerry Uelsmann in the Lazzara Auditorium, University of North Florida Fine Arts Center
8:45 – 9:00 Buses return to Adam’s Mark Hotel

Saturday, October 16
8:30- 10:00 Annual SECAC Membership Meeting and Continental Breakfast
10:15-12:15 Session IX
A. The Next Generation: SECAC’s Newest Artist-Educators
   Hosford
B. Open Session: Association of Textual Scholarship in Art History (ATSAH): Classical Interpretations
   Sheckler
C. The Word and the Work
   Jeffreys

10:15-5:30 Optional Tour to St. Augustine, Flagler College, lunch and special reception at J. Johnson Gallery in Jacksonville Beach.
12:30-3:30 Glassblowing demonstration and Workshop at Jacksonville University coordinated by Caroline Madden.
6:45 Board the Jacksonville Princess Yacht
7:00-9:30 Dinner Cruise and Farewell Party Honoring Anne Thomas
# Registration

This form must be returned by September 27, 2004 and should be mailed to:
SECAC, PO Box 508, Chapel Hill NC 27514-0508 or FAXED to 919/933-1777.

After September 27, late registration fees of $130.00 for individuals and $50.00 for students are effective and payable at the registration desk in JACKSONVILLE. NO LATE REGISTRATIONS WILL BE ACCEPTED BY MAIL.

All conference participants must be members of SECAC and must pay the registration fee.

*Please print all information legibly*

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## Registration

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<td>Day trip to St. Augustine <em>(limit 45)</em></td>
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## Membership

*If the date on your SECAC mailing label is earlier than 11/04, your membership is due; if there is no date on your mailing label, you are not a member of SECAC.*

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**Total payment enclosed**

![Credit Card Options]

- Payment by check made out to SECAC
- Payment by CreditCard

[Credit Card Options]

| □ VISA □ Mastercard | Exp date month ___/___ year ___/___ |

Customer Signature

*If paying by Credit Card, address on registration must be same as billing address for the card.*

**THERE IS NO CONFIRMED REGISTRATION UNTIL PAYMENT IS RECEIVED. If payment is not enclosed but is coming from your institution, a copy of the purchase order or other authorization of payment must be attached to this registration form.*
Instruments of Creativity: Augusta Savage, James Weldon Johnson and Jacksonville's Ties to the Harlem Renaissance
Hope McMath, Cummer Museum of Art and Gardens

Fashioning Familial Ties: Berthon's Portrait of Princess Pauline Borghese and the Baroness de Mathisse
Jeanette Toohey, Cummer Museum of Art and Gardens

Session II  10:15-12:15

A. Public Art
Chair: Dorothy Joiner, LaGrange College
Public Art: Not Just a Pretty Face
Gary Keown, Southeastern Louisiana University
Out in the Open and Up for Debate: An Exploration into the Controversy over Luis Jimenez's Vaquero and the Southwest Pietà
Lana A. Burgess, Florida State University

Of Thought and Reason: Public Art Designed to Challenge the Viewer
Robert L. Barnum, Ferris State University

Public Sculpture for a Small Town in Georgia
Bruce Bobick, State University of West Georgia

Artists and Action in the Community: A Collaboration between the Nashville Red Cross and Watkins College of Art
Barbara Fontana Yontz, Watkins College of Art and Design

B. Open Session: Nineteenth-Century European Art
Chair: Bonita L. Billman, Georgetown University
Thomas Hope's Early 19th-Century Interpretations of the Antique
Frances Van Keuren, University of Georgia

Music and the Art of Degas
Peter L. Schmunk, Wofford College

Gauguin's Cryptomorphic Cow, or, a Vision in The Vision of the Sermon
Benjamin Harvey, Mississippi State University

The Hypnerotomachia as a Source for Rickett's and Shannon's Daphnis and Chloe Illustrations
William C. McKeown, Florida State University

C. Vasari's Art and Theory
Chair: Jane A. Aiken, Virginia Tech
Vasari's Portrait Prints in the Lives and the Tales They Tell
Azar M. Rejaie, University of Pittsburgh

Giorgio Vasari's Ceres: A Muse of Nature and Rebirth
Liana De Girolami Cheney, University of Massachusetts at Lowell

Giorgio Vasari's Assisi
Marjorie Och, University of Mary Washington

Martyred for Art: the Death-stories of Women Artists, 1500-1800
Julia Dabbs, University of Minnesota at Morris

D. Professional Survival Strategies for New Artist-Educators
Chair: Michael Aurbach, Vanderbilt University

Getting Your Work-Out/Building a Resume with Muscle
Reni Gower, Virginia Commonwealth University

How to Survive and Stay Positive in an Increasingly Demanding Workplace
Carol Prusa, Florida Atlantic University

Deconstructing Willy Loman
Joseph Whitt, Independent Artist

Practical Things Can Be an Issue...
Leo Morrissey, Brevard Community College

E. Old Wine into New Wineskins: Late-Medieval, Renaissance, and Baroque Art in Italy
Chair: William R. Levin, Centre College

Franciscan Spirituality and Illusionistic Painting in Italy
Beth A. Mulvaney, Meredith College

Sex, Magic, and Witchcraft in the Strozzi Chapel
Robin L. O'Bryan, Pennsylvania State University at Harrisburg and Harrisburg Area Community College

Revelations on Michelangelo's Doni Tondo
Arne R. Flaten, Coastal Carolina University
A Turkish Painter Reflects upon Italian Renaissance Perspective
Mary C. Fournier, University of North Carolina at Chapel Hill

F. Contemporary Folk, Self-Taught, and Outsider Art I
Co-Chairs: Carol Crown, The University of Memphis and Cheryl Rivers, American Folk Art Museum

Extraordinary Interpretations: Florida’s Self-Taught Artists
Gary Monroe, Daytona Beach Community College

Terrestrial and Celestial Narratives of Peter Minchell (1889 – 1982)
Lee Kogan, American Folk Art Museum

Wire Benders and Wood Changers
Jim Roche, Florida State University

Mud, Spit and Bondo: Preserving the Work of Self-Taught Artists
Karen Yager, Conservators Without Borders

G. Best Practices in Visual Arts Education
Chair: Mary Lou Hightower, University of South Carolina Upstate

Images of Death: Lee Miller as War Photographer
Caitlin S. Davis, Rutgers University

B. The Continued Persistence of Figuration
Chair: Carol Leake, Loyola University New Orleans

Where Did Everybody Go? Re-membering the Visual after Modernism
Simeon Hunter, Loyola University at New Orleans

Silentium Mysticum Figure Drawing I: Beyond the Practice, Beyond the Tradition
Jo Pumphrey, Brevard College

“Larger Than Life and Twice as Natural”
The Deconstruction of Feminine Stereotypes in the Work of Wendy Chisholm, Andrea Loest and Daniela Marx
Carol Leake, Loyola University at New Orleans

On Exhibiting The Figure: Choices Made
Mana Hewitt, University of South Carolina

C. Imaginable / Inimaginable
Chair: Robert F. Lyon, University of South Carolina

Constructing the Inimaginable: Alternative Spaces for Viewing in American Art of the 1970s
Nicole De Armendi, Virginia Commonwealth University

The Art of Emptiness: Absence and Ambiguity in the Visual Arts
Heather Harvey, Independent Artist

Listening to the Void: Aspects of Silence in Modern Architecture
Jim Lutz, The University of Memphis

Do You See Anything? The Art of Absence in Avant Garde Cinema and Video Art
Cigdem Slankard, West Virginia State University

D. International Design: Case Studies I
Chair: Debra Satterfield, Iowa State University

Across the Globe: Design Consideration for Multinational Web Sites, A Case Study of the Coca-Cola Web Site
Sunghyun Ryoo Kang, Iowa State University

Socially Responsible Branding: The Diversity Challenge
Debra Satterfield, Iowa State University

Lunch 12:15-1:15

Sandwiches, salads, fruit, cookies and drinks will be available for purchase on the third floor.

2005 Conference Chair Floyd Martin will be available to discuss plans for the Little Rock conference.

Session III 1:30-3:00

A. American Art: Gendered Perspectives
Chair: Helen Langa, American University

Brickdust and Ice Cream: Winslow Homer’s Eagle Head, Manchester, Massachusetts
Kelly White, Savannah College of Art and Design

The Gibson and Christy Girl: An Illustrator’s Portrait of the Ideal American Girl
Sheila Levi-Aland, Valencia Community College

Whose Modernism? Women Printmakers, 1900 to 1940
Helen Langa, American University
Cross-Cultural Graphic Design Studio-Teaching and Results
Martha Scotford, North Carolina State University

E. Contemporary Printmaking
Chair: Emily Arthur Douglass, University of North Florida
Challenges and Collaborations
Ann Conner, University of North Carolina at Wilmington
Fore-Edge Printing
Sarah M. Howard, University of South Florida
Cheap and Easy? Builder's Foam Prints
Sheri Fleck Rieth, The University of Mississippi
E. Contemporary Folk, Self-Taught, and Outsider Art I
Co-Chairs: Carol Crown, The University of Memphis and Cheryl Rivers, American Folk Art Museum
Self-Taught Artists and the Audience
Steven Romano, Independent Scholar and Video Artist
Key Largo’s Junk Man: Stanley Papio
Katherine M. Meacham, Meredith College
Coming Home! Self-Taught Artists, Religion and the Audience’s Response
Carol Crown, University of Memphis
The Self-Taught Artist of the Future
Cheryl Rivers, Folk Art Institute, American Folk Art Museum
G. “Sins of Commission and Omission”: The Impact of Art Historical Novels and Films upon Public Perception
Chair: Charles R. Mack, University of South Carolina
Movies as a Teaching Tool: Does the end Justify the Means?
Ute Wachsmann-Linnan, Columbia College
What a Way to Go: Jean Tingueyl in Hollywood
Kevin Concannon, University of Akron
The Impact of Advertising on Conceptualizing the Artist
Charles S. Mayer, Indiana State University
Paramount’s Kitty and Thomas Gainsborough
Bonita Billman, Georgetown University

Stealing Scenes: The Portrayal of Fame and Friendship in Andy’s Circle in the Film Basquiat (1996)
Estie E. Saunders, University of North Carolina at Chapel Hill

Session IV 3:15-4:15
A. American Art: Architecture and Sculpture
Chair: Betsy Fahlman, Arizona State University
Chains That Bind: Mrs. Hiram Powers as the Greek Slave
Frederick C. Moffatt, University of Tennessee at Knoxville
Franklin Mint is More than All Right
Saul Zalesch, Louisiana Tech University
Cemetery Monuments (ca. 1900) and the Avoidance of Shame
Cynthia Mills, Smithsonian American Art Museum
What Inspired the Kingsley Plantation House?
Nancy R. Thomas, Jacksonville University
B. Patterns of Invention
Chair: Monica Kjellman-Chapin, Emporia State University
Théodore Géricault’s 'Erotic' Drawings Reconsidered as Exercises in Composition and Invention
Kimberly Beth Casey-Del Priore, Independent Scholar
Vilhelm Hammershøi, Auguste Renoir, and the Problem of Innovation
Robert Jensen, University of Kentucky
Materials and Meaning: Stained Glass Innovations of the 19th Century
Virginia Raguin, College of the Holy Cross
Devising a success de scandale: Clésinger’s Woman Bitten by a Snake
Susan Waller, University of Missouri at Saint Louis
C. Do as I Do: Teaching the Process of Being an Artist
Chair: Elizabeth Stuck, SUNY at Buffalo
Undergraduate Research in the Studio Arts: A Model for Professional Practices
Virginia Derryberry, University of North Carolina at Asheville
Modeling Myths: An Examination of Howard Singerman's Art Subjects
Beauvais Lyons, The University of Tennessee at Knoxville.

Work + Ethic: Making Art and Making Artists in the College Classroom and Studio
Amy Broderick and Morgan DeFranco, Florida Atlantic University.

Teaching my students about all the things I wanted to know and had to find out the hard way...
Libby Rowe, Vanderbilt University

D. International Design Case Studies II
Chair: Claudia Scaff, University of North Florida

Addressing Cultural Differences in Visual Communication for an International Audience
Rukmini Ravikumar, University of Central Oklahoma

Symbolic Logo Designs of Indian Origin
Jagdish J. Chavda, University of Central Florida

Finding a Country’s Design Identity in a Global Market: a Brazilian Challenge
Claudia Scaff, University of North Florida

E. Open Session: Association of Textual Scholarship in Art History (ATSAH): Architectural Representations
Chair: Liana De Girolami Cheney, University of Massachusetts at Lowell

Boston Colonial Churches: English Memories, American Congregations and Liturgy
Allyson Sheckler, Stonehill College

Violet Oakley and The Holy Experiment
Bailey Van Hook, Virginia Tech

The Architectural Innovations of Alexandre Le Blond
Kathleen L. Russo, Florida Atlantic University

F. Not Everything with the Old Masters is “Old”:
New Research in European Art of the Fifteenth and Sixteenth Centuries.
Chair: Aaron H. De Groft, Ringling Museum of Art

The Paschal Lamb by Huybrecht de Beuckelaer: A Lost Master and Masterpiece
Françoise Hack-Loi, Ringling Museum of Art

Classical Chastity and Chivalric Tradition: The First Female Medallic Portrait Since Antiquity
Tanja Jones, Florida State University

Botticelli’s Beholder: Mars and Venus and Renaissance Conceptions of Painted Myth
Jennifer Bahus, The North Carolina Museum of Art

G. Content, Contexts: Teaching the Art History Survey
Chair: Susan Benforado Bakewell, University of Texas at Arlington
Discussant: Andrea Chronister (discussant), Educational Testing Service

Modernism and the Survey—a Reframing
Susan Benforado Bakewell, University of Texas at Arlington

Challenge and Context in the College Survey
Eric M. Frank, Occidental College

Happy Hour!
All new faculty are invited to the Tiffany Rose Lounge off the lobby to meet and greet other SECAC members.

Museum Receptions/Awards Ceremony
5:00-5:15 Board buses to The Cummer Museum of Art and Gardens (from the Newnan Street exit at the west of the hotel)
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8:30 SECAC Awards Ceremony, JMoMA Auditorium
9:00-9:15 Buses return to the Adam’s Mark Hotel
Friday, October 15

Registration 8:00-5:00 Third Floor Bridge

Session V 8:30-10:00

A. American Art: Representations of Race and Cultural Identity
   Chair: Pamela H. Simpson, Washington and Lee University
   Aunt Chloe's Cabin Revisited: African-Americans in Reconstruction Era Paintings and Prints
   Jo-Ann Morgan, Coastal Carolina University
   The Perils and Pleasures of Double Consciousness
   Catherine Wilcox-Titus, Worcester State College
   From Slavery to Assimilation: Leigh Richmond Miner's Photographs of the Sea Islanders
   Suzanne Schuweiler-Daeb, Converse College
   Mechanisms of Culture: Events Surrounding the Cherokee Printing Press
   Brian Slawson, University of Florida

B. Perspectives on Modernism in Russia and Central Europe
   Chair: Andrew Nedd, Savannah College of Art and Design
   Discussant: Margaret Betz, Savannah College of Art and Design
   Russians in Berlin: Crossroads of the International Avant-Garde
   Timothy O. Benson, Los Angeles County Museum of Art
   TBA
   Cheryl Kramer, Ithaca College
   Maria Bashkirtseva as a Fin-de-Siecle Woman
   Joe Troncale, University of Richmond
   Painting Beyond Sense: Abstraction and Performance in the Early Russian Avant-Garde
   Sarah Warren, James Madison University

C. Open Session for Graduate Students in Art History II
   Chair: Nancy R. Thomas, Jacksonville University
   The Bourbons in Spain: Art and Image in the Court of Philip V
   Emily Everhart, Case Western Reserve University
   Sentimental Christianity in a Southern Plantation House: Adelicia Acklen's Collection of Ideal Sculpture
   Lauren Lessing, Indiana University
   A Legacy Remembered: Yoruba Traditional Philosophy as Recorded by Jeff Donaldson
   LaTricia January, Virginia Commonwealth University
   D. De diversis artibus/Diverse Scholarship Revisited II
   City Terrace 10
   Chair: Jane Hetherington Brown, University of Arkansas at Little Rock
   What Can Be Said about Monumental Wood Sculpture at the End of the First Millennium?
   Elizabeth Lipsmeyer, Old Dominion University
   An Instance of Formal Innovation in 13th-Century Assisi:
   The Clare Dossal
   Kerr Houston, Maryland College Institute of Art
   Inhabiting the Construct of the Icon
   Michael Kleeman, Georgia Institute of Technology
   E. Stimulating Creativity
   Chair: A. Virginia Sheridan, Jacksonville University
   Modeling Failure
   J. Bradley Adams, Berry College
   Digital Double Blind: The Computer as a Critical Filter for Traditional Media
   Tina Simonton, Georgia Institute of Technology
   Dance Forms as Interpretive Artifacts for Typographic Design
   Alma Hoffman, Iowa State University

F. Building a Broader Base: A 21st Century Foundation
   Chair: Mary Stewart, Northern Illinois University
   This Session is designed as an interactive workshop, not as a conventional panel.
   Changes in curricular content often require changes in curricular structure. What strategies are effective when implementing curricular change? This workshop will focus on HOW to implement change, rather than on WHY change is needed. The goals of
the workshop include: to consider the role of leaders in creating change, to define academic leadership (it actually has very little to do with job title), and to share experiences and discuss strategies. The format will be a discussion and a brainstorming workshop.

Discussion Group Leaders: Richard Siegesmund, University of Georgia and Gayle Marie Weitz, Appalachian State University

Session VI 10:15-12:15

A. American Art: The Thirties and Forties
Chair: Betsy Fahlman, Arizona State University

Images of Labor in Arkansas Post Office Murals
Gayle M. Seymour, University of Central Arkansas

Caricature as Criticism: Alexander Kruse’s Self Portrait as an Art Critic
Samantha Baskind, University of Miami

Rejecting Commerce and Redefining the Screen Print in the 1930s
Leigh Anne Roach, Florida State University

Capitalism and the Avant-Garde: The Covers of Fortune Magazine
Efram L. Burk, University of South Carolina at Beaufort

B. Ancient Art: Open Session
Chair: Scott L. Karakas, Florida Gulf Coast University

Sacred Building: Greek Foundation Rituals in their Mediterranean Context
Gloria Park Hunt, University of North Carolina at Chapel Hill

Experiments in Ancient Greek Four-Color Theory: Testing Plato’s and Demokritus’ formulae with Pliny and Vitruvius’ pigments using Encaustic and Tempera’
Beth Stewart, Mercer University

Roman Citizen and Greek Intellectual: Construction of Identity in the Tomb of Gaius Valerius Herma in the Vatican Necropolis
Regina Gee, Millsaps College

Molding Identity: Serialization and Persona in the Roman World
James F. D. Frakes, University of North Carolina at Charlotte

C. Portraits and Identity in the 19th Century
Chair: Eric Garberson, Virginia Commonwealth University

Metonymic Self-Presentation in a 19th Century Portrait Miniature: Sarah Goodridge’s Beauty Revealed (1828)
Emily Gerhold, Virginia Commonwealth University

Political Caricature of Napoleon III: Rethinking the Charged Image as Portrait
Dennis Durham, Virginia Commonwealth University

Dandiacal Bodies: John Singer Sargent’s Portraits of Dandies
Mary Kate O’Hare, The Newark Museum

Softening the Brows of Dread Renown: Rosetti and His ‘Vita Nuova’ Dante”
Joshua Reid, University of Kentucky

D. Visual Resources Association
This DAM New World: Creating and Managing Digital Assets for the Art History Classroom
Chair: Martine Sherrill, Wake Forest University
Moderators: Linda McRae, University of South Florida and Christine Hilker, University of Arkansas at Fayetteville

Digital Asset Management systems or DAMS are one of the key elements in building the digital classroom. The roundtable discussion will cover the following topics:
• Digital imaging tools
• Database management systems
• DAMS and servers
• Subscription databases
• Presentation tools and smart classrooms

E. Squaring the Circle: Women in Art and Art History
Panel Discussion
Chair: Anne Swartz, Savannah College of Art and Design
Suzanne Jackson, Savannah College of Art and Design
Elizabeth C. Mansfield, The University of the South

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Do Gender Differences Exist in Studio Art?
Joo Kim, University of Central Florida
Alison Denyer, Savannah College of Art and Design
Jeannine O’Grody, Birmingham Museum of Art

Mona Lisa Smiles: Reflections on Women and the Arts
Irina Costache, California State University,
Channel Islands

F. Open Session for Undergraduate Papers I:
Contemporary American Artists
Co-chairs: Linda Cabe Halpern, James Madison University and Floyd Martin, University of Arkansas at Little Rock

Sally Mann: Distorted Innocence: Candy Cigarette
Katie Phillips, Meredith College, Raleigh, NC

Cindy Sherman: Reflections of the Untitled Film Stills
Debbie Kinn, Meredith College, Raleigh, NC

Robert Longo: Forming an American Iconography
Jenevi DeLosSantos, Bucknell University

An Installation of Significance: Ann Hamilton’s mattering
Monica Steinberg, University of Central Arkansas

*All participants in the Open Sessions I and II for undergraduate papers are invited to have lunch with Chairs Halpern and Martin following the session.

Lunch 12:15-1:15
Sandwiches, salads, fruit, cookies and drinks will be available for purchase on the third floor.

Meet the Editor: SECAC Review Editor Michael Duffy will welcome inquires and discussion.

Ginger Sheriden, Jacksonville University, will lead an informal brown bag lunch session for those wishing to discuss study abroad programs, their value, and experiences in implementing them, successes, failures and possibilities for collaboration.

Session VIII 1:30-3:00

A. American Art: The Twentieth Century
Chair: Karen Bearor, Florida State University

Robert Rauschenberg’s Assemblage: On the Rupture
Hee-Young Kim, University of Alabama

Warhol’s Modern Dance of Death
Bradford R. Collins, University of South Carolina

“How” not “What”: On Robert Ryman’s Early Paintings
Vittorio Colaizzi, Virginia Commonwealth University

Bold Strokes: The Haskell Collection in Jacksonville, Florida
Debra Murphy, University of North Florida

B. Still Crazy (About Art) After All These Years
Chair: Thomas J. Mew III, Berry College

Looking Back-Ahead
Chuck Tomlins, University of Tulsa

Artists, teachers, art historians, and critics are invited to share their thoughts on what propels them to take the necessary risks, occasionally scare themselves to death, and keep on moving towards the light.

C. Open Session: Art History
Barbara Watts, Florida International University

Symbolism in Istanbul Domes: Through the Christian Celestial Times to the Ottoman
Evangelia A. Sarlak, Istanbul Technical University

Rembrandt’s Etched Sketches
Amy Reed Frederick, Case Western Reserve University

Sassoferato: Purism of the Renaissance Captured in the Baroque
Janice A. Machin, Jacksonville University

Edward Munch, Kitious, and Postmodernism
Tina Yarborough, Georgia College & State University

D. SECAC Art Education Policy Committee Meeting
Chair: Thomas M. Brewer, University of Central Florida

Robert Mode, Vanderbilt University
Richard Siegsmund, University of Georgia
Cynthia Colbert, University of South Carolina
Mary Stewart, Northern Illinois University
Bonnie Black, University of Arkansas at Little Rock
Read M. Diket, William Carey College
Susan J. Slavik, Coastal Carolina University

E. Open Session: Foundations in Art: Theory and Education
Chair: Scott Betz, Winston-Salem State University

The Introductory Art Appreciation and Art History Courses: Issues, Challenges, Possibilities
Robert Berenson, James Madison University

Nuts and Bolts: Key Components of 3D Design
Candice Lewis, University of Tennessee

Best Practices in the Teaching of Drawing: An Interview Study
Jan Arabas, Middlesex Community College

TBA
Sean Miller and Bethany Taylor, University of Florida

F. Open Session for Undergraduate Papers II: General Topics
Co-chairs: Linda Cabe Halpern, James Madison University and Floyd Martin, University of Arkansas at Little Rock

Ana, Asele, and Badunka, a triple synthesis; An analysis of the work of Uche Okeke
Kendall Lyn Barbery, James Madison University

Tracing Fuseli: The Literary Origins of The Nightmare
Eileen Turan, University of Arkansas at Little Rock

Mary Cassatt and the Enlightenment
Kate Halladay, Longwood University

An Aesthetical Keystone: Likening the Ruskinian and Albertian Architectural Schools
Jesse Sky, University of South Carolina

From Madonna to Lady Liberty: the Divine Feminine
Kyra Belan, Broward Community College

Generations: Mothers and Daughters
Elizabeth Berkley Wallace, Florida State University

Works on Paper
Rowan Williams Haug, Florida State University

B. Romanticism Reconsidered
Chair: John P. Lambertson, Washington and Jefferson College

Lord Egremont’s Patronage at Petworth in the 1820s and 1830s: The Strange Case of John Edward Carew
Floyd W. Martin, University of Arkansas at Little Rock

Degenerate Civilization: Delacroix’s Murals in the Deputies’ Library and Roman Decadence during the July Monarchy
Daniel Guernsey, Florida International University

The Sand Patties: The Revival of Nature and the Cult of the Natural in Berthe Morisot’s Portraits of her Daughter
Robert Hopson, West Virginia University

C. Adorning Eden, Picturing Paradise: Art in and about the Sunshine State
Chair: Roberta Smith Favis, Stetson University

“An Island (Not Quite) of the Sea”: Thomas Moran and Fort George Island, Florida
Roberta Smith Favis, Stetson University

Marks on Linen: Going Postal During Florida’s Golden Age of Innocence
Zeke Addison, Brewton-Parker College

Nancy Holt’s Solar Rotary: Casting Light on Florida History
Julie Alderson, Humboldt State University

D. Art Education Forum
Chair: Thomas M. Brewer, University of Central Florida

Studio Experiences at the Atlantic Center for the Arts
Thomas M. Brewer, University of Central Florida

Training Artists to Teach
Richard Siegesmund, University of Georgia and Mary Stewart, Northern Illinois University
Promoting Art Education: New Strategies  
Robert L. Mode, Vanderbilt University

Art Teachers in the Classroom: Qualified or Certified?  
Bonnie Black, University of Arkansas at Little Rock

E. Photography, Mapping and Landscape: Readings of Surfaces, Stratigraphies and Narratives from the Renaissance to the Present  
Chair: Geraldine Wojno Kiefer, Shenandoah University

Mel Chin and the Knowmad Confederacy  
Kelly A. Wacker, University of Montevallo

Neighborhood Watch: Spatial Discipline in Suburbia  
Mark Slankard, Marshall University

A War and Game Artifice: The Fashioning of the Land  
Dana Hargrove, Rollins College

Scanning the Landscape, Readings of Surfaces, Abu Ghurayb, Perception and Art  
James Edwards, University of South Carolina

Receptions and Keynote Speaker  
5:00–5:15 Buses board from Newman Street exit at west of hotel for University of North Florida

5:30–6:00 View “Fabricated According to the Truth,” an exhibition of photographs by Jerry Uelsmann, at the University of North Florida Gallery; reception follows

7:30–8:30 Keynote lecture by Jerry Uelsmann in the Lazzara Auditorium, University of North Florida Fine Arts Center

8:45–9:00 Buses return to Adam’s Mark Hotel

Saturday, October 16

8:30–10:00 Annual SECAC Membership Meeting and Continental Breakfast

Session IX 10:15–12:15

A. The Next Generation: SECAC’s Newest Artist-Educators  
Chair: Mark Hosford, Vanderbilt University

Flight of Metaphor  
Margie B. Labadie, University of North Carolina at Pembroke

[Pause]: Recent Work by Brian Bishop  
Brian Bishop, The University of Alabama

Beauty Kill  
Michelle Anderson, Middle Tennessee State University

Displacement  
Sisavanh Phouthavong-Houghton, Middle Tennessee State University

3. Open Session: Association of Textural Scholarship in Art History (ATSAH): Classical Interpretations  
Chair: Allyson Sheckler, Stonehill College

Beyond the Andromeda Complex: Reidentifying Angelica  
Jessica Locheed, University of Louisiana at Lafayette

The Ambrosian Iliad and the Show of Paideia  
Ceil Parks Bare, Florida State University

Temples for Eternity: Classicizing Motifs in American Funerary Monuments  
Erika Schluntz, Stonehill College

C. The Word and the Work  
Chair: David Jeffreys, Savannah College of Art and Design

The Production and Reception of my Artwork as a Case Study in Theory/Practice  
Alan Schechner, Savannah College of Art and Design

TBA  
Avantika Bawa, Savannah College of Art and Design

Special Events

10:15–5:30 Optional Tour to St. Augustine, Flagler College, lunch and special reception at J. Johnson Gallery in Jacksonville Beach.

12:30–3:30 Glassblowing demonstration and Workshop at Jacksonville University coordinated by Caroline Madden. Departure from Adam’s Mark Hotel at 1:00 and anticipated return by 4:00 pm. Transportation and materials included in fee (see registration form).

6:45 Board the Jacksonville Princess Yacht

7:00–9:30 Dinner Cruise and Farewell Party Honoring Anne Thomas

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SECAC
PO Box 508
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