SECAC/MACAA
Nashville Conference
OCTOBER 25-28, 2006
Conference Buildings / Room Guide

1. Old Gym–History of Art Department, corner, West End Ave. & 23rd
   Rm 206, enter front door, turn right through double doors, up staircase
   Note: No elevator in building

2. Sarratt Gallery–Sarratt Student Center, on campus, see map

3. Bishop Johnson Black Cultural Center Center, on campus, see map
   Rm 118, Lecture Room

4. Ben Schulman Center For Jewish Life, on 25th Avenue South

5. SLC–Student Life Center, on 25th Avenue South
   Ballrooms A, B, C on Main Floor
   Boardroom, Main Floor, proceed through corridors past lobby
   Meeting Rooms 1-2, 3 on Lower Level

6. ISAC–Ingram Studio Art Center, on 25th Avenue South
   Conference Registration Desk at tower, First Floor
   Room numbers marked throughout building

7. 25th Avenue Staff Garage, entrance on Highland Avenue

8. HIS–Holiday Inn Select, 2613 West End Ave.
   Centennial Rooms A–B, Main Floor, back of lobby
   Centennial Room C, Main Floor, back of lobby
   Parthenon Room, Second Floor, turn right off of elevator

9. Hampton Inn, 2330 Elliston Place

10. Parthenon, Centennial Park, see map
Welcome to Nashville, “The Athens of the South,” and the campus of Vanderbilt University! It is a great honor and privilege to host this year’s joint meeting of the Southeastern College Art Conference and the Mid-America College Art Association.

With the encouragement of Chancellor Gordon Gee, Provost Nicolas Zeppos, and my office, the faculty members of the Departments of Art and the History of Art have worked hard at making the conference a genuine “trans-university” event. More than half of the departments within the College of Arts and Science and many of our centers are providing support. It should be noted that the Blair School of Music, the Peabody College of Education and Human Development, entities within the Vanderbilt Medical Center, and the First Amendment Center at Vanderbilt are equally excited about playing a role. Needless to say, the visual arts are highly interdisciplinary, so it is not surprising that so many within our academic community want to contribute. In fact, many of the universities, colleges, and arts institutions within the state have become important partners in this highly collaborative effort.

Your conference schedule is ambitious, to say the least. More than 400 individuals will be making presentations during the 90-plus sessions. The range of topics is remarkable and the commitment to engaging graduate and undergraduate students is most encouraging. Conferences typically have one keynote speaker, but you will be treated to three special guest presentations. In addition to the myriad opportunities for academic discourse, you will be able to socialize and network at the two conference luncheons, receptions, tours, and workshops.

Admittedly, there is a bit of self-interest with the desire to host this conference. After all, it affords us the chance to highlight our newly created Department of Art, the amazing Ingram Studio Arts Center, and the recently restructured Department of History of Art. And it just so happens that the 2005 SECAC Artist’s Fellowship recipient is Virginia Derryberry, a Vanderbilt graduate, so you will want to see the work in her fellowship exhibition at our Sarratt Gallery.

Before your conference is over and you leave “Music City,” be sure to take a stroll around our beautiful and vibrant campus. By the way, did I forget to tell you that our campus is a national arboretum and that our Peabody campus is on the National Register?

I know that you will have an enriching conference and a great time. Now, let's not wait another thirty years to bring the conference back to Vanderbilt.

Best wishes,

Richard McCarty
Dean, College of Art and Science
Featured Conference Speakers

**THURSDAY, OCTOBER 26**
4:15-5:30 p.m.
Student Life Center Ballroom

The Norman L. and Roselea J. Goldberg Lecture
An Underground Palace in Ancient China: The Tomb of Marquis Yi of Zeng

Robert Bagley

Robert Bagley is a distinguished scholar at Princeton University. He specializes in Chinese Neolithic and Bronze Age art and archaeology. In this lecture, he will describe the tomb of Marquis Yi of Zeng, one of the most astonishing discoveries ever made in Chinese archaeology. Containing no less than ten metric tons of bronze artifacts, it was furnished with weapons and armor, ritual offerings of food and drink presented in bronze vessels, a wealth of luxury goods, and most remarkable of all, two distinct musical ensembles with a total of thirty instruments including winds and strings, drums, stone chimes, and a tuned set of sixty-five bronze bells.

**FRIDAY, OCTOBER 27**
4:15-5:45 p.m.
Student Life Center Ballroom

Art and Everything: Reframing Art for the 21st Century

Eleanor Heartney

Eleanor Heartney is a New York-based art writer and cultural critic. She is a contributing editor to *Art in America* and *Art Press*. In addition, she has written extensively on contemporary art issues for *Artnews*, *Art and Auction*, *The New Art Examiner*, the *Washington Post*, and the *New York Times*. In 1992, Heartney was the recipient of the College Art Association’s Frank Jewett Mather Award for distinction in art criticism, and she has also received grants from the New York Foundation for the Arts and the Asian Cultural Council. A collection of Heartney’s essays was published in 1997 by Cambridge University Press under the title *Critical Condition: American Culture in the Crossroads*. Her *Movements in Modern Art: Postmodernism* was published in 2001 by the Tate Gallery Publishers. Her latest book is *Postmodern Heretics: The Catholic Imagination in Contemporary Art*, published by Midmarch Arts Press. She is currently co-president of AICA-USA, the American section of the International Art Critics Association.

**SATURDAY, OCTOBER 28**
1:00-2:00 p.m.
Student Life Center Ballroom

A Time and Place

Christian Moeller

Christian Moeller, professor of media studies at UCLA, studied architecture at the College of Applied Sciences in Frankfurt, Germany, and at the Academy of Fine Arts in Vienna. In 1990, he founded his own studio and media laboratory in Frankfurt. He was a professor at the State College of Design in Karlsruhe, Germany, until he moved to the United States in 2001.

Professor Moeller is an artist working with contemporary media technologies to produce innovative and intense physical events, realized from handheld objects to architectural scale installations. His body of work represents highly original and complex investigations of what is possible with the intersections of cinema, computation, music, and physical space.
SECAC and MACAA members who Pre-Registered may pick up their registration packets Wednesday evening (6:45–9:45 p.m.) at the Ingram Studio Art Center, Vanderbilt University, Corner of 25th Avenue South & Garland.

**Wednesday, October 25**

1:00-3:00 p.m.

**SECAC Executive Committee Meeting**  
Student Life Center (SLC), Boardroom

4:00-7:00 p.m.

**SECAC Board Meeting**  
Student Life Center (SLC), Boardroom

7:00-10:00 p.m.

**Opening Reception**  
Ingram Studio Arts Center (ISAC), 2nd & 3rd Floors  
The Divas and Iron Chefs of Encaustic  
CeraMIX  
Vanderbilt Faculty Exhibition  
Vanderbilt Alumni Invitational  
Works by Artists with Disabilities: From the Collection of the Vanderbilt Kennedy Center

**Thursday, October 26**

7:00 a.m.-4:00 p.m.

**Registration Desk Open**  
ISAC – 1st Floor, Base of Tower

7:00-9:00 a.m.

**Breakfast**  
HIS – Commodore Room

8:00-9:45 a.m.

**Art in Community**  
SLC – Ballroom B  
Sponsored by: Department of Human and Organizational Development, Vanderbilt University  
Joseph Cunningham, Chair  
Program in Community Research and Action, Vanderbilt University  
Chairs: Donna Lee Adams, University of Indianapolis  
Marilyn McElwain, University of Indianapolis

Donna Lee Adams, University of Indianapolis  
*Bringing Art to the Community*

Marilyn McElwain, University of Indianapolis  
*Community Partnership Experience*

Joo Kim, University of Central Florida  
*Art Education Through Community*

Pamela Lawton and Frances Hawthorne, University of North Carolina at Charlotte  
*Building Community on Common Ground: A Common Quilt Project*

**Baroque Tendencies in Contemporary Art**  
SLC – Ballroom C  
Chair: Kelly Wacker, University of Montevallo  
Adrian Duran, Memphis College of Art  
*Baroque Space in Postwar Italian Painting*

Irene Nero, Southwestern Louisiana University  
*Baroque Tendencies in Architecture: The Guggenheim Museum, Bilbao, Spain*

Richard Reddaway, Massey University  
*A Baroque Plan: Chaos, baroque and Appearance*

Catherine Wilcox-Titus, Worcester State College  
*Neo-Baroque Spectacle and Gender in Contemporary Art*

**The History and Theory of Metavisuality in the Visual Arts**  
SLC – Boardroom  
Chairs: Beauvais Lyons, University of Tennessee  
Victor Margolin, University of Illinois at Chicago  
Eva Mantell, Independent Scholar  
*Dolores Links and the Placebo Effect*

Richard Purdy, Université du Québec à Trois-Rivières  
*DÉBOUSSOLÉ (Lost without a Compass)*

Victor Margolin, University of Illinois at Chicago  
*Boris Spasebo and the Smiling Face of Capitalism*

**Defining Abstraction in 1930s American Art**  
SLC – Meeting Room 1-2, Lower Level  
Chairs: R. Sarah Richardson, Hollis Taggart Galleries  
Marshall Price, National Academy Museum  
Valerie Livingston, Susquehanna University  
*Joseph De Martini’s Curious Emotional Intensity and the Emergence of an Abstract Style*

Kathleen Spies, Birmingham-Southern College  
*Strip tease and Socialism: Abstraction and Politics in Images of the Burlesque Theater*

Robert Bridges, West Virginia University  
*Blanche Lazzell: An American Abstractionist in the 1930s*

Robert Wojtowicz, Old Dominion University  
*Mumford on Abstraction*

**Fine Art Documentation for the Artist: Why, When and How Standardized Documentation Benefits the Artist and the Collector (A Professional Development Event)**  
SLC – Meeting Room 3, Lower Level  
Chair: Carol Hagen, Visnulimited™
Thursday, October 26, 8:00-9:45 a.m.

**Underground Currents / Renegade Drawing in the Academic Setting**

HIS – Centennial Room A-B

Chair: Ann Conner, University of North Carolina at Wilmington

Geraldine W. Kiefer, Shenandoah University

Collaborations, Intersections, and Overlays: Drawing into a ‘Mixed-Media’ Field of Possibilities

Paul Krainak, Bradley University

*The Subject of Architecture in Contemporary Drawing Practice*

J. Bradley Adams, Berry College

Parsing Happiness

Kathleen Rieder, North Carolina State University

*Multiple Perspectives*

Christine L. Zoller, East Carolina University

Drawing Skills in Contemporary Studio Arts: Are They Needed and What Is the Responsibility of Higher Education in Making Sure That Students Make Good Use of These Skills?

**Art History Without Walls:**

Reconsidering the Art History Canon

Old Gym 206

Chair: Heather McPherson, University of Alabama at Birmingham

Rachel Snow, University of South Carolina Upstate

Images that Matter: Vernacular Photography’s Challenge to Art History

Benjamin Harvey, Mississippi State University

*Adrift in Trafalgar Square: Woolf, Portraiture, and the Origins of A Room of One’s Own*

Jo-Ann Morgan, Coastal Carolina University

*Using the European Artistic Canon to Read Hip Hop*

Jody B. Cutler, University of Central Florida

*Revolution in a Painting: George Washington Carver Crossing the Delaware: Page from an American History Textbook (1975) by Robert Colescott*

Commentator: Joy Sperling, Denison University

**Instructional Strategies for College Teachers**

ISAC 304

Chairs: Sandra Reed, Savannah College of Art and Design

Mary Stewart, Northern Illinois University

Rod Northcutt, School of the Art Institute of Chicago

*Form Follows Fabrication*

Adam Kallish, Northern Illinois University

*Instructional Strategies for Design Methods*

Martha MacLeish, Indiana University

*Making Grading Transparent*

Rusty Smith, Auburn University

*The Design Education Laboratory: Mission and Methods*

**The Next Generation of SECAC and MACAA Art Historians**

ISAC 220

Chairs: Amy Kirschke, University of North Carolina at Wilmington

Mysoon Rizk, University of Toledo

Ellen Daugherty, Memphis College of Art


Elyse Deeb Speaks, University of Notre Dame

*The Degendering of Sculpture: Form and Function in the 1960s*

Deanne Pylinski, Metropolitan State College of Denver

*Gender and Video Collectives: Women in the “Global Village”*

Wendy Koenig, Middle Tennessee State University

*The Heroic Generation: Fictional Socialist Realist Painters in the Work of Ilya Kabakov*

**Propaganda Now: Co-Opt or Submit?**

ISAC 308

Chairs: Stephanie Bacon, Boise State University

Tom Block, Independent Activist / Artist

Stephanie Bacon, Boise State University

*Propaganda Now*

Adrienne Kochman, Indiana University Northwest

*Political Propaganda in Rural Ukraine: Katerina Bilokur’s Still Life ‘30th Anniversary of the October Revolution,’ 1947*

Dawn Hunter, University of South Carolina

*Spectacle Spectacular*

10:00-11:45 a.m.

**The Role of New Media in the Fine Arts**

SLC – Boardroom

Chair: Patrick FitzGerald, North Carolina State University

Brian Evans, University of Alabama

*Digital Media, Social Networks and Art Foundations Old and New*

Seth Ellis, University of North Carolina at Greensboro

*The New Fantastic: How New Media Transform Old Media*

Ryan DeWitt and Patrick FitzGerald, North Carolina State University

*Experimental New Media in the Studio Model*

**Late Twentieth Century American Art: Pluralism and Diversity**

SLC – Meeting Room 1-2, Lower Level

Chair: Pamela H. Simpson, Washington and Lee University

James Roger Alexander, University of Alabama


Rosemary Cohane Erpf, Savannah College of Art and Design – Atlanta

*Susan Rothenberg: Image Finder*

Suzanne Schuweiler-Dabb, Converse College

*Slavery, War, and What Remains: Sally Mann’s South*

Susan Wood, University of Missouri

*Forget about Snow White: The Use of Folklore, Humor, and Vignette Photography in the Work of Carrie Mae Weems*

Jordana E. Moore, University of Illinois

*What is “Black” in Basquiat?*
Thursday, October 26, 10:00-11:45 a.m.

Open Session for Undergraduate Papers
HIS – Centennial Room C
Chair: David E. Gliem, Eckerd College
William H. Johnson, The University of the South
Natural Religion at Stourhead
Dita Dlugosova Knappova, University of North Florida
The Architecture of the 1940s and 1950s in Czechoslovakia
Danisha Edwards, North Carolina State University
Black Hair and Contemporary Art

The New Sculptural Paradigm-Investigating the Future
HIS – Centennial Room A-B
Chair: Alison Helm, West Virginia University
Jeremy Entwistle, West Virginia University
Experiment in Industrial Sculpture: Extracting of the Worker
Benjamin S. Jones, Virginia Commonwealth University
The Other Side of the Fence
Marie Bower, University of Arizona
Using Rapid Prototype Technology:
Fantasies Portraits, Identities
Ben Godward, State University of New York - Albany
Exploring Constructed Realities Through Materials

Teaching with Technology: Art History Pedagogy
in the Digital Era
Old Gym 206
Sponsored by: Department Electrical Engineering
and Computer Science, Vanderbilt University
Daniel Fleetwood, Department Chair
Chairs: Vida Hull, East Tennessee State University
Marjorie Och, Mary Washington University
Scott Karakas, Florida Gulf Coast University
Some Thoroughly Modern Methods for Teaching Ancient Art
Claire Black McCoy, Longwood University
Asynchronous Adventures: Teaching Art History
Online for the First Time
Debra Gibney, University of Texas at Arlington
Teaching Visual Analysis Online:
A Study of Velázquez’ Las Meninas
Catherine Chastain-Elliott, University of Tampa
Hurricane-Proof Art History: Technology and the
University of Tampa’s Disaster-Readiness Plan

The Divas and Iron Chefs of Encaustic
ISAC 220
Chair: Reni Gower, Virginia Commonwealth University
Richard Frumess, Founder, R & F Handmade Paints
Rifka Angel: An Encaustic Pioneer
Kristy Deetz, University of Wisconsin–Green Bay
Reveal / Conceal
Peter Dykhuis, Nova Scotia College of Art and Design
Mapping Topographies: Wax Surfaces and Digital Shimmer
Cheryl Goldsleger, Georgia State University
Heated Drawing
Heather Harvey, Virginia Commonwealth University
An Odd Camaraderie: Recent Work in Plaster and Wax
Jeffrey Hirst, Independent Artist
Hammer, Tape, Torch, Mesh, and Wax: Approaches
within an Encaustic Process
Timothy McDowell, Connecticut College
Divas and Chefs

Critiquing Frankenstein’s Body: The Anti-Critique
ISAC 304
Chair: Mark Hosford, Vanderbilt University
Michael Krueger, University of Kansas
Michael Krueger, University of Kansas
The Anti-Critique
Mark Hosford, Vanderbilt University
The Anti-Critique
Tim Dooley, University of Northern Iowa
The Anti-History of Printmaking and the Anti-Critique
Ruthann Godollei, Macalester College
Fluffy Marshmallows Make Bad Political Weapons or
Promoting Outrage & Agitation in the Classroom
Charles Cohan, University of Hawaii
Personal Foul: Officiating the Critique

Spirituality in Postmodern Art
ISAC 308
Chair: Harry W. Boone, University of Virginia’s College at Wise
Svetlana Rakic, Franklin College
Postmodern Uncertainty: Concepts of Trinity-in-Unity and
Non-Duality as Deconstruction Strategies
Tom Block, Independent Artist
The Artist as Shaman in an Age of Uncertainty
Austin I. Collins, University of Notre Dame
Art, Religion, and Politics
Edward Carlos, The University of the South (emeritus)
Chiasm—The Inbetween of Mystical Experience and
Implications of Memory in the Creative Process

12:00-2:00 p.m.

Luncheon
SLC – Ballrooms A-C
Ticket Required

2:15-4:00 p.m.

Free Speech in Art: What are the Limits?
SLC – Boardroom
Sponsored by: First Amendment Center at
Vanderbilt University
Gene Policinski, Director
Introductions: Gene Policinski, Vanderbilt University
Roger Shimomura, University of Kansas (emeritus)
Performances that Scare Teachers
Carol Leake, Loyola University New Orleans
Catholic Tastes
Don Evans, Vanderbilt University (emeritus)
How Far Should a Student Go? And Then What?
Discussant: Carol Becker, School of the Art Institute
of Chicago

THURSDAY
Thursday, October 26, 2:15-4:00 p.m.

**Medieval Art: Those Slippery Images**
SLC – Meeting Room 1-2, Lower Level
Chairs: Elizabeth Lipsmeyer, Old Dominion University
       Dorothy Verkerk, University of North Carolina at Chapel Hill
       Nancy Bishop, Arkansas Tech University

*Different Strokes for Different Folks: Picturing Jews in Early Medieval Art*
Allison L. B. Fox, University of North Carolina at Chapel Hill

*Guardian at the Gate: The Irish High Crosses in the Early Medieval Landscape*
Dorothy Verkerk, University of North Carolina at Chapel Hill

*God’s Right Hand: Ambiguity on the Crosses at Clonmacnoise and Monasterboice*
Henry Luttikhuizen, Calvin College

*Wild at Heart: An Interpretation of Geertgen tot Sint Jans’s Saint John in the Wilderness*

**Contemporary Folk, Self-Taught and Outsider Art**
HIS – Centennial Room A-B
Chairs: Betty J. Crouther, University of Mississippi
        Carol Crown, University of Memphis
       Dorothy Joiner, LaGrange College
       Lizzie Wilkerson: An “Outsider” to be “Discovered”
       Pamela Sachant, Georgia College and State University
       Billy Roper and the Art of Visual Storytelling
       Lee Kogan, American Folk Art Museum, Hillside, New Jersey
       Charley, Noah, and Hazel Kinney: A Sense of Place
       Edward M. Puchner, Indiana University
       Lonnie Holley, the Cultural Mind and Affecting Presence

**Rock Art II: The Prehistoric Image and Art History**
HIS – Centennial Room C
Sponsored by: Department of Earth & Environmental Studies, Vanderbilt University
       David Furbish, Chair
Chairs: Reinaldo Morales, Jr., University of Central Arkansas
       H. Denise Smith, Savannah College of Art and Design–Atlanta
       Jessica Welton, Virginia Commonwealth University
       Rock Art Images in the Paintings of Michael Kabotie: Modern Interpretation of an Ancient Tradition
       James Farmer, Virginia Commonwealth University
       Inca Huacas: Andean Rock Art on the Edge
       Jagdish Chavda, University of Central Florida
       Monolithic Rock Art at Mahabalipuram, Tamilnad, India
       H. Denise Smith, Savannah College of Art and Design–Atlanta
       Defining the Inner Sanctum: The Role of Rock Forms in Shaping Sacred Space
       Reinaldo Morales and Melissa Quesenberry, University of Central Arkansas
       Everyone’s A Critic? Theory, Discourse, and Rock Art
       Matt Gatton, University of Louisville
       The Camera Obscura and the Origin of Art: The Case for Image Projection in the Paleolithic

3:30 p.m.

**SECAC Artist Fellowship Meeting**
ISAC 238

4:15-6:30 p.m.

**Goldberg Lecture**
SLC – Ballroom B-C
Sponsored by: Department of History of Art, Vanderbilt University
Introduction by: Professor Tracy Miller, Vanderbilt University
Robert Bagley, Princeton University
An Underground Palace in Ancient China: The Tomb of Marquis Yi of Zeng

4:45-6:30 p.m.

**Professional Practices Session in Studio Art**

**National Recognition: An Elusive Concept for the Artist-Educator**
Frist Center for the Visual Arts – buses leave SLC Front Driveway 4:15 p.m. & 4:30 p.m.
Sponsored by: Frist Center for the Visual Arts
Susan Edwards, Director
Curb Center for Art, Enterprise, and Public Policy, Vanderbilt University
Bill Ivey, Director
Steven Tepper, Associate Director
Friday, October 27

7:00 a.m.-4:00 p.m.
Registration Desk Open
ISAC – 1st Floor, Base of Tower

7:00-9:30 a.m.
Breakfast
HIS – Commodore Room
Sponsored by: The College Board Advanced Placement Program

8:00-9:45 a.m.
This Isn't Kansas Anymore Dorothy, or for that Matter, It Isn't Graphic Design Either
SLC – Ballroom A
Chair: Craig Warner, Northwest Missouri State University
Neil Matthiessen, Arkansas State University
Generation M: Media Designing Designers
David J. Stoddard, Henderson State University
The Struggle to Remain Relevant While Teaching Design: Things Change, We'll Deal With It!
Daniel Adams, Harding University
It Can or It Kant: The Demise of the Critique of Judgment?

Impermanence Panel
SLC – Ballroom B
Chair: Cindy Rehm, Middle Tennessee State University
Paul Rutkovsky, Florida State University
Transient Nature
Melanie J. VanHouten, The College of St. Catherine
The Nature of Art is Ever-Changing
Larry Cressman, University of Michigan
Bits and Pieces

A Digital Portfolio Standard for Visual Artists: or (Standard, What Standard!)
SLC – Boardroom
Sponsored by: Department of Electrical Engineering and Computer Science, Vanderbilt University
Daniel Fleetwood, Department Chair
Chair: Barry Jones, Austin Peay State University
Gregg Schlanger, Austin Peay State University
Session Introduction
James Gregory Pond, The University of the South
The Artist’s Digital Portfolio
Nicole Pietrantoni, Tennessee Arts Commission
The Digital Portfolio’s Receiving End
David Bieloh, Austin Peay State University
The Graphic Designer’s Digital Portfolio
Kristina Arnold, Western Kentucky University
The Gallery’s Digital Portfolio Dilemma
Barry Jones, Austin Peay State University
Session Conclusion
Friday, October 27, 8:00-9:45 a.m.

The Alliance Between Art and Fashion
SLC – Meeting Room 1-2, Lower Level
Chair: Charles S. Mayer, Indiana State University
Ann Albritton, Ringling School of Art and Design
The Gas Beating Heart: Sonia Delanuay-Terk’s Dada Costume
Mary Donahue, University of Miami
Modern American Fashion Design: Elizabeth Hawes in the 1930s
Bradley C. Bailey, Stephen F. Austin State University
Fashioning the Other: Costume and Cultural Difference
Kate Kretz, Independent Artist
All Stripped Down: Psychological Clothing

Teaching Art Appreciation: A New Approach to Textbooks
SLC – Meeting Room 3, Lower Level
Chair: Ian Jacobs, Thames & Hudson, Ltd.
Ralph Larmann, University of Evansville
Debra Gibney, University of Texas at Arlington
Kathryn Shields, University of Texas at Arlington

Renaissance in Word and Image
HIS – Centennial Room A-B
Affiliated Society: Association for Textual Scholarship in Art History
Chair: Allyson Sheckler, Stonehill College
Norman Land, University of Missouri
Leonardo da Vinci in a Tale by Matteo Bandello
Debra Murphy, University of North Florida
Un pittore ignoto? Alessandro Farnese’s Portrait in the Palazzo dei Conservatori Scipio Frieze
Liana De Girolami Cheney, University of Massachusetts–Lowell
Giorgio Vasari’s Compagnia del Gesù

Issues in Art of the Ancient World
HIS – Centennial Room C
Sponsored by: Department of Classical Studies, Vanderbilt University
Barbara Tsakirgis, Chair
Chair: Scott Karakas, Florida Gulf Coast University
Paula L. Winn, Virginia Commonwealth University
Revealing the Hand: Connoisseurship in Ecuadorian Stone Mortars
Glenda Swan, Rhodes College
Reverse Relations: Reflecting on the Vatican Exekias Amphora
Beth Stewart, Mercer University
Theories of the Refinements of the Parthenon: A Review of Six and a New Theory Based on the Optics of Euclid
Alyson A. Gill, Arkansas State University
An Architecture of Abundance: The “Women’s Baths” of Ptolemaic Egypt
James F.D. Frakes, University of North Carolina at Charlotte
Monuments of Passage: Roman North Africa and an Emperor on the Move

Art and the Silver Screen
Old Gym 206
Sponsored by: Program in Film Studies, Vanderbilt University
Paul Young, Director
Chair: Roz Rountree, University of South Alabama
Richard Ward, University of South Alabama
Even a Tramp Can Dream: An Examination of the Clash Between “High Art” and “Low Art” in the Films of Charlie Chaplin
Gary Keown, Southeastern Louisiana University
Artists, Directors, and Actors: Equal Collaboration on the Big Screen
Norman E. Magden, University of Tennessee

International Collaboration: Fusion of Focus / Blurring of Boundaries…
ISAC 220
Sponsored by: Study Abroad Programs, Vanderbilt University
Gary W. Johnston, Director
Chairs: Moira Geoffrion, University of Arizona
Jerry Johnson, Troy University
Moira Geoffrion, University of Arizona
From Bulgaria to Australia and In Between
Wayne Potratz, University of Minnesota
Personal Relationship: The Key to International Programming
Gina Costar, Independent Artist
Her Shorts: Women’s International Film Festival
Paul Rutowsky, Florida State University
Eastern Europe: Only a Matter of Time and Money
Jerry Johnson, Troy University
Creative Waves: Virtual Splash on Interculturalism

The Next Generation of SECAC Artist Educators
ISAC 304
Sponsored by: Study Abroad Programs, Vanderbilt University
Chairs: Marilyn Murphy, Vanderbilt University
Enin Anfinson, Middle Tennessee State University
Artist Talk
Cynthia Camlin, West Virginia University
Artist Talk
Katerie Gladdys, University of Florida
Artist Talk
Jessica L. Smith, University of West Alabama
Artist Talk

Drawing: Material Articulation
ISAC 308
Sponsored by: Study Abroad Programs, Vanderbilt University
Barb Bondy, Auburn University
In-Sight: Drawing as a Way of Thinking
Shona Macdonald, University of Massachusetts
Thin Gray Line
Craig Dongoski, Georgia State University
Drawing Voices
James Edwards, University of South Carolina  
*Paper, Pencil, Pixel: Drawing in the Digital World*

**African Americans and Visual Art: Exploring / Exploding Racialized Readings**  
Bishop Johnson Black Cultural Center – Room 118  
Sponsored by: Bishop Johnson Black Cultural Center, Vanderbilt University  
Frank E. Dobson, Jr., Director  
Program in African American and Diaspora Studies, Vanderbilt University  
T. Denean Sharpley-Whiting, Director  
Chair: Helen Langa, American University  
Mary Ann Calo, Colgate University  
*Framing the African American Artist: Originality, Authenticity, and the Dilemma of Professionalism*

John Ott, James Madison University  
*Labored Stereotypes: Palmer Hayden’s The Janitor Who Paints*

Nora Niedzielski-Eichner, Stanford University  
*Aaron Douglas and History Moderne*

Frederick C. Moffatt, University of Tennessee  
*Policing the Area: Racial Surveillance in Joseph Delaney’s V.J. Day, Times Square (1961)*

Vivien Green Fryd, Vanderbilt University  
*Faith Ringgold’s Slave Rape Story Quilt: Ending the Silence*

**9:00-11:45 a.m.**

**Ask the Experts**  
ISAC 238  
Affiliated Society: Visual Resources Curators (VRC)  
Chairs: Emy Decker, University of Georgia  
Christina Updike, James Madison University  
This open forum presentation allows attendees to ask Visual Resources professionals about the transition to digital technologies.  
*Topics to be Addressed:*

Emy Decker, University of Georgia  
*Photoshop*

Christina Updike, James Madison University  
*MID: An Open Source Solution for Digital Collections*

Kathe Albrecht, American University  
*Copyright Issues for the Educator*

Macie Hall, Johns Hopkins University  
*Personal Digital Image Collection Management*

John Hickey, University of Arkansas  
*Digital Photography*

Christine Hilker, University of Arkansas  
*Commercial Resources*

Kirvin Hodges, Vanderbilt University  
*Troubleshooting: Digital Images and Related Equipment*

**Encaustic Demonstration**  
ISAC – Outdoors, Sidewalk Next to Tower  
Coordinated by: Richard Frumess, Founder, R & F Handmade Paints  
Reni Gower, Virginia Commonwealth University  
Demonstration Participants:  
Kristy Deetz, University of Wisconsin – Green Bay  
Peter Dykhuis, Nova Scotia College of Art and Design  
Lorraine Glessner, Tyler School of Art  
Reni Gower, Virginia Commonwealth University  
Heather Harvey, Virginia Commonwealth University  
Jeffrey Hirst, Independent Artist

**8:45 a.m.-noon**

**Downtown Nashville Architectural Tour with Christine Kreyling, Independent Scholar and Critic**  
Tennessee State Capitol, Downtown Presbyterian Church, Ryman Auditorium, Frist Center for the Visual Arts.  
Bus leaves from Ingram Studio Arts Center at 9:00 a.m.  
Ticket Required.

**10:00-11:45 a.m.**

**Political Art**  
SLC – Boardroom  
Sponsored by: Department of Political Science, Vanderbilt University  
Neal Tate, Chair  
Chairs: Roann Barris, Radford University  
Dorothy Joiner, LaGrange College  
Kristen Greenwood, Birmingham Museum of Art  
*Political Propaganda or Artistic Expression? The Thoughts Behind the Violence in George Bellow’s War Series*

Donald Sloan, University of Wisconsin - La Crosse  
*Fascinated by Evil: The Political Art of Philip Guston*

Michael Schreffler, Virginia Commonwealth University  
*Mestizo Politics: José Sabogal’s 1945 Frescoes in Cuzco, Peru*

Roann Barris, Radford University  
*Politics in Reverse? The American Reception of Russian Constructivism*

Kevin Concannon, University of Akron  
*From Conceptual Art to Top of the Pops: John Yoko’s War is Over!, 1969–2004*
Friday, October 27, 10:00-11:45 a.m.

American Art and American Power
SLC – Meeting Room 1-2, Lower Level
Sponsored by: Department of History, Vanderbilt University
Daniel Usner, Chair
Chair: David McCarthy, Rhodes College
David McCarthy, Rhodes College
David Smith and the Gender of War
David Jeffreys, Savannah College of Art and Design
Robert Rauschenberg and the Transgressive Reinscription of Abstract Expressionism
Hee-Young Kim, University of Alabama
The Global Expansion of Abstract Expressionism and the Formation of the Local History of Korean Modern Art of the 1950s
Sara Doris, University of Memphis
Obsolescent Modernism: The Visual Culture of the U.S. Pavilion at Expo ’67

Teaching Art Appreciation: A New Approach to Textbooks
SLC – Meeting Room 3, Lower Level
Prior Registration and Ticket Required.
Chair: Ian Jacobs, Thames & Hudson, Ltd
Ralph Larmann, University of Evansville
Debra Gibney, University of Texas at Arlington
Kathryn Shields, University of Texas at Arlington

From the Royal Court to the Convent: Women in the Ancient and Medieval Worlds
HIS – Centennial Room A-B
Affiliated Society: Coalition of Women in the Arts Organizations
Chairs: Karen C. Britt, University of Louisville
Linda Marie Gigante, University of Louisville
Michelle Duran-McLure, University of Montevallo
“That Radiant Splendor of Italy...Joanna, Most Serene Queen”: Gender and Identity in an Angevin Book of Hours
Youn-Mi Kim, Harvard University
Dunhuang Cave 323 and the Empress Wu’s Usurpation of the Throne
George Contis, Independent Scholar
Women Saints Depicted on Russian Brass Icons of the 15th to Late 19th Centuries

Questioning Masculinity
Old Gym 206
Sponsored by: Women’s and Gender Studies Program, Vanderbilt University
Monica Casper, Director
Chair: Temma Balducci, Arkansas State University
Beverly Joyce, Mississippi University for Women
Competing Masculinities: Edward Burne-Jones and the Apostles of the Robust
Pamela Warner, University of Massachusetts - Dartmouth
A Man’s Place is in the Home: Modernity and Masculine Identity in Late Nineteenth-Century France

Colin Dusek, University of California Davis
A Rebours: The Crisis of Masculinity in the Decadent Interior
Maureen Shanahan, James Madison University
Home on the Range: Fernand Léger’s Domestic Desires
Charissa Terranova, Southern Methodist University
Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of McCarthy, Barney, and Gober

Art Education Forum IV Panel
ISAC 220
Chair: Thomas M. Brewer, University of Central Florida
Mary Lou Hightower, University of South Carolina Upstate
Confronting Conflict through the Visual Arts
Susan Slavik, Coastal Carolina University
Best Practices: Using Recycling as an Interdisciplinary Theme for Secondary Curriculum Development
Bryna Bobick, University of Georgia
Art and Literature Lessons
Linda K. Neely, Lander University
Matrix of Expectations: Collaboration for Improvement of Performance by Art Majors
Richard Siegesmund, University of Georgia
Why Art Cannot be Taught: A Response to Elkins
Cynthia Colbert, University of South Carolina
Who Should Prepare Art Teachers

Situations + Interventions: Public Art in Action
ISAC 304
Sponsored by: Department of Human and Organizational Development, Vanderbilt University
Joseph Cunningham, Chair
Program in Community Research and Action, Vanderbilt University
Chair: Jason S. Brown, University of Tennessee
John Richardson, Wayne State University
Time Boundary: A Public Sculpture Project
Michelle Illuminato, Alfred University
Next Question
Lora Lode, Independent Artist
Mixing it Up
Nathan Purath / Shana Berger, Coleman Center for Arts & Culture
Daily Interventions: Public Art Stories from Two Distinct Communities
Jennifer Odem, Independent Artist
Being in Place

Studio Art: Devil or Angel?
ISAC 308
Sponsored by: American & Southern Studies Program, Vanderbilt University
Teresa A. Goddu, Director
Special Thanks to Michael Kreyling
Chairs: Susan Knowles, Independent Scholar
Cynthia Marsh, Goldsmith Press, Austin Peay State University
Frank Brannon, SpeakEasy Press
*Cherokee Phoenix: Advent of a Newspaper*

Edward Irvine, University of North Carolina at Wilmington
*Southern Commercial Letterpress and the Useful Image: The Influence of Early Packaging in the Southern Visual Language*

Cynthia Marsh, Goldsmith Press, Austin Peay State University
*Devil or Angel?—A Closer Look at Letterpress Printing & the Book Arts in Tennessee*

Cynthia Thompson & David Charles Cioffi, Memphis College of Art
*Visually Speaking: Art, Narrative, and the Contemporary South*

**The Challenge of Art Departments in Historically Black Colleges and Universities**
Bishop Johnson Black Cultural Center – Room 118

Sponsored by: Bishop Johnson Black Cultural Center, Vanderbilt University
Frank E. Dobson, Jr., Director
Program in African American and Diaspora Studies, Vanderbilt University
T. Denean Sharpley-Whiting, Director

Chairs: Ron Bechet, Xavier College of Louisiana
Kimberly Dummons, Middle Tennessee State University

Ron Bechet, Xavier College of Louisiana
*What is an HBCU Anyway?*

Kimberly Dummons, Middle Tennessee State University
*Experiences Matriculating at an HBCU*

Charmagne Andrews, Alcorn State University
*The Challenges of Racism*

Carlyle Johnson, Tennessee State University
*Nourishing the Thirst for Scholarship with Declining Resources*

Barbara Nesin, Spelman College
*Beyond Black History Month*

Chinedu Okala, Norfolk State University
*A Matter of Relevancy: Of Art Departments, Accreditation, Resource Allocation, and Curriculum Alignment in the HBCU Environment*

**Irreconcilable Differences? Artist-Educators and Religion**
Ben Schulman Center for Jewish Life

Sponsored by: Center for the Study of Religion & Culture, Vanderbilt University
Volney Gay & Doug Knight, Directors
Mark Justad, Associate Director

Program in Jewish Studies, Vanderbilt University
David Wasserstein, Program Director

University Chaplain & Affiliated Ministries, Vanderbilt University
Gay Welch, University Chaplain

Divinity School, Vanderbilt University
James D. Hudnut-Beumler, Dean

Ben Schulman Center for Jewish Life
Ari Dubin, Executive Director

Introductions: Robin Jensen, Luce Chancellor’s Professor of the History of Christian Art & Worship, Vanderbilt University

Alison Helm, West Virginia University
*Opposing the Void: A Personal Language of Divine Symbolism*

Ruth Weisberg, University of Southern California
*Of Time and Memory*

Harvey Breverman, University at Buffalo, SUNY Distinguished Professor of Art (emeritus)
*Wanderings and Ruminations: An Impossible Reconciliation*

Discussant: Eleanor Heartney, Independent Scholar and Critic

**12:00-2:00 p.m.**

**Luncheon**
SLC – Ballrooms A-c
Ticket Required

**2:15-3:30 p.m.**

**Walking Tour of the “Old Vanderbilt Campus” from an Historical Perspective with Lyle Lankford, Senior Officer of University History and Protocol**

Please convene at 2:15 under the tower of Ingram Studio Arts Center. An escort will lead you from the ISAC to Kirkland Hall where the tour will commence at 2:30 p.m.

**2:15-4:00 p.m.**

**Reflections on the Arts of the Medieval Period: A Session Honoring Professor Ljubica Popovich**
SLC – Boardroom

Sponsored by: Louise Bullard Wallace Foundation, special thanks to Elena Graves

The Department of History of Art, Vanderbilt University

Chair: Christopher M.S. Johns, Norman L. and Roselea J. Goldberg Chair in History of Art
Chair, Department of History of Art, Vanderbilt University

Introduction: F. Hamilton Hazlehurst, Vanderbilt University (emeritus)

Jelena Bogdanovic, Princeton University
*The Architectural Structure above the Bodily Remains of Hosios Loukas in His Monastery in Boeotia, Greece*

Ljubomir Milanovic, Rutgers University
*Mirroring Reality: Mosaic Program in the Narthex of the Katholikon of Hosios Loukas Monastery*

Michael Cothren, Swarthmore College
*Glazing a Stage for the Liturgy at Beauvais Cathedral*

Asen Kirin, University of Georgia
*A Neo classical Vision of Byzantium: Empress Catherine the Great as a Patron of the Arts*
Friday, October 27, 2:15-4:00 p.m.

**War is a Force that Gives Art Meaning**
SLC – Meeting Room 1-2, Lower Level
Chair: Richard Kamler, University of San Francisco
Robert F. Lyon, University of South Carolina
Kevin Haran, University of Central Florida

*Painting History: Images of Conflict*
Rachele Riley, Virginia Commonwealth University

*Emotive Mapping: Violence in Translation*
Kate C. Lemay, Indiana University

*A Discursive Site of Memory and Patriotism: The Batholomew County Veterans Memorial*
Whitney Lynn, San Francisco Art Institute

*Zoom: Media Flooding and the Abstraction of Tragedy*

**SECAC Art Education Policy Committee Meeting**
SLC – Meeting Room 3, Lower Level
Chair: Thomas M. Brewer, University of Central Florida
Bryna Bobick, University of Georgia
Cynthia Colbert, University of South Carolina
Mary Lou Hightower, University of South Carolina Upstate
Robert L. Mode, Vanderbilt University
Linda Neely, Lander University
Richard Siegesmund, University of Georgia
Susan Slavik, Coastal Carolina University

**Architecture’s Narrative: Spaces and the Stories They Tell**
HIS – Centennial Room C

*The Walls Have Ears (and Voices)—Sound and Narrative Architecture*
Kristina Olson, West Virginia University

*Urban Delight: The Spatial Narrative in Rem Koolhaas: McCormick Center*
Timothy B. Smith, Birmingham-Southern College

*Reading Siena Cathedral: Political and Sacred Narratives in the Transepts*
Tamara Wilde, University of Iowa

*Liminal Space / Professional Space—Recasting the Late-Nineteenth-Century Parlor as a Music Studio for Women*

**Animal Images in the Art of the South**
HIS – Centennial Room A-B

*Ode to Hogzilla: Hogs in Outsider Art*
Mana D.C. Hewitt, University of South Carolina
Jay Williams, Morris Museum of Art

*Animals in the Architectural Sculpture of Julian Hoke Harris*
Robert M. Craig, Georgia Institute of Technology

*A New Approach to Illustration Curriculum Design: Using Bloom’s Taxonomy as the Framework for Cognitive and Psychomotor Illustration of Studio Objectives*
Paul R. Burski, Iowa State University

**Do You Know All the Grants and Opportunities for Which You Are Eligible?**
Old Gym 206
Sponsored by: College Art Association
National Endowment for the Arts

Facilitators: Stacy Miller, Director of Research & Career Development, CAA
Melissa Potter, Career Development Associate, CAA

**Ambushed II, Strategies for Engagement**
ISAC 220
Chairs: Steven Bleicher, Coastal Carolina University
Trina Nicklas, Art Institute of Fort Lauderdale

Tanya Augsburg, Arizona State University

*Fostering Engagement or Anticipating Offense?*
Paul Lamarre & Melissa P. Wolf, Independent Filmmakers, Eidia House Studio

*Art (Actions) of Resistance*
Billie Grace Lynn, University of Miami

**A Brave New World: Teaching the Discipline of Photography**
ISAC 304
Chairs: Pamela A. Venz, Birmingham-Southern College
Samantha Lawrie, Auburn University

Stephan Hillerbrand, University of Houston

*The Accessibility of Labor: Rethinking the Pedagogy of “Digital Labor” in Photography*
Christopher W. Trice, Lawson State Community College

*Photographic Alternatives: A Case for Traditional Photographic Practices in the Digital Era*
Pamela S. Allen, Troy University

*The Impact of Collaborative Studio on the Photography Student*
Lawrence Jasud, University of Memphis

*From Chemistry to Pixels: Teaching Photography in a Time of Transition*

**The Creative Process of Students in Art and Design Classrooms**
ISAC 308
Chair: Rukmini Ravikumar, University of Central Oklahoma
Charleen Weidell, University of Central Oklahoma

*Problem Solving and the Creative Process*
Jane Venes, Iowa State University

*Initiating the Creative Process: A Symmetry Problem*
Tammy Knipp, Florida Atlantic University

*Maturation: The Design Student*
Keith Webb, University of Central Oklahoma

*From Chemistry to Pixels: Teaching Photography in a Time of Transition*
Paul R. Burski, Iowa State University

*Hijacking the Technical/Conceptual Cap in the Digital Classroom*
Mike Zender and Yanling Wang, University of Cincinnati

*Creating Interactive Communication*
Negotiating Difference: Latin American Identities
Bishop Johnson Black Cultural Center – Room 118
Sponsored by: Center for the Americas, Vanderbilt University
Vera Kutzinski, Director, Martha Rivers Ingram
Professor of English, Professor of Comparative Literature

Jesse Lerner, Pitzer College
Three Projects from Documentary’s Troublesome Edges

Josely Carvalho, Independent Artist
Masks of In-Differences

Ursula Davila-Villa, University of Texas–Austin
Identity through the Americas: Modern & Contemporary Art Collections at The Blanton Museum of Art
Discussant: Maria Velasco, University of Kansas

4:15-5:45 p.m.
Special Guest Lecture
SLC – Ballrooms A-C
Sponsored by: Center of Excellence for the Creative Arts, Austin Peay State University
Introduction: Professor Dixie Webb, Austin Peay State University
Eleanor Heartney, Independent Scholar and Critic
Art and Everything: Reframing Art for the 21st Century

6:00-7:30 p.m.
Opening Reception at Sarratt Gallery, Vanderbilt University
Sarratt Center
Gallery Director: Bridgette Kohnhorst
Virginia Derryberry, University of North Carolina at Asheville, SECAC Artist’s Fellowship Recipient, 2005
Second Nature

Opening Reception at the Fine Arts Gallery
Old Gym, Vanderbilt University
Director: Joseph Mella
Assistant Curator: Amy Pottier
Chris Drury
Inside Out / Outside In

7:30-9:30 p.m.
Reception and Tour, Fisk University, Aaron Douglas Murals and Gallery
Director: Victor Simmons
Buses leave for Fisk from the front drive of the Old Gym, West End Avenue and 23rd

SATERDAY, OCTOBER 28

7:00 a.m.
Registration Desk Open
ISAC – 1st Floor, Base of Tower

7:00-9:00 a.m.
Breakfast
HIS – Commodore Room

8:45 a.m.-noon
Downtown Nashville Architectural Tour with Christine Kreyling, Independent Scholar and Critic
Tennessee State Capitol, Downtown Presbyterian Church, Ryman Auditorium, Frist Center for the Visual Arts.
Bus leaves from Ingram Studio Arts Center at 9:00 a.m.
Ticket Required.

9:10 a.m.-12:30 p.m.
Tours of Hatch Show Print
Shuttles depart from Ingram Studio Art Center at 9:10 a.m., 10:05 a.m., 10:50 a.m., & 11:35 a.m.
Ticket Required

8:00-9:45 a.m.
Cataloguing & Envisioning Methods of Critique
ISAC 304
Chairs: Cary Staples, University of Tennessee
Hilary Williams, University of Tennessee
Cher Cornett, East Tennessee State University
A Method of Critique for Projects Assessed for Technical Skill and Artistic Application: Balancing Objective vs. Subjective Criteria
Martha Shepp, University of Tennessee
Four Levels of Critique
Wade Lough, University of Tennessee
A Guide to a Full, Rich Critique for Instructors Who Aren’t Fans of Critique

East Meets West: Cultural Conflict and Acculturation
SLC – Ballroom A
Chair: Crystal Yang, University of North Dakota
Elizabeth Bogen, Columbia University
Experiments in Carpet Design in a Chinese Treaty Port
Suk Mun Sophia Law, Lingnan University, Hong Kong
That Art of Lin Fengmian (1900-1991): Fusing East and West
Kimberly Allen-Kattus, Northern Kentucky University
Global Visions: Contemporary Chinese Artists in the West
Crystal Yang, University of North Dakota
Tradition and Modernization: Subjective and Objective Approaches in Chinese Painting
John Valentino, Southeastern Louisiana University
Hegemony, Homogeneity and Religion, Non-Christian Artists in the Christian South
Saturday, October 28, 8:00-9:45 a.m.

**Exhibitions as Catalysts for New Art: The Museum as Muse?**
SLC – Boardroom
Chair: Alison Hilton, Georgetown University
Mysoon Rizk, University of Toledo
*Using Tools, Feeling Human: The Dioramic Art of David Wojnarowicz*
Boris Zakic, Georgetown College
*The Ripple Effects of Abstract Painting “Once Removed” and Representing Representation*
Preston Thayer, Radford University
*The City as Muse: Venice and the Biennale*

**Madness and Creativity**
SLC – Meeting Room 1-2, Lower Level
Sponsored by: Center for Integrative & Cognitive Neuroscience
Jeffrey Schall, Director
Vanderbilt Brain Institute
Elaine Sanders-Bush, Director
Vanderbilt Kennedy Center
Jan Rosemeyer, Director of Communications
Elise McMillan, Director of Outreach
Chairs: Wendy Koenig, Middle Tennessee State University
Marsha Morrison, Middle Tennessee State University
Douglas Zullo, Hartwick College
*Altered Perception, Creation, and Destruction in the Work of Jiří Kolář*
Scott Sherer, Kent State University
*Artaud’s Portraits*
Alissa Walls Mazow, The Pennsylvania State University
*Datura, Psilocybin, and Opium Poppies: Psychotropics in the Art of Fred Roxy Paine*

**All Art History Survey Courses Are Contemporary**
HIS – Centennial Room A-B
Chair: Cynthia Kristan-Graham, Auburn University
Mindy Nancarrow, University of Alabama
*Art / History or Art in History*
Diane Reilly & Julie VanVoorhis, Indiana University
*New Paradigms for Distant Centuries: Making the Ancient to Medieval Survey Relevant to the Modern Student*
Karen O’Day, University of Wisconsin - Eau Claire
*More than Pliny, More than Gardner’s: Endangered Sites Can Transform Students’ Notions of Early Monuments*
Sam Howell, Francis Marion University
*Looters, Vandal’s, Thieves, Forgers, Zealots, and Demagogues: How, Despite Everything, Old Art Works Get Dusted Off to Serve as Prisms to the Present*
Discussant: Mark Miller Graham, Auburn University

**Open Session for Graduate Papers**
HIS – Centennial Room C
Chairs: Jane Hetherington Brown, University of Arkansas at Little Rock
Claire Black McCoy, Longwood College
Anne Calvignac, University of North Carolina at Chapel Hill
*The Last Mass of the Royal Family by Hubert Robert: An Image of Absolute Monarchy in Ruins*
Kimberly Curtiss, Rutgers University
*Making White Skin Red: Playing Indian in George Catlin’s Portrait of his Nephew Theodore Burr Catlin*
Masid Modares, San Jose State University
*Elhū Vedder’s Illustrations of the Rubáiyát of Omar Khayyám*
Alana Bartol, Wayne State University
*Interrogating Traditional Notions of the Female Body: Exploring the Works of Vanessa Beecroft and Hannah Wilke*

**Looking for Art in All the Wrong Places: Rethinking the Representation of Early Modern Courts**
Old Gym 206
Sponsored by: Max Kade Center for European & German Studies, Vanderbilt University
John A. McCarthy, Director
Chair: James J. Bloom, Vanderbilt University & Florida State University
James J. Bloom, Vanderbilt University & Florida State University
*Performance, Animation, & Attention in the Courtly Arts*
Miriam Kirch, University of North Alabama
*Bound for Glory: Portraits of a Princely Bibliophile*
Jennifer Naumann, Florida State University
*Glossing Meanings: Image Diegesis in the Petites Heures of Jean de Berry*
Elizabeth Mooney, Vanderbilt University
*Lionizing the Duke*

**How Much is Enough—Keeping Pace with Digital Technology in the Fine Arts Curriculum**
ISAC 220
Chairs: Sisavanh Houghton, Middle Tennessee State University
Thomas F. McGovern III, Northern Kentucky University
Marita Gootee, Mississippi State University
*Enough is Enough*
Michael Baggarly, Middle Tennessee State University
*Merging Forces: Digital and Traditional Technologies*

**The Art of Graduate School**
ISAC 308
Chairs: Audrey Molinare, University of Georgia
Katherine Nanfro, University of Tennessee
Jill Zevenbergen, University of Tennessee
*Artist Talk*
John Ols, Tulane University
*Artist Talk*
Sarah Shebara, University of Tennessee
*Artist Talk*
Erinn Cox, Memphis College of Art
*Artist Talk*
Heather Corley, University of Tennessee
*Artist Talk*
Gerardo Castillo, University of Arizona
Artist Talk
Justin Chick, University of Tennessee
Artist Talk
Audrey Molinare, Danielle Benson, & Erin Burke, University of Georgia
Artist Talk

8:00-11:45 a.m.
The College Board - Workshop for AP Studio Art Teachers
SLC – Ballroom B
Note: Pre-registration required
Led by Steve Willis, Missouri State University

8:00-11:45 a.m.
The College Board - Workshop for AP Studio Art Teachers
SLC - Ballroom C
Note: Pre-registration required
Led by Jim Womak, Montgomery Bell Academy, Nashville

8:00-11:45 a.m.
Glazing Workshop: Raising the Bar for Cone Six Electric-Fired Ceramic Work
ISAC 130
Led by: Susan DeMay, Vanderbilt University
Participants should register for this workshop at the Conference Registration desk.

9:00 a.m.-12:45
Middle Tennessee State University Art Building Tour, recently remodeled for the 21st century.
Includes demonstrations of high tech equipment in printmaking, sculpture, and clay. Gallery will be open and guest artists from Japan will be present.
Bus will leave from drive in front of Ingram Studio Arts Center at 9:00 a.m., leaves MTSU at noon.

10:00-11:45 a.m.
Career Development Job Search Workshop
SLC – Meeting Room 1-2, Lower Level
Sponsored by: College Art Association
National Endowment for the Arts
Workshop Leader: Michael Aurbach, Vanderbilt University

Students and Teachers: Expanding the Vision of African-American Art
SLC – Ballroom A
Chair: Lealan N. Swanson, Jackson State University
Chalmers Mayers, Jr., Jackson State University
My Experience at Jackson State University: Teaching Life Aesthetics in a “Black Art” Culture
Anne Collins Smith, Curator of Collections, Spelman College Museum of Fine Arts
Museums as Pedagogical Tools at Historically Black Colleges and Universities

Andrea Barnwell, Director, Spelman College Museum of Fine Arts
Towards a New Pedagogy: Hale Woodruff and Atlanta University
Lealan N. Swanson, Jackson State University
Lawrence A. Jones, A Southern Black Art Educator: “Making Do”

The Affecting Role of Visual Arts in Healthcare Settings
SLC - Boardroom
Sponsored by: Center for Medicine, Health, & Society, Vanderbilt University
Arleen Tuchman, Director
Cultural Enrichment Program, Vanderbilt University
Donna Glassford, Director
Chair: Reinhild Janzen, Washburn University
William R. Levin, Centre College
The Misericordia in Florence and its Shelter of Sanctity
Hyewon Yi, The Graduate Center, City University of New York
Images of Social Medicine: Mexican Mural Paintings in the Hospital de la Raza and the Centro Medico Nacional
Jill R. Chancey, Lauren Rogers Museum of Art
The Rauschenberg Mural at Children's Hospital, Washington, D.C.
Rachel Epp Buller, Independent Scholar
Picturing Labor: Art in Maternity Hospitals
Nan B. Freeman, School of the Museum of Fine Arts, Boston
The Bridge of Hope: A Case Study in Principles of Art in Hospitals
Donna Glassford, Director, Cultural Enrichment Program, Vanderbilt University Medical Center
A Hospital Arts Administrator's Perspective on the Healing Role of Art

Business as Usual? The Economics of Artistic Production in the Middle Ages
HIS – Centennial Room C
Sponsored by: Department of Economics, Vanderbilt University
Eric Bond, Chair
Janet Snyder, West Virginia University
If I Had a Hammer: The Organization of Labor in Limestone Sculpture Production in Twelfth-Century France
Rita Tekippe, University of West Georgia
The Artistic Patronage of Abbot Wibald of Stavelot
Max Elijah Grossman, San Jose State University
Financing the Construction of the Palazzo Pubblico of Siena: 1297-1348
Laura Gelfand, University of Akron
Shopping for Salvation in the Middle Ages: Nicolas Rolin and the Price of Public Piety
Saturday, October 28, 10:00-11:45 a.m.

**Movement as Language: Gestures and Their Meanings in the Visual Arts**
HIS – Centennial Room A-B
Sponsored by: Robert Penn Warren Center for the Humanities, Vanderbilt University
Mona Frederick, Executive Director
Chair: Ellen Konowitz, SUNY - New Paltz
Ellen Konowitz, SUNY - New Paltz
Gesture as Language in the Art of Hugo van der Goes
Barbara J. Watts, Florida International University
Gestural Deception in Sandro Botticelli’s Drawings for Dante’s Inferno
Denise Budd, Rutgers University
Peter’s Hands: Andrea del Castagno and his Last Supper
Carlton Hughes, University of South Carolina
Ambivalence and Act in Italian Renaissance Art
Eric Segal, University of Florida
Passing Fears and Reassuring Gestures: Race and American Illustration in the Saturday Evening Post

**Nudeva Disegnare**
Old Gym 206
Chair: Kathleen G. Arthur, James Madison University
Beth Mulvaney, Meredith College
Elevated Vision: Sacral and Spatial Negotiations at Santa Maria dei Miracoli in Venice
Peter Scott Brown, University of North Florida
On Whores and Heroines: Simone de Bray’s Jael, Deborah & Barak
Melissa Hyde, University of Florida
Indexing Herself: Suzanne Giroust-Roslin’s Self-Portrait of Quentin de la Tour à l’Index
Andrew D. Hottle, Rowan University
What are you Reading? Intellect in Elisabeth Vigée-LeBrun’s Portraits of Women

**Nam June Paik vs. The Matrix**
ISAC 220
Chair: Robert Kaputof, Virginia Commonwealth University
Norman Magden, University of Tennessee
Robert Paris, Virginia Commonwealth University
Shutting Down the Treadmill: Developing Art and Meaning in the Classroom
Peter T. Eudenbach, Old Dominion University
Remedial Infotainment
Sally VanGorder, Virginia Commonwealth University
School of the Arts in Qatar
Image-Making and Story-Telling in Qatar

**Reflections on an Endangered Species**
Sandy Lane, Metropolitan State College of Denver
The Bare Facts of Teaching Life Drawing Today
Jo Pumphrey, Brevard College
Virtually Human: Figure Drawing in the 21st Century
Linda Bulloch & Michael Porten, Savannah College of Art and Design
Finding Human Form: Artist’s Models in Studio and Classroom

11:00 a.m.-1:00 p.m.

**Board Meeting: Mid-America College Art Association**
SLC – Meeting Room 3, Lower Level

11:45 a.m.-12:45 p.m.
**Lunch on Your Own**

1:00-2:00 p.m.

**Special Guest Lecture**
SLC – Ballroom A-C
Christian Moeller, Artist, University of California Los Angeles
A Time and Place
Introduction by James Gregory Pond, University of the South
Sponsored by: The University of the South
Elizabeth Mansfield, Chair
David Lipscomb University
Laura Lake Smith, Chair
Middle Tennessee State University
Jean Nagy, Chair
Tennessee State University
Carlyle Johnson, Chair
Watkins College of Art & Design
Terry Thacker, Chair
Vanderbilt University:
Blair School of Music
Mark Wait, Dean

Departments of:
Communication Studies
John Sloop, Chair
German & Slavic Languages
D. Sevin, Chair (Special Thanks to K. Kustanovich)
Philosophy
Michael Hodges, Chair
Physics
Robert Scherrer, Chair
2:15-3:30 p.m.

Walking Tour of the “Old Vanderbilt Campus” from an Historical Perspective with Lyle Lankford, Senior Officer of University History and Protocol

Please convene at 2:15 under the tower of Ingram Studio Arts Center. An escort will lead you from the ISAC to Kirkland Hall where the tour will commence at 2:30 p.m.

2:15-4:00 p.m.

Helicopter Parents and Other Hazards in Foundations

SLC – Ballroom C

Affiliated Society: F.A.T.E (Foundations in Art: Theory and Education)

Chair: Barbara Giorgio, Ball State University
Mary Jo Anderson, Ball State University
Drugs, Sex, and Rock and Roll: Students Running Amok
Vance Farrow, Indiana University-Purdue University Indianapolis
The Art Sergeant’s Approach: A Humorous and Powerful Paradox

Karla Freiheit, University of Kansas
Graduate Teaching Assistant Perspectives on Fostering Student Success
Kate J. Furlong, The College of St. Catherine
Cooking without a Recipe: Shifting the Responsibility for Creative Thinking to the Student
Carolyn Henne, Virginia Commonwealth University
Our Students are Adults—If They Forget, Remind Them

Art Encounters of the First Kind

SLC - Boardroom

Sponsored by: Center for Teaching, Vanderbilt University
Allison Pingree, Director
Peabody College, Vanderbilt University
Camilla Benbow, Dean

Chair: Laine Morrison, Belmont University & Vanderbilt University
Irina D. Costache, California State University Channel Islands
Art is in the Air
Robert Bersson, James Madison University (emeritus)
From Passive to Active Learning in Introductory Art History and Art Appreciation Courses
Marilyn Stokstad, University of Kansas (emerita)
The Use / Misuse / Abuse of Art History Textbooks

Disability and Visual Culture

SLC – Meeting Room 1-2, Lower Level

Sponsored by: Center for Medicine, Health, & Society, Vanderbilt University
Arleen Tuchman, Director
Cultural Enrichment Program, Vanderbilt University
Donna Glassford, Director
Vanderbilt University Brain Institute
Elaine Sanders-Bush, Director
Vanderbilt Vision Research Center
Jeffrey Schall, Director

Chair: Ann Millett, University of North Carolina at Chapel Hill
Ann Millett, University of North Carolina at Chapel Hill
Alison Lapper and the Public Display of Disability
Paul Marchbanks, University of North Carolina at Chapel Hill
Pictures of Intellectual Disability in American Film
Amy Nadler, Washington University in St. Louis
Informed Outsider
Byeong Sam Jeon, University of California Irvine
Sight Unseen: Electronic Arts and Disability as Creative Inspiration

Career Development Workshop: Sessions with Mentors

HIS – Parthenon Room

Graduate students should sign up for their appointments at the Conference Registration desk.

Appointments are 20 minutes in length and are scheduled for: 2:15 p.m., 2:40 p.m., 3:05 p.m., 3:30 p.m.

Defining Family: Artistic Explorations of Where We Come From

HIS – Centennial Room C

Sponsored by: Women’s and Gender Studies Program, Vanderbilt University
Monica Casper, Director

Chairs: Laura M. Amrhein, University of Arkansas at Little Rock
M. Kathryn Shields, University of Texas at Arlington
Louise Siddons, Fine Arts Museum of San Francisco
A Mere Cypher: Reproducing the Absent Mother in Valentine Green’s Philosopher Shewing an Experiment on the Air Pump (after Joseph Wright)
Jenny O. Ramirez, James Madison University
Family Values: Doubling, Female Identity, and the Photographic Image in the Art of Clementine, Lady Hawarden
Marina Pacini, Memphis Brooks Museum of Art
Marisol’s Families
Tamsin Whitehead, Independent Scholar
Presentations of Possibility: New / Queer Family Photographs
Saturday, October 28, 2:15-4:00 p.m.

The Art of Bookmaking in the 21st Century
HIS – Centennial Room A-B
Sponsored by: Jean and Alexander Heard Library System, Vanderbilt University, special thanks to F. Gherman
Chairs: Charles D. Jones, Stephen F. Austin State University
R. Scotland Stout, Southern Arkansas University
Rachel Melis, Kansas State University
Rooms with Views: Similarities Between Artist’s Books and Book-Inclusive Installations
Charles D. Jones, Stephen F. Austin State University
LaNana Creek Press

The Artist’s Imperative
ISAC 220
Sponsored by: Center for Ethics, Vanderbilt University
Charles Scott, Director
Susan Schoenbohm, Program Coordinator
Chairs: Amy S. Broderick, Florida Atlantic University
Carol Prusa, Florida Atlantic University
Amy S. Broderick, Florida Atlantic University
Mystery, Meaning, and the Curious Imperative
Meg Kaplan, Exhibitions Curator, Boca Raton Museum of Art
John Heartfield and Tendenzkunst: How He Gave Me the Courage to Resist and Subvert
David Stratton, Brescia University
Why and How is the Artist’s Imperative in Contemporary (Global) Culture
Lucy Ganje & Arthur Jones, University of North Dakota
Ethical Imperatives of Art and Design Programs
Carol Prusa, Florida Atlantic University
Making the Frivolous and Resisting Imperatives

Resisting the 97%: Group Shows Keep Art School Graduates Making Art
ISAC 304
Chairs: Jason Driskill, Independent Artist
Amanda Dillingham, Watkins College of Art and Design

Top Ten Art School Gripes And Then Get To Work
ISAC 308
Chair: David Feinberg, University of Minnesota
Michael Raaum, Colorado Mountain College, Aspen Campus
John Powers, University of Georgia
Ruth Bolduan, Virginia Commonwealth University
Lynn Gray, University of Minnesota

4:15-5:45 p.m.

SECAC Members Meeting

5:00-8:00 p.m.

Opening Receptions:
Tennessee Arts Commission Gallery
5:00 – 7:00 p.m., 401 Charlotte Avenue
Prints, Drawings, Works on Paper by Tennessee SECAC Members
Belmont University – Leu Gallery 5:00 – 7:30 p.m.
Plus Reality: Charcoals by Sue Mulcahy
Zeitgeist Gallery, 6:00 – 8:00 p.m., 1819 21st Avenue South (Hillsboro Village)
Works by Armin Mühsam, Mike Wsol, Gene Wilkin
Ruby Green Gallery 7:00 -10:00 p.m., 514 5th Avenue South

7:00-9:00 p.m.

Open Portfolio Share & Honky-Tonkin’ Extravaganza
ISAC 220
Chairs: Jodi Hays, Vanderbilt University
Libby Rowe, Vanderbilt University

Following this event, participants and interested parties can paint the town!

When you depart from the Nashville International Airport, be sure to see the work of Erin Anfinson (Middle Tennessee State University), Kim Chalmers (Western Kentucky University), Libby Rowe (Vanderbilt University), and Heather Thorne (Independent Artist) organized by Andee Rudloff, Curator of Arts at the Airport.
Southeastern College Art Conference
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South Carolina
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Southern College Art Conference
Affiliate Representatives

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Association of Textual Scholarship in Art History (ATSAH)
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Barbara Giorgio-Booher, Ball State University
Special Thanks To:
Chancellor Gordon Gee and Professor Constance Gee, Vanderbilt University
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Lucius T. Outlaw, Jr., Associate Provost, Vanderbilt University
Richard McCarty, Dean, College of Arts and Science, Vanderbilt University
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Blair School of Music, Vanderbilt University
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The Frist Center for the Visual Arts, Nashville, Susan Edwards, Director; Mark Scala, Chief Curator; Anne Henderson, Director of Education
The Parthenon, Nashville, Wesley Paine, Director; S. Shockey, Curator; B. Cothran, Registrar
Center of Excellence for the Creative Arts, Austin Peay State Univ., Special thanks to D. Webb, G. Schlangar
Fisk University Galleries, Nashville, Victor Simmons, Director
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Student Life Center, Vanderbilt University, Jack Davis, Director
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Tennessee State University, Nashville, Carlyle Johnson, Art Department Chair
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Plaza Art Supply, Nashville
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Tennessee State Capitol, Mike Fitts
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Lan York, Zeitgeist Gallery, Nashville
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Chris Campbell, Ruby Green Gallery, Nashville
Donna Hobbs, Famous Dave's
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Hampton Inn Suites, J.C. Timberlake
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Mary McClure Taylor, Vanderbilt University Receptionist
SECAC Institutional Members

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Cleveland State Community College, Cleveland, TN
Coastal Carolina State University, Conway, SC
College of Charleston, Charleston, SC
College of William & Mary, Williamsburg, VA
Columbia College, Columbia, SC
Columbus State University, Columbus, GA
Converse College, Spartanburg, SC
Davidson College, Davidson, NC
Delta State University, Cleveland, MS
Duke University, Durham, NC
East Carolina University, Greenville, NC
Eastern Kentucky University, Richmond, KY
Elizabeth City State University, Elizabeth City, NC
Emory University, Atlanta, GA
Flagler College, St. Augustine, FL
Florida International University, Miami, FL
Florida State University, Tallahassee, FL
Francis Marion University, Florence, SC
Furman University, Greenville, SC
George Mason University, Fairfax, VA
Georgetown College, Georgetown, KY
Georgia College & State University, Milledgeville, GA
Georgia Southern University, Statesboro, GA
Georgia State University, Atlanta, GA
Hampton University, Hampton, VA
High Point University, High Point, NC
Hollins College, Roanoke, VA
Jackson State University, Jackson, MS
Jacksonville State University, Jacksonville, FL
James Madison University, Harrisonburg, VA
Jefferson Davis Community College, Breverton, AL
Kennesaw State University, Kennesaw, GA
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Louisiana State University, Baton Rouge, LA
Louisiana Tech University, Ruston, LA
Marshall University, Huntington, WV
Mary Baldwin College, Staunton, VA
Marymount University, Arlington, VA
Memphis College of Art, Memphis, TN
Meredith College, Raleigh, NC
Miami Dade College, Miami, FL
Middle Tennessee State University, Murfreesboro, TN
Mississippi University for Women, Columbus, MS
Munson-Williams-Proctor Arts Institute Utica, NY
National Park Community College, Hot Springs, AR
North Carolina State University, Raleigh, NC
Northern Kentucky University, Highland Heights, KY
Nossi College of Art, Goodlettsville, TN
Okaloosa-Walton College, Niceville, FL
Old Dominion University, Norfolk, VA
R & F Handmade Paints, Kingston, NY
Radford University Art Museum, Radford, VA
Rhodes College, Memphis, TN
Ringling School of Art and Design, Sarasota, FL
Rollins College, Winter Park, FL
Savannah College of Art and Design, Savannah & Atlanta, GA
Shorter College, Rome, GA
South Carolina State University, Orangeburg, SC
State University of West Georgia, Carrollton, GA
Stetson University, Deland, FL
Tidewater Community College, Visual Arts Center Portsmouth, VA
Troy University, Troy, AL
Tulane University, Newcomb College, New Orleans, LA
University of Arkansas at Little Rock, Little Rock, AR
University of Alabama at Birmingham, Birmingham, AL
University of Alabama in Huntsville, Huntsville, AL
University of Alabama, Tuscaloosa, AL
University of Central Arkansas, Conway, AR
University of Central Florida, Orlando, FL
University of Charleston, Charleston, WV
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University of North Alabama, Florence, AL
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University of North Carolina at Greensboro, Greensboro, NC
University of North Carolina at Pembroke, Pembroke, NC
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University of North Florida, Jacksonville, FL
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University of South Carolina, Columbia, SC
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Virginia Commonwealth University, Sculpture Department, Richmond, VA
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Virginia Western Community College, Roanoke, VA
Virginia Commonwealth University, Richmond, VA
Wake Forest University, Winston-Salem, VA
Washington and Lee University, Lexington, VA
Water College of Art and Design, Nashville, TN
Wesleyan College, Macon, GA
West Virginia University, Morgantown, WV
Western Kentucky University, Bowling Green, KY
Winston-Salem State University, Winston-Salem, NC

2007 SECAC in Charleston, West Virginia

SECAC will meet October 17-20, 2007, in Charleston, West Virginia. This will be SECAC’s first time to meet in the Mountain State. Marshall University and West Virginia University are co-hosting the meeting in Charleston, the capitol city of West Virginia. The Charleston Marriott, our conference hotel, is centrally located and is about 10 minutes from Yeager Regional Airport. Charleston is located on Interstates 64 and 77 and, though on the northern reaches of the Southeast, is easily reached by car.
**Conference Schedule At A Glance**

**WED., OCT. 25**

1:00 - 3:00 p.m. 
SECAC Executive Committee Meeting 
Boardroom, Student Life Center

4:00 - 7:00 p.m. 
SECAC Board Meeting, Boardroom, 
Student Life Center

7:00 - 10:00 p.m. 
Opening Receptions 
Ingram Studio Arts Center

6:45 - 9:45 p.m. 
Pre-registered Attendees May Pick Up Registration Packets 
Registration Desk, Ingram Studio Arts Center

**THURS., OCT. 26**

7:00 a.m. - 4:00 p.m. 
Conference Registration, 
Ingram Studio Arts Center

8:00 - 9:45 a.m. Sessions
Art in Community, SLC - Ballroom B
Baroque Tendencies in Contemporary Art, SLC - Ballroom C
Metavisuality in the Visual Arts 
SLC - Boardroom
Defining Abstraction in 1930s 
SLC - Meeting Rm. 1-2
Fine Arts Documentation 
SLC - Meeting Rm. 3
Underground Currents/ Renegade Drawing, HIS - Centennial Rm. A-B
Art History Without Walls 
Old Gym 206
Instructional Strategies, ISAC 304
Next Generation of Art Historians 
ISAC 220
Propaganda Now, ISAC 308

10:00 - 11:45 a.m. Sessions
Role of New Media in Fine Arts 
SLC - Boardroom
Late 20th C American Art 
SLC - Meeting Rm. 1-2
Open Session: Undergraduate Papers 
HIS - Centennial Rm. C
New Sculptural Paradigm 
HIS - Centennial Rm. A-B
Teaching with Technology, Old Gym 206
Divas & Iron Chefs of Encaustic 
ISAC 220
Critiquing Frankenstein's Body 
ISAC 304
Spirituality in Postmodern Art, ISAC 308

12:00 - 2:00 p.m. 
Lunch, Student Life Center 
SLC - Ballrooms A-C

2:15 - 4:00 p.m. 
Free Speech In Art 
SLC - Boardroom
Medieval Art, SLC - Meeting Rm 1-2
Contemporary Folk Art 
HIS - Centennial Rm. A-B
Rock Art II, HIS - Centennial Rm. C

**FRI., OCT. 27**

7:00 a.m. - 4:00 p.m. 
Conference Registration, 
Ingram Studio Arts Center

8:00 - 9:45 a.m. Sessions
This Isn’t Kansas Anymore: Design 
SLC - Ballroom A
Impermanence Panel, SLC - Ballroom B
ChromOrgasm, SLC - Ballroom C
A Digital Portfolio Standard 
SLC - Boardroom
Alliance Between Art & Fashion 
SLC - Meeting Rm. 1-2
Teaching Art Appreciation 
SLC - Meeting Rm. 3
Renaissance in Word & Image 
HIS - Centennial Rm. A-B
Issues in Art of Ancient World 
HIS - Centennial Rm. C
Art and the Silver Screen, Old Gym 206
International Collaboration, ISAC 220
Next Generation of Artists, ISAC 304
Drawing: Material Articulation, ISAC 308
African Americans & Visual Art 
Black Cultural Ctr. 118
Ask the Experts: VRC, ISAC - 238
Encaustic Demonstration, ISAC - Outside
9:00 a.m. - Noon 
Downtown Nashville Architectural Tour 
Bus leaves ISAC at 9:00 a.m.

10:00 - 11:45 a.m. Sessions
Political Art, SLC - Boardroom 
American Art and American Power 
SLC - Meeting Rm. 1-2
Teaching Art Appreciation 
SLC - Meeting Rm. 3
Royal Court to Convent 
HIS - Centennial Rm. A-B
Questioning Masculinity, Old Gym 206
Art Education Forum IV Panel, ISAC 220
Situations and Interventions, ISAC 304
Studio Art: Devil or Angel?, ISAC 308

**SAT., OCT. 28**

7:00 a.m. 
Conference Registration 
Ingram Studio Arts Center

8:00 - 11:45 a.m. 
College Board – Workshop for AP Studio Art, SLC - Ballroom B 
College Board – Workshop for AP Art History, SLC - Ballroom C 
Glazing Workshop: Cone 6 Ceramic Work, ISAC 130

9:00 a.m. - Noon 
Downtown Nashville Architectural Tour 
Bus leaves ISAC at 9:00 a.m.

10:00 - 11:45 a.m. Sessions
Political Art, SLC - Boardroom 
American Art and American Power 
SLC - Meeting Rm. 1-2
Teaching Art Appreciation 
SLC - Meeting Rm. 3
Royal Court to Convent 
HIS - Centennial Rm. A-B
Questioning Masculinity, Old Gym 206
Art Education Forum IV Panel, ISAC 220
Situations and Interventions, ISAC 304
Studio Art: Devil or Angel?, ISAC 308

Art Departments at HBCU’s 
Black Cultural Ctr. 118
Irreconcilable Differences: Religion 
Schulman Ctr.

18:00 - 2:00 p.m. 
Lunch, Student Life Center 
SLC – Ballrooms A-C

2:15 - 3:30 p.m. 
Walking Tour of Vanderbilt Campus 
ISAC Tower

2:15 - 4:00 p.m. Sessions
Arts of Medieval Period: Honoring 
Popovich, SLC Boardroom 
War is a Force – Gives Art Meaning 
SLC Meeting Rm. 1-2
SEAC Art Ed Policy Meeting 
SLC Meeting Rm. 3
Architecture’s Narrative 
HIS - Centennial Rm. C
Animal Images in Art of South 
HIS - Centennial Rm. A-B
Grant Opportunities, Old Gym 206
Ambushed II, ISAC 220
Brave New World, Teaching Photo 
ISAC 304
Creative Process, Art & Design 
ISAC 308
Latin American Identities 
Black Cultural Ctr., Rm 118

4:15 - 5:45 p.m. 
Featured Conference Speaker 
Eleanor Heartney, Art Criticism 
ISAC 308

6:00 - 7:30 p.m. Receptions 
Sarratt Gallery Derryberry exhibition, 
2005 SECAC Fellowship 
Chris Drury exhibition 
Old Gym, Fine Arts Gallery

7:30 - 9:30 p.m. Reception 
Fisk University Aaron Douglas 
Murals and Gallery

Exhibitions as Catalysts for New Art 
SLC - Boardroom
Madness and Creativity 
SLC - Meeting Rm. 1-2
Art History Courses are Contemp. 
HIS - Centennial Rm. A-B
Open Session: Graduate Papers 
HIS - Centennial Rm. C
Representation in Early Modern Courts 
Old Gym 206
Keeping Pace with Digital (Houghton, 
McGovern), ISAC 220
The Art of Graduate School, ISAC 308

10:00 - 11:45 a.m. Sessions 
Job Hunting Workshop 
SLC - Meeting Rm. 1-2
Students & Teachers: African Am. Art 
SLC - Ballroom A
Role of Art in Healthcare Settings 
SLC - Boardroom
Economics of Art Production: Middle 
Ages, HIS - Centennial Rm. C
Gestures and their Meanings 
HIS - Centennial Rm. A-B
Sapeva Disegnare, Old Gym 206
Nam June Paik vs. Matix, ISAC 220
Nudes, Dudes, Prudes: Figure Drawing 
ISAC 304
Architecture, Sculpture, Landscape 
ISAC 308

11:00 a.m. - 1:00 p.m. 
MACAA Board Meeting 
SLC - Meeting Rm. 3

11:45 a.m. - 12:45 p.m. 
Lunch on Your Own

1:00 - 2:00 p.m. 
Featured Conference Speaker 
Christian Moeller, Artist 
SLC – Ballrooms A - C

2:15 - 3:30 p.m. 
Walking Tour of Vanderbilt Campus 
ISAC Tower

2:15 - 4:00 p.m. Sessions
Helicopter Parents, SLC - Ballroom C
Art Encounters of the First Kind 
SLC - Boardroom
Disability & Visual Culture 
SLC - Meeting Rm. 1-2
Career Development Workshop – Mentoring, HIS - Parthenon Rm.
Defining Family, HIS - Centennial Rm. C
Art of Bookmaking in 21st Century 
HIS - Centennial Rm. A-B
The Artists’ Imperative, ISAC 220
Resisting the 97%, ISAC 304
Top Ten Art School Gripes, ISAC 308

4:15 - 5:45 p.m. 
SECAC Members Meeting 
SLC - Boardroom

5:00 - 6:00 p.m. 
Various Nashville Art Openings

7:00 - 9:00 p.m. 
Portfolio Share: Honky Tonkin’ ISAC 220