

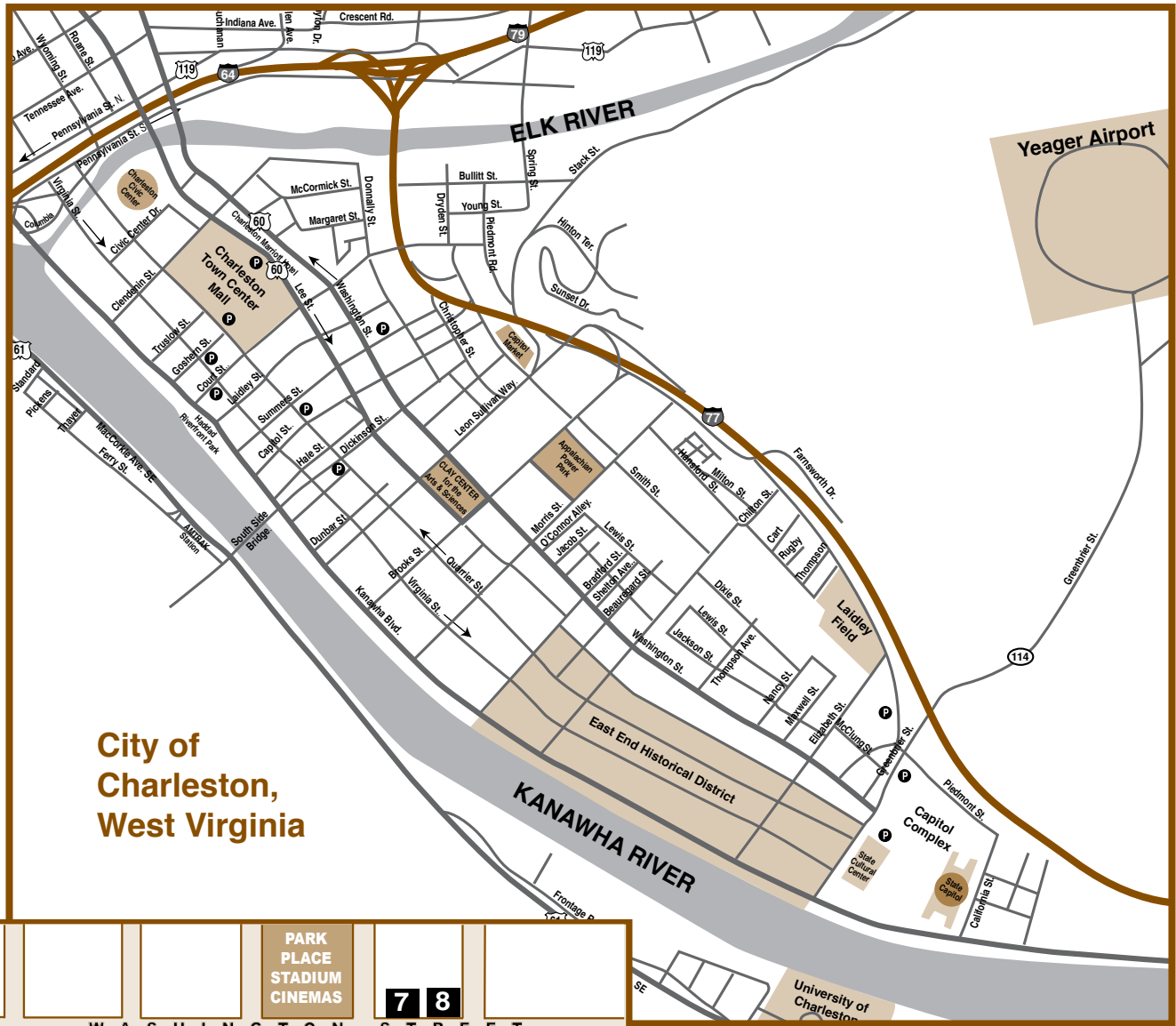
secac

2007

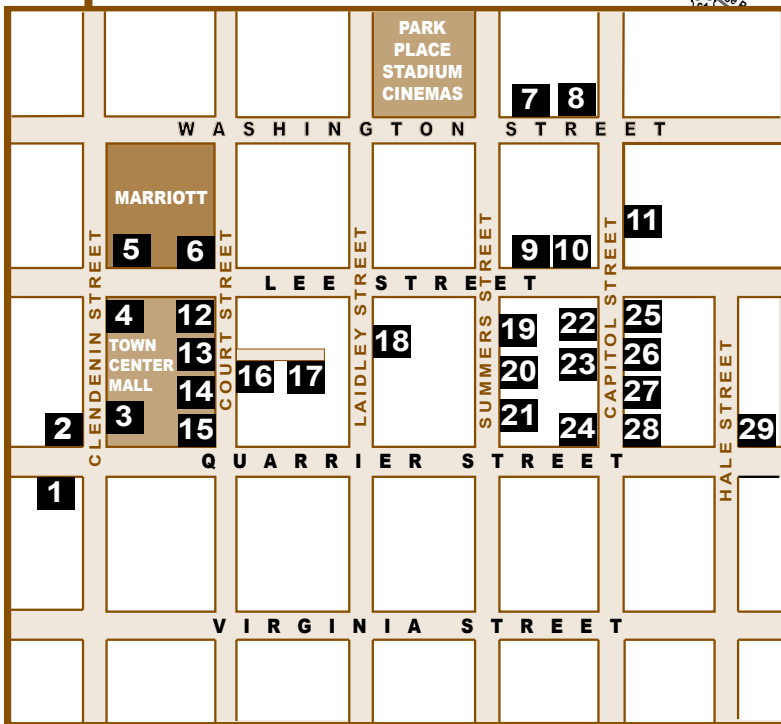
**Southeastern College
Art Conference**

CHARLESTON, WEST VIRGINIA

October 17-20, 2007



City of Charleston, West Virginia



1. Lisa's
2. 5th Quarter Steakhouse
3. Chop House
4. Bennigan's
5. Whitewater Grille (at the Marriott)
6. Athletic Club (at the Embassy Suites)
7. Swiftwater Cafe
8. Midtown Cafe
9. Star of India
10. Blue Moon Cafe
11. Diane's Capitol Street Cafe
12. Outback (at the Town Center Mall)
13. Chili's (at the Town Center Mall)
14. Tidewater (at the Town Center Mall)
15. Gratz's (at the Town Center Mall)
16. China Garden
17. Rio Grande Mexican
18. Sahara Middle East Mart
19. Subway
20. First Watch Cafe
21. Capitol City Roasters
22. Graziano's
23. Ellen's Ice Cream
24. Cafe de Paris
25. Chesapeake Bagel
26. Taylor Books and Coffee Shop
27. Cazon Southwest Deli
28. Bellacino's
29. Blossom Dairy

Within Walking Distance...
How to Get Around Charleston

To Our SECAC Colleagues:

It is with pleasure that we welcome you to SECAC 2007 in the capitol city of West Virginia, Charleston. Our conference this year is the result of a partnership between the College of Fine Arts at Marshall University, in Huntington, and the College of Creative Arts at West Virginia University, in Morgantown. Both colleges share a common passion – to advance the arts and their meaningfulness in the lives of the citizens of West Virginia and beyond, and to educate our students to the highest standards in the Arts. Our students hold the promise of the Arts for future generations, and we embrace our responsibilities as we guide them to that future.

This philosophy, which also might be expressed through the title of Paul Gauguin's 1897 painting, *Where Do We Come From? What Are We? Where Are We Going?*, has guided our planning process for SECAC 2007, and the resulting program blends world-wide scope, "cutting edge" issues, innovative perspectives, historical understanding, and an engaging keynote speaker, Willie Cole. In addition, Charleston's cultural and governmental centers have joined together to host a variety of art exhibitions and relevant programs.

This 2007 Annual Conference was created by enthusiastic and dedicated colleagues at our Universities. In particular, we would like to acknowledge the valued contributions of Mary Grassell, Claire Sherwood, Mark Slankard, Emily Ritchie, Hayson Harrison, and Byron Clercx from Marshall University and Janet Snyder, Kristina Olson, Victoria Fergus, Bob Bridges, Eve Faulkes, and Alison Helm from West Virginia University.

And so, welcome to West Virginia, and thank you for that profound insight which you bring to all of us as artists, scholars, and educators.

Sincerely,

Donald Van Horn
Dean
College of Fine Arts
Marshall University

Bernie Schultz, Ph.D
Philip J. Faini/Falbo Family Dean
College of Creative Arts
West Virginia University

Featured Conference Speaker: Willie Cole

Willie Cole is the keynote speaker for the 2007 SECAC meeting. Cole has had recent West Virginia connections with a 2005 residency in Huntington at the Huntington Museum of Art and as the 2005 Deem Distinguished Lecturer at West Virginia University in Morgantown. We are delighted to welcome him back to West Virginia and to introduce him to SECAC!



Willie Cole. Speedster tji wara 2002 bicycle parts, 46x22x15 in/118x38x56.5 cm, Photo: Orcutt and Van Der Putten, Collection: Albright-Knox Art Gallery, Buffalo courtesy of Alexander and Bonin, New York

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Cole, a native of New Jersey, is largely a traditionally trained artist having studied media arts, a combination of graphic design with photography, and video. He received his Bachelor of Fine Arts degree from The School of Visual Arts in New York in 1976 and then did additional study at The Art Students League in New York from 1976-1979. Exposed to African art early in life, Cole pursued serious study of it in high school and college. Haitian-Hispanic artist Jean-Michael Basquiat and writings on comparative mythology and world religion by Joseph Campbell are also acknowledged influences on his work.

Widely known for transforming ordinary domestic objects like irons, bicycle parts, and lawn jockeys into works of art, Cole's work reflects his heritage and a vivid imagination. Cole says, "I use an object because something about it, or something in it, calls me."

Ceramic artist and writer Leon Nigrosh has characterized Cole's *TjiWara* series, sculptures made of recycled bicycle parts, as "elegant and sensual." He goes on to say, "These arresting and gracefully curving objects are based on carved wooden antelope headdresses worn by Bamana men in Mali. The original African objects celebrate "The Beast that Works," a mythological hero that taught humans to cultivate the land and thus survive as a stable community. The use of bicycle parts also implies athletic strength and prowess – revered by the Bamana and African-Americans alike."¹

Willie Cole has been the recipient of numerous awards including The Augustus Saint-Gaudens Memorial Fellowship; Joan Mitchell Foundation Award; The Louis Comfort Tiffany Foundation Grant; and a Rutgers Center for Innovative Printmaking Fellowship. He has been artist-in-residence at The Studio Museum, Harlem, New York; The Contemporary, Baltimore, Maryland; Pilchuck Glass School, Seattle, Washington; Capp Street Project, San Francisco, California; and the John Michael Kohler Arts Center, Sheboygan, Wisconsin. His work has been exhibited across the United States, in Europe, Japan, and South America, and has been acquired by every major museum in the United States. Willie Cole lives and works in Mine Hill, New Jersey.

¹ Leon Nigrosh. Afterburn: Willie Cole Selected Works, 1997-2004, The Pulse, December 2005, <http://www.thepulsemag.com/Culture/williecole.html>, August 22, 2007.

J. Susan Isaacs, SECAC Members' Exhibition Juror

J. Susan Isaacs is Professor of Art History at Towson University where she teaches advanced undergraduate and graduate level courses in modern and contemporary art. Isaacs also curates a number of exhibitions each year at Towson University. Since 2001, Isaacs has also served as the adjunct curator in charge of programming for the Delaware Center for the Contemporary Arts. She is responsible for programming over thirty exhibitions a year at the DCCA while directing a staff of three. Isaacs has

published articles for *Metalsmith*, *Surface Design Journal*, and *FiberArts*, among others.

Some recent shows of note Isaacs curated include *Oink, Moo, Baa: Animals in Art* (2006); *Four Contemporary Women Photographers: Susan Fenton, Alida Fish, Connie Imboden, and Judith Taylor* (2006); and *Eric Fishcl: Prints and Drawings* (2006).

Conference Schedule

Wednesday, October 17

2:30-3:30 p.m.

SECAC Executive Committee
Executive Board Room,
Charleston Marriott Town
Center Hotel

4:00-7:00 p.m.

Board Meeting – Governor’s
Conference Room
West Virginia Capitol Building

6:00-7:30 p.m.

Early Registration Pick-up
Main Lobby, Charleston Marriott
Town Center Hotel
SECAC members who registered
early may pick up registration
packets. Those who have not
registered will be able to register at
the Registration Desk beginning
Thursday morning at 7:30 a.m.

7:00-9:00 p.m.

Opening Reception in the West
Virginia State Capitol
Busses will run a staggered
schedule beginning at 6:40 p.m. at
the Marriott entrance and will
return at intervals throughout
the evening

Thursday, October 18

7:30 a.m.-5:00 p.m.

Registration Desk
Foyers A and B on the Second
Floor, Charleston Marriott Town
Center Hotel

8:00-9:30 a.m.

Session I

THE PAST, PRESENT, AND FUTURE ETHICS OF APPROPRIATION, REFERENCING, AND PLAGIARISM

Salon A
Chair: Christopher M. Gauthier,
Jackson State University

Christopher M. Gauthier, Jackson
State University
The Ethics and Impact of

*Appropriation and Referencing in
Consumer Culture*

Heidi Neff, Harford Community
College
Appropriate Appropriation

Eric Benson, University of Illinois
at Urbana-Champaign
*Wanted: An Ethical and
Sustainable Design Education*

WHAT IS THE BALANCE OF ART AND DESIGN?

Salon C
Chair: Neil Matthiessen, Arkansas
State University

Tammy Knipp, Florida Atlantic
University
Designer as Researcher and Artist

Rosanne Gibel, Art Institute of Ft.
Lauderdale
*A Delicate Balance: Is Design a
Modernist Construct?*

Andrew Maniotes, Eastern
Michigan University
*Bite vs. Byte: Power of the Hand
Printed Poster*

BEYOND WORDS: CALLIGRAPHIC ART

Cumberland Room
Chair: Crystal Hui-Shu Yang,
University of North Dakota

Sophia S. M. Law, Lingnan
University
*Writing Beyond Words: Zen
Calligraphy*

Kimberly Allen-Kattus, Northern
Kentucky University
*Lost for Words: Diaspora,
Calligraphy and Pseudo-Text in the
21st Century*

Carol Leake, Loyola University
New Orleans
*Character Study: Calligraphic
Strategies in J.L. Steg’s Zoom
Series*

Crystal Hui-Shu Yang, University of North Dakota
Direct and Indirect Expression: The Art of Howard Finster and Hung Tung

■ **UNNATURAL LANDSCAPE**

Appalachian Room
Chair: Cynthia Camlin, West Virginia University

Diane Fox, The University of Tennessee, Knoxville
Artificial Landscapes: Between the Real and the Imagined

Peter HappelChristian, Youngstown State University
Near the Point of Beginning

Gretchen Scharnagl, Florida International University
An Environmental Artist in Suburbia

Michael Sherwin, West Virginia University
Systems of Change

■ **SEEING IN RED (READING IN BLACK AND WHITE)**

Kanawha Room
Chair: James C. Boyles, North Carolina State University, Meredith College

Nancy Palm, Indiana University
Native Roots in the National Landscape: Thomas Cole's Indian Iconography and the Construction of American Identity

Shannon Egan, Gettysburg College
A Good Thing for the Whole American People: Edward S. Curtis's Progressive Indians

Lucy Ganje, University of North Dakota
Marketing the Sacred: Using American Indian Cultural Imagery as Commodity Art

■ **MEDIEVAL ART IN CONTEXT I: ITALY**

Blue Ridge Room
Chair: Tessa Garton, College of Charleston

Ann Driscoll, Independent Scholar
Eve Exposed: A Revealing Scene in Limbo on the Victoria and Albert's Christus Triumphans Painted Cross

Kerr Houston, Maryland Institute College of Art
Towards an Iconological Reading of Late Medieval Italian Images of the Massacre of the Innocents

Michelle Erhardt, Christopher Newport University
Images of the Vita Mixta: Marian and Magdalen Imagery in the Guidalotti-Rinuccini Chapel

■ **SIXTEENTH CENTURY MASTERS: MICHELANGELO, PONTORMO AND VASARI**

Allegheny Room
Chair: Debra Murphy, University of North Florida

Gustav Medicus, Kent State University
Michelangelo and Siena

Chrystine L. Keener, Kent State University
Pontormo's Choir at San Lorenzo: Political Propaganda and Dynastic Symbolism

Liana De Girolami Cheney, University of Massachusetts Lowell
Vasari's Doubting of Thomas

9:45-11:45 a.m.
Session II

■ **NEW FORMS OF VISUAL NARRATIVE IN THE GRAPHIC DESIGN FOUNDATION**

Salon A
Chair: Marius Valdes, University of South Carolina

Rachele Riley, University of North Carolina at Charlotte
Visual Storytelling in Graphic Design and New Media

Kermit Bailey, North Carolina State University
Telling Contemporary Cultural Stories of Change As Diagrammatic Methodology

John Stanko, University of
Nebraska at Kearney
Storytelling through Imagery

Amy M. Johnson, University of
Central Oklahoma
*Emotional Segue: Examining the
Transition from Pure Message to
Emotive Communication in
Design Education*

(RE)VIEWING VENICE

Salon C
Chair: Adrian R. Duran, Memphis
College of Art

Rebecca M. Norris, Kent State
University
*Decorative Art and the Venetian
Domestic Setting*

Victoria Sheridan, University of
Toronto
Venetian Baroque?

William McKeown, University of
Memphis
*St. George, St. Ursula, and St.
Crumpet: Carpaccio's Venice as a
Model for Ruskin's Utopian
Communities*

Adrian R. Duran, Memphis College
of Art
*"Vedutismo Nuovo": View Painting
and Epistemology in
Contemporary Venetian Painting*

FROM HA-HA! TO HMMM? THE CURRENT STATE OF HUMOR IN ART

Cumberland Room
Chair: Libby Rowe, Vanderbilt
University

Sheri Klein, University of
Wisconsin-Stout
*What's Funny About Contemporary
Art?*

Efram Burk, Curry College
*Texts from the Public Domain: The
Joke Paintings of Richard Prince*

Gary Keown, Southeastern
Louisiana University
*The Art of Humor: A Socially
Inspired Voice*

David Jeffreys, Savannah College
of Art and Design
*Funny, Not: 20 Minutes of Hilarity
and Horror with Mike Kelley,
Paul McCarthy and Monty Python*

MAPPING UNEXPECTED GEOGRAPHY

Appalachian Room
Chair: Rhonda L. Reymond, West
Virginia University

Kevin Mulhearn, City University of
New York
*Carl Andre's Grids: Landscapes,
Maps and Monuments*

Christopher Fulton, University of
Louisville
Siqueiros's Apocalyptic Landscapes

Jolie B. Kaytes, Washington State
University, and Samantha DiRossa,
Elon University
Gathering Dust: Sediment/Sentiment

Christopher M. Cassidy, University
of North Carolina at Greensboro
*The Unique Phenomenon of a
Distance: Televisuality and
Perceptions of Geographical Space*

MATERIALITY AND METAPHOR

Kanawha Room
Chair: Carlton Hughes, University of
South Carolina

Julia Karll, University of Kansas
Accumulation and Dissolution

Rod Northcutt, Art Institute of Chicago;
Rochester Institute of Technology
*Making and Faking: Distillation of the
Crafted Mark*

Roger Rothman, Bucknell University
*Small Things Prick, or Why Dali's
Paintings Are So Tiny*

Janie Boyer, University of South
Carolina
*From Mary to Joseph: The
Connection between Location and
Devotion*

THE NEXT GENERATION: SECAC'S NEWEST ARTIST-EDUCATORS

Blue Ridge Room
Chair: Michael Aurbach, Vanderbilt
University

Wendy DesChene, Auburn University
Recent Installations and Mixed Media Work

Ira Hill, Florida State University
New Work

Christopher Olszewski, Jackson State University
Individuality in a Multicultural World

Durant Thompson, University of Mississippi
Rediscovering the Wheel

Jodi Hays, Tennessee State University
Recent Work

■ **ART EDUCATION FORUM V:
SECTION A: POLICY,
ADMINISTRATION, AND
ACCREDITATION**

Allegheny Room
Chair: Thomas M. Brewer,
University of Central Florida

Floyd W. Martin, University of Arkansas at Little Rock
Eugene Delacroix's Ideas about Art: Foundations for Contemporary Students

Craig Roland, University of Florida
Preparing Teachers to Teach Art in the Digital Age

Richard Siegesmund, University of Georgia
Think Tank II: Teaching the 3 Cs: Critical Theory, Critical Thinking, Critique Strategies

Thomas M. Brewer, University of Central Florida
An Update on Developing a Bundled Art Assessment

Cynthia Colbert, University of South Carolina
Assessment of Visual Arts Education Programs in Colleges and Universities

Lunch on your own

12:00-1:15 p.m.

Information Sessions:

Meet the *SECAC Review*
Editor, James C. Boyles,
Blue Ridge Room
SECAC 2008 New Orleans,
Allegheny Room

1:30-3:15 p.m.

Session III

■ **AMERICAN ART I: HIGH AND LOW
IN AMERICAN VISUAL CULTURE**

Salon A
Chair: Janet Headley, Loyola College
in Maryland

Mark Thistlethwaite, Texas Christian University
American History as 'Pictorial Embellishment' in Nineteenth-Century Gift Books

Pamela H. Simpson, Washington and Lee University
Teddy Roosevelt, an American Icon in Butter

Saul Zalesch, Louisiana Tech University
*50,000 Women Artists/
Entrepreneurs: The Saga and Art of Fireside Industries*

Alexis L. Boylan, The University of Tennessee, Knoxville
Race and Kitsch: Where Outside and Inside Collide

■ **WORLD ART**

Salon C
Chair: Laura M. Amrhein, University of Arkansas at Little Rock

Karen O'Day, University of Wisconsin-Eau Claire
Animals with Us: Examples from an Indigenous American Art Tradition

Renee McGarry, City University of New York Graduate Center
"It is black, dark; it has feet": Aztec Sculpture of the Animal World

Melisa Quesenberry, University of Central Arkansas
The Virgin in the Well: Pre-Columbian Ritual Meets Christianity

■ **ART EDUCATION FORUM V:
SECTION B: RESEARCH,
INSTRUCTION, AND BEST
PRACTICES**

Cumberland Room
Chair: Mary Lou Hightower,
University of South Carolina
Upstate

Mary Jane Zander, Virginia
Commonwealth University
*Communities of Discourse and
Learning in the Arts*

Bryna Bobick, University of
Georgia
*A Collaborative Studio Art
Project between an Elementary
School and a College Art
Department*

Linda K. Neely, Lander University
*Conflicting Concepts in Teacher
Preparation –
Part I: Teaching for Content
Standards and Teaching for
Creativity*

Mary Lou Hightower, University of
South Carolina Upstate
A Case Study of Art Teacher

■ **YOU ARE...WHERE?
MAKING AND TEACHING
ART FAR FROM MAJOR
METROPOLITAN AREAS**

Appalachian Room
Co-Chairs: Mark Slankard and
Claire Sherwood, Marshall
University

Allyson Klutenkamper, Shawnee
State University
*Working against the Grain: Making
and Promoting Work from
Appalachia*

Andrew John Liccardo, Northern
Illinois University
The Millennial Collection Archive

Cigdem Slankard, West Virginia
State University
*Sixteen to Life: A Resourceful
Approach to Filmmaking in a Small
Town*

■ **BRITISH ART**

Kanawha Room
Chair: Bonita Billman, Georgetown
University

Arthur Marks, Independent Scholar
*The Shark and Who? Rethinking a
Copley Masterpiece*

Robert M. Craig, Georgia Institute of
Technology
*The 'World Image' Garden: Biddulph
Grange & the Victorian Global View*

Carolyn Porter, Virginia
Commonwealth University
*Dante Gabriel Rossetti, Aestheticism,
and Synaesthesia*

■ **RENAISSANCE STATE
PORTRAITURE: PORTRAIT OF
THE STATE**

Blue Ridge Room
Chair: Heather L. Holian, University
of North Carolina at Greensboro

Margaret Ann Zaho, University of
Central Florida
*Divus Alfonsus Rex: Imperial
Allusions in the Portraits of King
Alfonso I of Naples*

Maria Maurer, Indiana University
*Female Portraiture and Political
Dispute: The Case of Paola Gonzaga
and Silvia Sanvitale*

Stephanie R. Miller, University of
Wisconsin-Whitewater
*Boys Will Be Men: Images of
Adolescent Citizens in Fifteenth-
Century Republican Florence*

Azar Rejaie, University of Houston-
Downtown
*A Painter amongst the Ancients:
Accounting for Perugino's Presence
within Perugia's Collegio del Cambio*

■ **LIFE DRAWING: PERTINENT OR
PASSÉ**

Allegheny Room
Chair: Sara Frankel, College of
Charleston

Harry W. Boone, The University of
Virginia's College at Wise
*An Ethical Argument for Figure
Drawing and Objectively Based Art
Education*

Agnes Carbrey, James Madison University
A Response to Life Drawing: Pertinent or Passé

Sharon Lacey, College of Charleston
Drawing as a Multi-sensory Process

Edith Read, Assumption College
Seeing Through the Model

3:30-5:15 p.m.

Session IV

■ PORTRAITURE IN THE EXPANDED FIELD

Salon A

Co-Chairs: Benjamin Harvey, Mississippi State University and Heather McPherson, The University of Alabama at Birmingham

Michael Yonan, University of Missouri-Columbia
Messerschmidt and the Boundaries of (Self-)Portraiture

Roann Barris, Radford University
The New Soviet Woman: A Collective Portrait

Greta Murphy, Northern Arizona University
Jimmie Durham's Self-Portrait: "as large as life, and twice as natural!"

Heather McPherson, University of Alabama at Birmingham
Response

■ COALITION OF WOMEN IN THE ARTS ORGANIZATION (CWAO) THE SACRED FEMININE IN ART AND THE DA VINCI CODE

Salon C

Chair: Kyra Belan, Broward Community College

Kyra Belan, Broward Community College
The Virgin in Art: From Medieval to Modern

Susan G. Jackson, Marshall University
There's Something About Mary Magdalene: Some Questions Concerning Her Cult

Vibeke Olson, University of North Carolina at Wilmington
"She shed many tears and was taken with violent sobbings": Re-examining the Iconography of Holy Tears in Late Medieval Painting

■ MEDIEVAL ART IN CONTEXT II: ARCHITECTURE AND ARCHITECTURAL SCULPTURE

Cumberland Room

Chair: Ann Driscoll, Independent Scholar

Jamie Higgs, Marian College
Some Observations on Visigothic Architecture and Its Influence on the British Isles: More Spanish Symptoms

Kelly Watt, University of Louisville
Architecture as Propaganda on the Spanish Frontier

Tessa Garton, College of Charleston
Sculptural Programs and Workshop Practices in Romanesque Palencia

Peter Scott Brown, University of North Florida
Integrity, Contingency, Collapse: The Atlas Figure and Medieval Architectural Allegory

■ PEDAGOGICAL SESSION: USING TECHNOLOGY IN TEACHING ART HISTORY

Appalachian Room

Chair: Marjorie Och, University of Mary Washington

Kevin Concannon, University of Akron
Art Historical Media and Media Arts: Delivering the Goods in the 21st Century Art History Classroom

John R. Decker, The University of Georgia
Technology in the Art Appreciation Classroom: Plague or Panacea?

Scott Karakas, Florida Gulf Coast University
Lessons from the Ether: Using Technology to Facilitate Learning in a Large-Enrollment Online Introduction to the Visual and Performing Arts

Marjorie Och, University of Mary Washington
A Wiki, a Blog, and an Online Exhibit

LANGUAGE, IMAGES AND SYMBOLS IN A BILINGUAL MIND

Kanawha Room
Chair: Alma Hoffmann, Studio2n

Troy Abel, Iowa State University
A Methodology for Evaluating the Effectiveness of Pictographic Symbol Sets for Children with Language Disabilities

Paula Curran, Iowa State University
"Come Back with the Clothespins": Negotiating Verbal Communication with Limited Language Ability

Renee Meyer, Iowa State University
Culture, Context, and Communication: Responsibilities of the Graphic Designer

Alma Hoffmann, Studio2n
A Visual Representation of Words and Expressions in a Bilingual Mind: Poster Series

GRAVITY AND LEVITY IN ART

Blue Ridge Room
Co-Chairs: Elizabeth Bailey, Wesleyan College and Mary D. Edwards, Pratt Institute and School of Visual Arts

Dimitri Hazzikostas, Pratt Institute
Sleep in Context: Nuances of Gravity and Levity in Greek Art

Denise M. Budd, Rutgers University
From Holy Conversation to Holy Levitation: The "Rise" of Mary in the Renaissance Altarpiece

Corey Dzenko, University of New Mexico
Artwork, Anxiety, and Ambiguity: The Photographic Images of Kerry Skarbakka

Matthew Kolodziej, University of Akron
Vertigo: Gravity's Pull on Environmental Art

IMPORTANCE OF UNDERSTANDING THE MARKET

Allegheny Room
Chair: Hayson Harrison, Marshall University

Hayson Harrison, Marshall University
Marketing and Design Art

Robert Meganck, Virginia Commonwealth University
Professional Practice Requires a Professional Curriculum

Matthew Wallin, Virginia Commonwealth University
Art and Commerce Are Not Mutually Exclusive

Jorge Benitez, Virginia Commonwealth University
The Importance of Language Skills in a Global Market

SECAC ARTISTS FELLOWSHIP COMMITTEE

Salon B
Chair: Pat Wasserboehr

6:30-8:30 p.m.

Exhibits and Receptions at the Clay Center for the Arts and Sciences and the Marshall University Graduate College

Exhibits at the Clay Center include a special showing of works from the Jingdezhen Ceramics Institute in China that was curated by Bob Bridges, Assistant Professor of Art and Curator of the West Virginia University Art Collection.

The Marshall University Graduate College Art Collection features West Virginia artists and was curated by Charleston resident, Callen McJunkin.

Busses will be running a staggered schedule beginning at 6:00 at the Marriott entrance and will return at intervals throughout the evening. There will be a cash bar at the Clay Center for the Arts and Sciences.

Friday, October 19

7:00-8:30 a.m.

Breakfast
Gauley Room
Sponsored by **The College Board**
Advanced Placement Program

7:30 a.m.-5:00 p.m.

Registration Desk
Foyers A and B on the Second
Floor, Charleston Marriott Town
Center Hotel

8:00-9:30 a.m.

Session V

NET(WORKS): ART AND PRE-EXISTING WEB PLATFORMS

Salon A
Chair: Patrick Holbrook,
Independent Artist

Patrick Holbrook, Independent
Artist
Infecting the Host?

Will Justice, University of
California, Santa Cruz
*Conceptual Interventions:
Net(worked) Performance that
Reclaims Virtual Infrastructures*

Anthony Fontana, Bowling Green
State University
*Art 2.0: Beta Testing Collaborative
Art in a Virtual World*

A 21ST CENTURY DESIGN FOUNDATION

Salon C
Chair: Mary Stewart, Florida State
University

Rukmini Ravikumar, University of
Central Oklahoma
*Red-Headed Stepchild No More:
A Study of the Impacts of the
Historical Evolution and
Philosophical Divide on Design
Foundations Curriculum*

Joelle Dietrick, Florida State
University and Owen Mundy,
University of California, San Diego
*The Compelling Concept: Design
for Social Change*

Rusty Smith, Auburn University
*Learning to Swim in a Field: Bridging
the Gap between Knowledge and
Know-How*

MEDIEVAL ART IN CONTEXT III: IMAGES OF WOMEN

Cumberland Room
Chair: Jane Hetherington Brown,
University of Arkansas at Little Rock

Devon Morreale, University of North
Florida
*The Dance of Salome in Romanesque
Sculpture*

Julia Finch, University of Pittsburgh
*The Young Virgin Reads: Education
Imagery in Medieval Contexts*

Karlyn Griffith, Florida State University
*The Performance of Courtly Love
and Ivory Composite Caskets*

QUATTROCENTO RENAISSANCE STUDIES

Appalachian Room
Chair: Kathleen G. Arthur, James
Madison University

Kathleen G. Arthur, James Madison
University
*Masaccio's Beggars and the Visual
Rhetoric of the Urban Poor*

Beth A. Mulvaney, Meredith College
*Aspiring Toward Nobility: Silk,
Miracles, and the Amadi Family*

Sheri F. Shaneyfelt, Vanderbilt
University
*The Last Supper: Its Genesis and
Replication in the Perugian School*

GESTURE AND PROCESS: THE INFLUENCE OF NEW MEDIA ON VISUAL ARTS EDUCATION AND PRACTICE

Kanawha Room
Co-Chairs: Christopher Cassidy and
Seth Ellis, University of North Carolina
at Greensboro

Gary Mesa-Gaido, Morehead State
University
*Beyond the Bauhaus Laboratory:
Can Color Theory Be Applicable?*

Scott Raynor, High Point University
My Personal Struggle with Digital Integration

Scott Betz, Winston-Salem State University
The Effect of the Center for Design Innovation on a Historically Black University's Foundation Program

THE OTHER SCREEN: TIME ARTS IMAGING AND THE VISUAL ARTS

Blue Ridge Room
Chair: Norman Magden, The University of Tennessee, Knoxville

Scott Sherer, The University of Texas at San Antonio
Spectacular Objects

Deanne Pytlinski, Metropolitan State College of Denver
Video and Sound Art and Their Shared Origins in Minimalist Music

Norman Magden, The University of Tennessee, Knoxville
Subversive Scatology and Political Pornography: Funk Film and the Visual Arts

BEING MINDFUL ABOUT MODERN AND CONTEMPORARY ART

Allegheny Room
Chair: Marsha Morrison, Independent Scholar

Lisa Ziemer, Western Carolina University
Gordon Onslow Ford: Voyager in Wonder

Michael Klein, Western Kentucky University
Willem de Kooning's Excavation: Popular Sources, World War Two and the Cold War

Wendy Koenig, Middle Tennessee State University
Bending Over Backwards: Hysteria in Contemporary Art

9:45-11:45 a.m.
Session VI

AMERICAN ART II: ISSUES OF RACE AND GENDER

Salon A
Chair: Betsy Fahlman, Arizona State University

Evie Terrono, Randolph-Macon College
Our Savage Brethren: Native Americans on View During the Civil War

Sara Mandel, Indiana University
Re-Dressing for the Carnival: A Painting by Winslow Homer

Tracy Schpero Fitzpatrick, Purchase College, SUNY
Ellen Day Hale: Painting the Self, Fashioning Identity

Helen Langa, American University
Lesbians in the Closet: Women Artists, Professionalism, and Same Sex Affections (Does It Matter?)

ARTISTS BOOKS AND THE MODERN NARRATIVE

Salon C
Chair: Cynthia Marsh, Austin Peay State University

Byron Clercx, Marshall University
From Paginated Multiples to One-of-a-Kind Sculptural Book Objects: The Artist's Book as Vehicle for Inquiry, Identity and Ideology

Andrea Dezso, Parsons The New School for Design
The Effect of Early Communist Propoganda on My Personal Work

Brad Freeman, Columbia College
JAB (The Journal of Artists' Books) and Its Relationship to Artist Publication in the Early-Mid 20th Century

CONTEMPORARY FOLK, SELF-TAUGHT, AND OUTSIDER ART

Cumberland Room
Co-Chairs: Carol Crown, University of Memphis, and Pamela Sachant, North Georgia College & State University

Monica Kjellman-Chapin, Emporia State University
The Shrewd Naïf: Self-Constructed Marginality and Outsider Art

Lisa Crossman, Tulane University
Beading Her Own Identity: Meanings of Masking as Indian Queen

Bill Ellis, University of Memphis
Clay Skull Blues: Continuities between Self-Taught Art and the Traditional Music in the American South

Lee Kogan, American Folk Art Museum
Crossing Boundaries: The American Folk Art Museum Collects and Displays Southern Folk Art

**VISUAL RESOURCES
CURATORS OF SECAC (VRC)
INSTITUTIONAL VISUAL
RESOURCES: STRATEGIES
FOR CROSS-CAMPUS
COLLABORATION**

Appalachian Room
Co-Chairs: Emy Nelson Decker, University of Georgia and Christina Updike, James Madison University

Kathe Hicks Albrecht, American University
To Dream the Impossible Dream: Campus-Wide Image Databases

Patricia Cospser, University of Alabama at Birmingham
To Share or Not to Share: CONTENTdm and the College Library

Astrid Otey, Miami University
Collaborative DAMS Project at Miami University

John Taormina, Duke University
When East Meets West, Again: Collaborative Digital Image Delivery at Duke University

Moderators: Emy Nelson Decker and Christina Updike

**INTERMEDIA/INTERCHAOS/
INTERSOLUTIONS**

Kanawha Room
Co-Chairs: Jerry Johnson and Gregg Skaggs, Troy University

Bryan Alexis, University of Arkansas at Fort Smith
Digital Soup: The Challenges of Digital Mixed Media

Robert Dohrmann, University of Oklahoma
The Bahausian Rejection: Changing the Structure of Art and Design Foundations

Greg Skaggs, Troy University
Teaching in the Postmodern Era: Finding Meaning Through Creative Collaborative Chaos

Jerry Johnson, Troy University
Herds, Hurdles and Hoists: The Collaborative Studio Experience

Cindy Rehm, Middle Tennessee State University
Body + Process: Integrating Time-Based Media into an Art Education

**PEDAGOGICAL SESSION:
TEACHING ART HISTORY AND ART
APPRECIATION IN THE 21ST
CENTURY**

Blue Ridge Room
Chair: Ute Wachsmann-Linnan, Columbia College

Steve Arbury, Radford University
Doesn't Anybody Know Anything Anymore? Teaching Art History to Today's College Students

Amy Johnson, Otterbein College
Paradigm Shift: A Learning-Centered Art History Canon

Valerie Grash, University of Pittsburgh at Johnstown
Studying Art and Architecture in Mass Media as a Tool for the Art History Survey

Sarah Glover, Bradley University
Arousing Student Interest: The Art History Canon Loses its G-Rating

Ute Wachsmann-Linnan and Cathy Miller, Columbia College
Teaching Appreciation for the Arts Through a Contemporary Medium: Films by International Women Filmmakers

BUILDINGS IN MOTION: A CONSIDERATION OF ARCHITECTURAL PROCESSION

Allegheny Room
Chair: Kristina Olson, West Virginia University

Katherine Smith, Agnes Scott College
"The Moving Eye in the Moving Body": Mobilizing Perspectives on the American Landscape

Ethel Goodstein-Murphree, University of Arkansas
Reconsidering the New Orleans House: A Matter of Space, Place, and Procession

Michael Slaven, California University of Pennsylvania
Power and the Architectural Processional: Intimidation and the Salle des Glaces

Jim Lutz, University of Memphis
Hear and There: Sound and Motion in Modern Architecture

12:00-1:30 p.m.

SECAC Awards and complimentary luncheon, Pavilion, Charleston Marriott Town Center

1:30-2:30 p.m.

Visual Resource Curators of SECAC Business Meeting
Salon B

2:00-3:30 p.m.

Session VII

ROMAN HISTORIES

Salon A
Chair: Ria O'Foghludha, Whittier College

Brian A. Curran, The Pennsylvania State University
The Lions in the Piazza: A Tale of Two Statues

Debra Murphy, University of North Florida
Symbolism and Propaganda: The Fictive Bronzes in the Scipio Frieze of the Palazzo dei Conservatori

Alison C. Fleming, Winston-Salem State University
The "Roman-ness" of St. Ignatius of Loyola's Vision at La Storta in Early Jesuit Images

YOU ARE ALL MY MEDIUM

Salon C
Chair: Cedar Lorca Nordbye, University of Memphis

Wendy Babcox, University of South Florida
Turning Our Tongues

Cedar Lorca Nordbye, University of Memphis
Nuremberg, Tuskegee, Venice Biennale?

Chandler Pritchett, University of Memphis
Applying Piper's Matrix

FOUNDATIONS IN ART: THEORY AND EDUCATION (FATE) MOVING ON UP: FOUNDATIONS, THE FIRST RUNG ON THE TEACHING LADDER

Cumberland Room
Chair: Debra Ambush, Savannah College of Art and Design

Kristie Bruzenak, Savannah College of Art and Design
Unsupported Foundations

Steven Bleicher, Coastal Carolina University
A Quality Undergraduate Education?

Patricia Limbaugh, Frostburg State University
Engaging Non-Tenured Faculty in Learning

■ **THE ABSENCE OF ART: WAR, POWER, AND ICONOCLASM**

Appalachian Room
Chair: Debra J. Gibney, The University of Texas at Austin

Sarah Hinderliter, Columbia University
Houses on Slopes and Hills: Kurt Schwitters's Merzbaus in Exile

Debra J. Gibney, The University of Texas at Austin
A Study of Anselm Kiefer's Bilderstreit (Iconoclastic Controversy)

Mana Hewitt, University of South Carolina
Collision: Art and Politics in a Post 9-11 World

■ **PUSHING THE ENVELOPE: CONTEMPORARY STRATEGIES FOR PAINTING**

Kanawha Room
Chair: Brian Bishop, The University of Alabama

J. Bradley Adams, Berry College
Sanctifying Frivolity

Barbara Campbell, University of North Carolina at Greensboro
Superabundance: Contemporary Time and Space in Recent Painting

Todd McDonald, Clemson University
Painting the New Media

■ **ART EDUCATION POLICY COMMITTEE MEETING**

Blue Ridge Room
Chair: Thomas M. Brewer, University of Central Florida

■ **TRADITIONAL FOLK ART**

Allegheny Room
Chair: Cheryl Rivers, Independent Scholar

William D. Moore, University of North Carolina at Wilmington
Recording an American Culture: Ruth Reeves, the Index of American Design, and the Canonization of Shaker Crafts in the Summer of 1936

Linda F. McGreevy, Old Dominion University
The Mourning Picture as Evidence of Sensibility: America's Young Ladies Prepare the Proper Rousseauesque Memorial in the New Eden

Suzanne Adams-Ramsey, University of Virginia's College at Wise
Women's History Hidden in Quilts

3:45-5:30 p.m.

Session VIII

■ **AUTHENTICITY**

Salon A
Chair: Sandra Reed, Savannah College of Art and Design

Jasmina Tumbas, Duke University
Aspects of Authenticity and the Complexity of Human Subjects

Von Allen, Brigham Young University
Teaching for Content

Emeka Anonyuo, Savannah College of Art and Design
Authentic is Authentic: What is Not is Not: An Africanist Perspective

Craig Drennen, Savannah College of Art and Design
The Supergirl Project

■ **WAR PHOTOGRAPHY: CAPTURING CONFLICT**

Salon C
Co-Chairs: Rachel Snow, University of South Carolina Upstate and Kevin Mulhearn, City University of New York / University of South Carolina Upstate

Kris Belden-Adams, City University of New York
Happy Nazis and Male Bonding: Soldiers' Snapshots Reframe the World War II Experience

Emily Morgan, University of Arizona
Awareness?: Photography, Consumption, Violence, and Responsibility in the Works of Susan Sontag

Timothy W. Hiles, The University of Tennessee, Knoxville
The Relevancy of W. Eugene Smith's Intangible Truth

Mark B. Pohlad, DePaul University
Photographs of Blitzed Churches: Iconography and Context

GENIUS/MADNESS: CREATIVE ACHIEVEMENT AND THE VISUAL ARTS

Cumberland Room
Chair: Juilee Decker, Georgetown College

Leisa Rundquist, University of North Carolina at Asheville
Recovering Childhood: Approaching Aspects of Creative "Genius" and "Madness" in the Art of Henry Darger

Jody B. Cutler, University of Central Florida
Narcissus, Narcosis, and Neurosis: Yayoi Kusama's Vision and the Nature of Art

Paula Burleigh, Case Western Reserve University
Disappearing Bodies: Absence and Presence in the Work of Francesca Woodman and Ana Mendieta

Juilee Decker, Georgetown College
Creativity, the Visual Arts, and Eminence

METAPHORICAL EXPLORATIONS: MIRRORS, MASKS, AND BEYOND

Appalachian Room
Co-Chairs: Jenny O. Ramirez, James Madison University, and M. Kathryn Shields, Guilford College

Barnaby Nygren, Loyola College in Maryland
Metaphorical Mirroring in Filippo Lippi's Barbadori Altarpiece and Fra Angelico's San Marco Altarpiece

Preston Thayer, Radford University Art Museum
Visual Metaphor and Architecture

Mysoon Rizk, University of Toledo
"Animals in Pants": The Art of David Wojnarowicz

Catherine Wilcox-Titus, Worcester State College
Self, Subject, Spectacle: Recent Refusals of a Self in Contemporary Art

AMERICAN ART III: THE TWENTIES AND THIRTIES

Kanawha Room
Chair: Valerie Livingston, Susquehanna University

Betty J. Crouther, University of Mississippi
Alain Locke: Art Theorist and Philosopher of a People and Age

Rachel K. Duszynski, Case Western Reserve University
Burlesque and Censorship in 1930s America

Anthony J. Morris, Case Western Reserve University
The Implied Spectator in the Paintings of Paul Cadmus and Reginald Marsh

Paula Wisotzki, Loyola University Chicago
Americans Abroad: The 1930s, Politics, and the Experience of Europe

OUT OF THE CAVE AND INTO THE CANON: ROCK ART AND ART HISTORY III

Blue Ridge Room
Co-Chairs: Reinaldo Morales Jr., University of Central Arkansas and Denise Smith, Savannah College of Art and Design, Atlanta

Jagdish J. Chavda, University of Central Florida
Varaha Mandapa (Varaha Cave II): Pallava Granite Art at Mamallapuram, India

Laura M. Amrhein, University of Arkansas at Little Rock
"Thinking with Things" in Ninth-Century Maya Art

James Farmer, Virginia Commonwealth University
Tipon Cruzmoqo: Inca Petroglyphs and Imperial Strategy

Denise Smith, Savannah College
of Art and Design, Atlanta
Rock Art of Georgia

Reinaldo Morales Jr., University of
Central Arkansas
*Man Art: Warrior Display
Iconography in Ancient South
America*

■ **WANDERING THE STACKS:
THE PECULIAR NATURE OF
STUDIO RESEARCH**

Allegheny Room
Chair: Ruth Bolduan,
Virginia Commonwealth University

Ruth Bolduan, Virginia
Commonwealth University
*Wandering the Stacks from
Glasgow to Richmond and Points
Beyond*

Sarah Falls, University of
Richmond
*The Thirst that Drives Creation:
Artistic Consumption of Images in
the Digital World*

Marita Gootee, Mississippi State
University
The Journey

Christopher W. Luhar-Trice,
Enterprise-Ozark Community
College
*Intuition and Intent: The Duality of
Studio Research*

6:00-7:45 p.m.

2006 SECAC Fellowship Recipient Barry
Freedland - Solo Exhibition, 2007 SECAC
Members' Juried Exhibition, and reception,
West Virginia Cultural Center

Busses will run a staggered schedule
beginning at 5:40 p.m. at the Marriott
entrance and will return at intervals
throughout the evening. There will be a
cash bar at the West Virginia Cultural
Center.

8:00-8:45 p.m.

Willie Cole, Keynote Speaker, Theatre,
West Virginia Cultural Center

Note that busses will begin running a
staggered schedule to the Cultural Center
at 5:40 p.m. from the Marriott. Those
electing to not attend the Fellowship and
Members' exhibitions and reception will be
able to catch a bus from the Marriott in
advance of the Keynote program.

Saturday, October 20

8:00-11:00 a.m.

Registration Desk
Foyers A and B on the Second Floor,
Charleston Marriott Town Center
Hotel

8:30-9:30 a.m.

SECAC Membership Annual Meeting
with Complimentary continental
breakfast
Hawk's Nest

9:45-11:45 a.m.

Session IX

■ **RECHARGE YOUR RESEARCH...
WHAT I DID ON MY SUMMER
VACATION**

Salon A
Chair: Reni Gower, Virginia
Commonwealth University

Reni Gower, Virginia Commonwealth
University
An American in Paris

Pamela Turner, Virginia
Commonwealth University
The Garden of Animated Delights

Margaret Reneke, LaGrange College
*Black Figure Images as Ancient and
Contemporary Visual Narrative*

Paul Rutkovsky, Florida State
University
Away from the Art Factory

Claire Sherwood, Marshall University
*Summer in Prison: Extending
Personal Research Behind Prison
Walls*

■ **UNCANONIZED: WOMEN ARTISTS
WHO STILL HAVEN'T MADE THE
CUT**

Salon B
Chair: Andrew D. Hottle, Rowan
University

Caroline Rush, Savannah College
of Art and Design
*Redirecting the Dialogue: Maria
Oakey Dewing and the American
Aesthetic Movement*

Catherine Dossin, The University of Texas at Austin
Beatified but not Canonized: Niki de Saint Phalle and the Limits of the Feminist Canon

Lisa Hatchadoorian, Casper College/Nicolaysen Art Museum
Charting Her Own Course: Anne Truitt, an Upstart in the High Temple of Minimalism

Sam Watson, Central College
Dorothea Tanning and the Maternal Uncanny

Jamie Ratliff, University of Louisville
Border Control: The Intersection of Feminism and Abjection in the Work of Paula Santiago

■ **ANIMALS ARE US: ANIMALS IN ART**

Salon C
Chair: Mysoon Rizk, University of Toledo

Erin Anfinson, Middle Tennessee State University
Always Observed

Noelle Paulson Bradley, Washington University in St. Louis
In Defense of Anthropomorphism: Edwin Landseer's Dogs in Mourning

Cindy Persinger, University of Pittsburgh
Meat Is Murder: George Grosz and the Modern City

Jennifer Olmsted, Wayne State University
When Is a Horse Just a Horse? French Artists and Arab Horses, 1800-1840

Jessica Dallow, University of Alabama at Birmingham
Feminist Allegories: Deborah Butterfield's Horses

■ **DESIGN TITHING**

Salon D
Chair: Eve Faulkes, West Virginia University

Eve Faulkes, West Virginia University
Design Tithing

Cynthia Marsh, Austin Peay State University
The Posted Notice: Using 19th Century Technology to Preserve the Stories of a Southern Town

Peter Storkerson, Southern Illinois University Carbondale
Building a Community Service Organization by Design

Elka Kazmierczak, Southern Illinois University
Art for Empowerment: Program Development, Sustainability, and Educational Outreach

Kelly Barkhurst, West Virginia University
Design Giving Back: Uniting the Breast Cancer Community

■ **MAPPING AND TERRITORIALIZATION FROM TERRA FIRMA TO TERRA INCOGNITA: SURFACES, SLIPPAGES, PROJECTIONS, INTERSECTIONS**

Salon E
Chair: Geraldine W. Kiefer, Shenandoah University

Rhonda L. Reymond, West Virginia University
Slippage, Liminality, and Procession in the Urban Planning of Biltmore Village, Asheville, North Carolina

Paul R. Bruski, Iowa State University
Mapping Flags, Fences, Flowers and Political Signs: What Might Those Things in the Yard Mean?

Alison Denyer, Appalachian State University
Subsurface Exploration

Peter Dykhuis, NSCAD University
Social Surface: Postal Maps of My Life

■ **HANDS AND IMAGES IN MEDIEVAL ART**

Salon F
Chair: Cara Snyder, California University of Pennsylvania

Rhys William Roark, Humboldt State University
Images of God the Father: Iconicity vs. Indexicality as a Distinction between Byzantine and Latin Christianities

Eddie Christie, Georgia State University
Neither on the Right Hand Nor on the Left? Oxford, Bodeleian Library MS. Bodl. 579 49r. and Its Literary Context

Patrick W. Conner, West Virginia University
Who's Lending a Hand Here? Matched Scripts in Late Anglo-Saxon Scriptoria

Raymond Gaddy, University of North Florida
Materials and Methods of Medieval Art

10:00 a.m.-4:00 p.m.

Blenko Glass and the Huntington Museum of Art

Pre-registration and fee required

This bus tour will begin with the short trip from Charleston to internationally known Blenko Glass in Milton, West Virginia. The tour will then travel to Huntington to visit the Huntington Museum of Art. Plans include a visit to the vault and a special viewing of folk art works in the collection. A bus will depart from the Marriott entrance at 10:00 a.m.

10:15 a.m.-12:30 p.m.

Tour the West Virginia Capitol Building

Pre-registration required

Bernie Schultz, WVU Dean of the College of Creative Arts, Cookie Soldo Schultz, advisor in the WVU Honors College and Lecturer in Humanities, and Chad Proudfoot, Vice Chair of the Capitol Building Commission, will lead a **pre-registered** group on a guided tour of this wonderful building. A bus will depart at the Marriott entrance at 10:15 a.m.

Lunch on your own

1:00-2:45 p.m.

Session X

ART AND SOCIETY

Salon A

Chairs: John Richardson, Wayne State University and Billie Grace Lynn, University of Miami

Greg DuMonthier, Eastern Washington University

Downfalls of the Critique Room: Art in Public Spaces

Suzanne Hagood, Auburn University
Video and Sound Event: Community Collaboration

Mara Adamitz Scrupe, Columbus State University
Social Art and Agency

HISTORIOGRAPHY IN THE ART AND GARDENS OF EAST AND WEST

Salon B

Chair: Agnieszka Whelan, Old Dominion University

Agnieszka Whelan, Old Dominion University

Visualizing Historical Thinking: Gardens of the Eighteenth Century Europe and the Construction of History

Masayuki Sato, University of Yamanashi

Cognitive Historiography and Normative Historiography: Searching for the Role of History in the 21st Century

Rebecca L. Reynolds, University of Chicago

Let's "put the work outside": Experimental Displays of Minimalist Sculpture in Landscaped Settings

ISLAMIC CULTURE AND ORIENTALISM

Salon C

Chair: Lealan Swanson, Jackson State University

Lealan N. Swanson, Jackson State University

Orientalism and the Dar al Islam: A Background for Art and Art History

Nada Shabout, The University of North Texas.
Teaching Modern Middle Eastern Art

Jonathan Friedlander, University of California, Los Angeles
Tales of the Imagination: Looking at Representations of the Middle East in American Popular Culture

BEYOND THE VISUAL, BEYOND THE CONCEPT: GRAPHIC DESIGN AS SENSORY EXPERIENCE

Salon D
Chair: Samantha Lawrie, Auburn University

Samantha Lawrie, Auburn University
Think With Your Heart, Feel With Your Head, or Why Graphic Design Should Be A Multi-Sensory Experience

Lindsay Chenault, Georgia State University
The Environment of the Body and the Hand as a Creative Tool

David Bieloh, Austin Peay State University
Dérive and Détournment: the Design Situationists

Nancy Strube, Virginia Commonwealth University
Empiric Studies of Focal and Peripheral Vision

CAMPUS ART COLLECTIONS IN CRISIS: REMEDIES FOR URGENT SITUATIONS

Salon E
Chair: Arthur F. Jones, University of North Dakota

Arthur F. Jones, University of North Dakota
Art's Role on a University Campus

Sam Yates, The University of Tennessee, Knoxville
To Exhibit or Not to Exhibit

Tina McCalment, Berea College
Critical Thinking Across the Collection: Using Campus Collections to Foster Vigorous Research

Rebecca Frates and Mary Jo Titus, University of North Dakota
Art Collection CPR Training

VISUAL ART THAT IS WRITTEN

Salon F
Chair: Scotland Stout, Southern Arkansas University

Donna L. Adams, University of Indianapolis
Contexturizing Art

Anne Beidler, Agnes Scott College
Body/Text Project

Bill Fisher, Georgia College & State University
THIS IS A TEXT/words in toolkit

Dana E. Gay, Meredith College
Typographic Gestures: The Visual Interplay of Rhythm and Structure

1:30-3:30 p.m.

Architectural Tour of Charleston, West Virginia

Pre-registration and fee required
Charleston architect David Marshall will conduct a bus tour of interesting architectural sites in the Charleston area. A bus will depart at the Marriott entrance at 1:30 p.m.

6:00-8:30 p.m.

Opening and reception for Combined West Virginia Faculty Exhibition, Charleston City Hall Building
Busses will run a staggered schedule beginning at 5:45 p.m. at the Marriott entrance and will return at intervals throughout the evening. There will be a cash bar at the Charleston City Hall Building reception.

The Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) is a non-profit organization that seeks to promote the visual arts in higher education. SECAC facilitates cooperation and fosters on-going dialog about pertinent creative, scholarly and educational issues among teachers and administrators in universities, colleges, community colleges, professional art schools, and museums. Although the organization represents the 12 state areas of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia, we have members from across the United States and abroad.

The organization publishes *The SECAC Review*, an annual refereed journal. Members present research in any area of concern in the visual arts in the *Review*, which also includes book and exhibition reviews. A newsletter, published 3 times a year, serves to keep members informed of SECAC programs, activities, conference plans, and schedules. Individual, Contributing, and Institutional Members receive all publications and Student Members receive the newsletters. Additionally, Institutional Members' libraries receive a copy of *The SECAC Review*.

SECAC Officers

Donald Van Horn, President
Marshall University

Debra Murphy, First Vice-President
University of North Florida

Pamela Simpson, Second Vice-President
Washington and Lee University

Beth Mulvaney, Secretary-Treasurer
Meredith College

Charles R. Mack, Past President
University of South Carolina
James Boyles, Editor, *SECAC Review* (2008-2011)
North Carolina State University/Meredith College

Floyd Martin, Editor, *SECAC Review (Special 2007 Anniversary Issue)*
University of Arkansas at Little Rock

Pat Wasserboehr, Chair, SECAC Fellowship Committee
University of North Carolina at Greensboro

State Directors

Alabama

Heather McPherson, University of Alabama at Birmingham

Arkansas

Jane Brown, University of Arkansas at Little Rock

Kentucky

Steven Driver, Brescia University

Florida

Scott Karakas, Florida Gulf Coast University

Georgia

Tina Yarborough, Georgia College & State University

Louisiana

Gary Keown, Southeastern Louisiana University

Mississippi

Lealan Swanson, Jackson State University

North Carolina

Larry Ligo, Davidson College

South Carolina

Robert Lyon, University of South Carolina

Tennessee

Carol Crown, University of Memphis

Virginia

Joe Seipel, Virginia Commonwealth University

West Virginia

Janet Snyder, West Virginia University

At Large

Helen Langa, American University

Affiliated Societies (and Representatives)

College Art Association (CAA)
Doreen Davis, Member Services

Coalition of Women in the Arts Organization (CWAO)
Kyra Belan, Broward Community College

Foundations in Art Teaching and Education (FATE)
Debra Ambush, Savannah College of Art and Design

Association of Textual Scholarship in Art History (ATSAH)
Liana Cheney, University of Massachusetts – Lowell

Southeastern Society of Architectural Historians (SESAH)
Pamela Simpson, Washington and Lee University

Visual Resource Curators (VRC)
Christina Updike, James Madison University

SECAC Institutional Members

Alabama

Athens State University, Athens, AL
Auburn University, Auburn, AL
Auburn University at Montgomery, AL
Birmingham-Southern College, Birmingham, AL
Jacksonville State University, Jacksonville, AL
Samford University, Birmingham, AL
Troy University, Troy, AL
University of Alabama at Birmingham, AL
University of Alabama at Huntsville, AL
University of Alabama at Tuscaloosa, AL
University of North Alabama, Florence, AL
University of South Alabama, Mobile, AL

Arkansas

Arkansas State University, Jonesboro, AR
Henderson State University, Arkadelphia, AR
National Park Community College, Hot Springs, AR
University of Arkansas at Fort Smith, AR
University of Arkansas at Little Rock, AR
University of Central Arkansas, Conway, AR

Florida

Art Institute of Fort Lauderdale, FL
Barry University, Miami Shores, FL
Flagler College, St. Augustine, FL
Florida Gulf Coast University, Fort Myers, FL
Florida Southern College, Lakeland, FL
Florida State University, Tallahassee, FL
Miami Dade College, Miami, FL
Okaloosa-Walton College, Niceville, FL
Ringling School of Art and Design, Sarasota, FL
Rollins College, Winter Park, FL
Stetson University, Deland, FL
University of Central Florida, Orlando, FL
University of Florida, Gainesville, FL
University of North Florida, Jacksonville, FL
University of South Florida, Tampa, FL
University of West Florida, Pensacola, FL

Georgia

Agnes Scott College, Decatur, GA
Armstrong Atlantic State University, Savannah, GA
Berry College, Mount Berry, GA
Columbus State University, Columbus, GA
Emory University, Atlanta, GA
Georgia College & State University, Milledgeville, GA
Georgia Institute of Technology, Atlanta, GA
Georgia Perimeter College, Atlanta, GA
Georgia Southern University, Statesboro, GA
Georgia State University, Atlanta, GA
Kennesaw State University, Kennesaw, GA
North Georgia College & State University, Dahlonega, GA
Savannah College of Art and Design, Graduate Studies Savannah, GA
Savannah College of Art and Design, Art History, Savannah, GA
University of Georgia, Athens, GA
University of West Georgia, Carrollton, GA
Valdosta State University, Valdosta, GA
Wesleyan College, Macon, GA

Indiana

Marian College, Indianapolis, IN

Kentucky

Brescia University, Owensboro, KY
Centre College, Danville, KY
Eastern Kentucky University, Richmond, KY
Georgetown College, Georgetown, KY
Northern Kentucky University, Highland Heights, KY
University of Louisville, KY
Western Kentucky University, Bowling Green, KY

Louisiana

Centenary College of Louisiana, Shreveport, LA
Louisiana State University, Baton Rouge, LA
Louisiana Tech University, Ruston, LA
Tulane University, New Orleans, LA
University of New Orleans, Lakefront, LA

Mississippi

Delta State University, Cleveland, MS
Jackson State University, Jackson, MS
Millsaps College, Jackson, MS
Mississippi University for Women, Columbus, MS
University of Mississippi, Oxford, MS

North Carolina

Appalachian State University, Boone, NC
Brevard College, Brevard, NC
Chowan University, Murfreesboro, NC
Davidson College, Davidson, NC
Duke University, Durham, NC
East Carolina University, Greenville, NC
High Point University, High Point, NC
Meredith College, Raleigh, NC
North Carolina Central University, Durham, NC
North Carolina State University, Raleigh, NC
University of N Carolina at Asheville, NC
University of N Carolina at Chapel Hill, NC
University of N Carolina at Charlotte, NC
University of N Carolina at Greensboro, NC
University of N Carolina at Wilmington, NC
Wake Forest University, Winston-Salem, NC
Winston-Salem State University, Winston-Salem, NC

New York

Munson-Williams-Proctor Arts Institute, Utica, NY
R & F Handmade Paints, Kingston, NY

Ohio

University of Cincinnati, OH

Pennsylvania

Slippery Rock University, Slippery Rock, PA

South Carolina

Coastal Carolina University, Conway, SC
College of Charleston, Charleston, SC

Columbia College, Columbia, SC
Converse College, Spartanburg, SC
Francis Marion University, Florence, SC
Furman University, Greenville, SC
Lander University, Greenwood, SC
South Carolina State University, Orangeburg, SC
University of South Carolina, Columbia, SC
University of South Carolina Upstate, Spartanburg, SC

Tennessee

Austin Peay State University, Clarksville, TN
Belmont University, Nashville, TN
Cheekwood Museum of Art, Nashville, TN
Cleveland State Community College, Cleveland, TN
East Tennessee State University, Johnson City, TN
Memphis College of Art, Memphis, TN
Middle Tennessee State University, Murfreesboro, TN
Rhodes College, Memphis, TN
University of Memphis, TN
University of Tennessee, Knoxville, TN
University of the South, Seawanne, TN
Vanderbilt University, Nashville, TN

Virginia

College of William and Mary, Williamsburg, VA
James Madison University, Harrisonburg, VA
Longwood University, Farmville, VA
Mary Baldwin College, Staunton, VA
Old Dominion University, Norfolk, VA
Radford University Art Dept, Radford, VA
University of Richmond, VA
University of Virginia, Charlottesville, VA
University of Virginia at Wise, VA
Virginia Commonwealth/Sculpture, Richmond, VA
Virginia Polytechnic Institute & St Univ, Blacksburg, VA
Washington and Lee University, Lexington, VA

West Virginia

Huntington Museum of Art, Huntington, WV
Marshall University, Huntington, WV
West Virginia University, Morgantown, WV

2008 SECAC in New Orleans, Louisiana

SECAC will meet in New Orleans next year. The meeting, hosted by the University of New Orleans, is scheduled a little earlier than usual, September 24-27, 2008. The conference hotel, the Marriott Convention Center, is centrally located in the Central Business District, within walking distance of the French Quarter and Warehouse (Arts) District. In addition to the normal range of art history and studio sessions, the conference will offer sessions and discussions on disaster recovery and the visual arts.

New Orleans is a city recovering from the devastating aftermath of Hurricane Katrina in August 2005. Many of the

city's most historical districts, however, are thriving and as lovely as ever, and conference attendees will have the opportunity to tour the French Quarter and the Garden District and visit Mardi Gras World's extensive collection of floats and paraphernalia from New Orleans' most famous party. We will also offer tours of those parts of the city which are still working very hard to come back.

The University of New Orleans is grateful to SECAC for its willingness to come to the Big Easy even after Katrina, and we look forward to welcoming all members to our wonderful city next fall.

Conference Schedule – Summary

Wednesday, October 17

2:30-3:30

SECAC Executive Committee

Executive Board Room, Charleston Marriott Town Center Hotel

4:00-7:00

Board Meeting – Governor’s Conference Room, West Virginia Capitol Building

6:00-7:30

Early Registration Pick-up, Main Lobby, Charleston Marriott Town Center Hotel

7:00-9:00

Opening Reception in the West Virginia State Capitol

Thursday, October 18

7:30-5:00

Registration Desk, Foyers A and B on the Second Floor, Charleston Marriott Town Center Hotel

8:00-9:30

Session I

Salon A: The Past, Present, and Future Ethics of Appropriation, Referencing, and Plagiarism (Gauthier)

Salon C: What is the Balance of Art and Design? (Matthiessen)

Cumberland: Beyond Words:

Calligraphic Art (Yang)

Appalachian: Unnatural Landscape (Camlin)

Kanawha: Seeing in Red (Reading in Black and White) (Boyles)

Blue Ridge: Medieval Art in Context I: Italy (Garton)

Allegheny: Sixteenth Century Masters: Michelangelo, Pontormo, and Vasari (Murphy)

9:45-11:45

Session II

Salon A: New Forms of Visual Narrative in the Graphic Design Foundation (Valdes)

Salon C: (Re)Viewing Venice (Duran)

Cumberland: From Ha-Ha! to HMMM? The Current State of Humor in Art (Rowe)

Appalachian: Mapping Unexpected Geography (Reymond)

Kanawha: Materiality and Metaphor (Hughes)

Blue Ridge: The Next Generation: SECAC’s Newest Artist-Educators (Aurbach)

Allegheny: Art Education Forum V: Section A: Policy, Administration, and Accreditation (Brewer)

12:00-1:15

Lunch Break and Information Sessions

Blue Ridge: Meet the SECAC Review Editor, James C. Boyles

Allegheny: SECAC 2008 New Orleans

1:30-3:15

Session III

Salon A: American Art I: High and Low

in American Visual Culture (Headley)

Salon C: World Art (Amrhein)

Cumberland: Art Education Forum V: Section B: Research, Instruction, and Best Practices (Hightower)

Appalachian: You are Where? Making and Teaching Art Far from Major Metropolitan Areas

(Slankard/Sherwood)

Kanawha: British Art (Billman)

Blue Ridge: Renaissance State

Portraiture: Portrait of the State (Holian)

Allegheny: Life Drawing: Pertinent or Passé (Frankel)

3:30-5:15

Session IV

Salon A: Portraiture in the Expanded Field (Harvey/McPherson)

Salon C: (CWAO) The Sacred Feminine in Art and the Da Vinci Code (Belan)

Cumberland: Medieval Art in Context II: Architecture and Architectural Sculpture (Driscoll)

Appalachian: Pedagogical Session: Using Technology in Teaching Art History (Och)

Kanawha: Language, Images and Symbols in a Bilingual Mind (Hoffman)

Blue Ridge: Gravity and Levity in Art (Bailey/Edwards)

Allegheny: Importance of Understanding the Market (Harrison)

Salon B: SECAC Artists Fellowship Committee (Wasserboehr)

6:30-8:30

Exhibits and Receptions at the Clay Center for the Arts and Sciences and the Marshall University Graduate College

Friday, October 19

7:00-8:30

Breakfast, Gauley Room

7:30-5:00

Registration Desk, Foyers A and B on the Second Floor, Charleston Marriott Town Center Hotel

8:00-9:30

Session V

Salon A: Net(Works): Art and Pre-Existing Web Platforms (Holbrook)

Salon C: A 21st Century Design Foundation (Stewart)

Cumberland: Medieval Art in Context III: Images of Women (Brown)

Appalachian: Quattrocento Renaissance Studies (Arthur)

Kanawha: Gesture and Practice: The Influences of New Media on Visual Arts Education and Practice (Cassidy/Ellis)

Blue Ridge: The Other Screen: Time Arts Imaging and the Visual Arts (Magden)

Allegheny: Being Mindful About Modern and Contemporary Art (Morrison)

9:45-11:45

Session VI

Salon A: American Art II: Issues of

Race and Gender (Fahlman)

Salon C: Artists Books and the Modern Narrative (Marsh)

Cumberland: Contemporary Folk, Self-Taught, and Outsider Art (Crown/Sachant)

Appalachian: (VRC) Institutional Visual Resources: Strategies for Cross-Campus Collaboration (Decker/Updike)

Kanawha: Intermedia/Interchaos/Intersolutions (Johnson/Skaggs)

Blue Ridge: Pedagogical Session: Teaching Art History and Art Appreciation in the 21st Century (Wachsmann-Linnan)

Allegheny: Buildings in Motion: A Consideration of Architectural Procession (Olson)

12:00-1:30

SECAC Awards Luncheon, Pavilion

1:30-2:30

Salon B: Visual Resource Curators Business Meeting

2:00-3:30

Session VII

Salon A: Roman Histories (O’Foghluhdha)

Salon C: You Are All My Medium (Nordbye)

Cumberland: (FATE) Moving on Up: Foundations, the First Rung on the Teaching Ladder (Ambush)

Appalachian: The Absence of Art: War, Power, and Iconoclasm (Gibney)

Kanawha: Pushing the Envelope: Contemporary Strategies for Painting (Bishop)

Blue Ridge: Art Education Policy Committee Meeting (Brewer)

Allegheny: Traditional Folk Art (Rivers)

3:45-5:15

Session VIII

Salon A: Authenticity (Reed)

Salon C: War Photography: Capturing Conflict (Snow/Mulhearn)

Cumberland: Genius/Madness: Creative Achievement and the Visual Arts (Decker)

Appalachian: Metaphorical Explorations: Mirrors, Masks, and Beyond (Ramirez)

Kanawha: American Art III: The Twenties and Thirties (Livingston)

Blue Ridge: Out of the Cave and Into the Canon: Rock Art and Art History III (Morales/Smith)

Allegheny: Wandering the Stacks: The Peculiar Nature of Studio Research (Bouldan)

6:00-7:45

2006 SECAC Fellowship Recipient Barry Freedland Solo Exhibition, Members’ Exhibition, and Reception, West Virginia Cultural Center

8:00-8:45

Willie Cole, Keynote Speaker, Theatre, West Virginia Cultural Center

Saturday, October 20

8:00-11:00

Registration Desk, Foyers A and B on the Second Floor, Charleston Marriott Town Center Hotel

8:30-9:30

SECAC Membership Annual Meeting with continental breakfast, Hawk’s Nest

9:45-11:45

Session IX

Salon A: Recharge Your Research... What I Did on My Summer Vacation (Gower)

Salon B: Uncanonized: Women Artists Who Still Haven’t Made the Cut (Hottle)

Salon C: Animals Are Us: Animals in Art (Rizk)

Salon D: Design Tithing (Faulkes)

Salon E: Mapping and Territorialization from Terra Firma to Terra Incognita: Surfaces, Slippages, Projections, Intersections (Kiefer)

Salon F: Hands and Images in Medieval Art (Snyder)

10:00-4:00

Blenko Glass and Huntington Museum of Art Tour

10:15-12:30

West Virginia State Capitol Tour

12:00-1:00

Lunch Break

1:00-2:30

Session X

Salon A: Art and Society (Richardson/Lynn)

Salon B: Historiography in the Art and Gardens of the East and West (Whelan)

Salon C: Islamic Culture and Orientalism (Swanson)

Salon D: Beyond the Visual, Beyond the Concept: Graphic Design as Sensory Experience (Lawrie)

Salon E: Campus Art Collections in Crisis: Remedies for Urgent Situations (Jones)

Salon F: Visual Art that is Written (Stout)

1:30-3:30

Architectural Tour of Charleston, West Virginia

6:00-8:30

Opening and reception for combined West Virginia Faculty Exhibition, Charleston City Hall Building