Southeastern College Art Conference

CHARLESTON, WEST VIRGINIA

October 17-20, 2007
Within Walking Distance...

How to Get Around Charleston

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. Gratzi’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
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
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!

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.”

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.

Cole 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).
## Wednesday, October 17

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:30-3:30 p.m.</td>
<td>SECAC Executive Committee&lt;br&gt;Executive Board Room, Charleston Marriott Town Center Hotel</td>
<td></td>
</tr>
<tr>
<td>4:00-7:00 p.m.</td>
<td>Board Meeting – Governor’s Conference Room&lt;br&gt;West Virginia Capitol Building</td>
<td></td>
</tr>
<tr>
<td>6:00-7:30 p.m.</td>
<td>Early Registration Pick-up&lt;br&gt;Main Lobby, Charleston Marriott Town Center Hotel&lt;br&gt;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.</td>
<td></td>
</tr>
<tr>
<td>7:00-9:00 p.m.</td>
<td>Opening Reception in the West Virginia State Capitol&lt;br&gt;Busses will run a staggered schedule beginning at 6:40 p.m. at the Marriott entrance and will return at intervals throughout the evening</td>
<td></td>
</tr>
</tbody>
</table>

## Thursday, October 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30 a.m.-5:00 p.m.</td>
<td>Registration Desk&lt;br&gt;Foyers A and B on the Second Floor, Charleston Marriott Town Center Hotel</td>
<td></td>
</tr>
<tr>
<td>8:00-9:30 a.m.</td>
<td>Session I</td>
<td></td>
</tr>
</tbody>
</table>

### THE PAST, PRESENT, AND FUTURE ETHICS OF APPROPRIATION, REFERENCING, AND PLAGIARISM
- **Salon A**<br>**Chair:** Christopher M. Gauthier, Jackson State University<br>**Christopher M. Gauthier, Jackson State University**<br>*The Ethics and Impact of*
- **Heidi Neff, Harford Community College**<br>*Appropriate Appropriation*
- **Eric Benson, University of Illinois at Urbana-Champaign**<br>*Wanted: An Ethical and Sustainable Design Education*
- **Tammy Knipp, Florida Atlantic University**<br>*Designer as Researcher and Artist*
- **Rosanne Gibel, Art Institute of Ft. Lauderdale**<br>*A Delicate Balance: Is Design a Modernist Construct?*
- **Andrew Maniotes, Eastern Michigan University**<br>*Bite vs. Byte: Power of the Hand Printed Poster*
- **Kimberly Allen-Kattus, Northern Kentucky University**<br>*Writing Beyond Words: Zen Calligraphy*
- **Carol Leake, Loyola University New Orleans**<br>*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

Thursday, October 18
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 Karl, 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

Thursday, October 18
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

Thursday, October 18
Agnes Carbery, 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.

Buses 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.

Thursday, October 18
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
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*

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

Patricia Cosper, 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*


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

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 Sensibilité: America’s Young Ladies Prepare the Proper Rousseauaesque 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*
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

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.
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
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.

*Saturday, October 20*
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

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

### 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 (SESAAH)**  
  Pamela Simpson, Washington and Lee University

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

### 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 Yarborugh, 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
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 North Carolina at Asheboro, NC
- University of North Carolina at Chapel Hill, NC
- University of North Carolina at Charlotte, NC
- University of North Carolina at Greensboro, NC
- University of North 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
- Middle Tennessee State University, Murfreesboro, TN
- Rhodes College, Memphis, TN
- University of Memphis, TN
- University of Tennessee, Knoxville, TN
- University of the South, Sewanee, 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

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.

2008 SECAC in New Orleans, Louisiana
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 HMM? 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 (Armheim)
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 Passe (Frankel)

3:30-5:15
Session IV
Salon A: Portraiture in the Expanded Field (Harvey/McPherson)
Salon C: (CWAQ) The Sacred Feminine in Art and the Da Vinci Code (Bolan)
Cumberland: Medieval Art in Context II: Architecture and Architectural Sculpture (Driscolll)
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
Registration Desk, Foyers A and B on the Second Floor, Charleston Marriott Town Center Hotel

7:30-10:00
Session V
Salon A: Net(Works): Art and Pre-Existing Web Platforms (Holtbrook)
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 (Fah fran)
Salon C: Artists Books and the Modern Narrative (Marsh)
Cumberland: Contemporary Folk, Self-Taught, and Outsider Art (Crowe/ Sachant)
Appalachian: (VRC) Institutional Visual Resources: Strategies for Cross-Campus Collaboration (Decker/Uplike)
Kanawha: Intermedia/Interchaos/Intersolutions (Johnson/Skaggs)
Blue Ridge: Pedagogical Session: Teaching Art History and Art Appreciation in the 21st Century (Wachsman-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’Foghlaud)
Salon C: You Are All My Medium (Nordb y)
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 (Hotville)
Salon C: Animals Are Us: Animals in Art (Rizk)
Salon D: Design Tithing (Faulke)
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 (Wetlana)
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

Program Design by Mary Grassell, Elaine Holliday and Julia Urban, Marshall University. Woodcut by Mary Grassell.