SECAC 2008
New Orleans, Louisiana

SECAC will meet in New Orleans, Louisiana, September 24-27, 2008 for its annual meeting. Hosted by the University of New Orleans, this is SECAC’s third meeting in the Crescent City and the first after Hurricane Katrina. This year’s conference planners are grateful to SECAC and its members for the commitment they have made to New Orleans and its recovery from the man-made consequences of the devastating storm in 2005. We are all looking forward to welcoming you here, and we know you will find the city as enchanting and vital as it has ever been.

The conference will be held at the New Orleans Marriott at the Convention Center in the heart of the city’s Warehouse/Arts District. The hotel is within walking distance of the Julia Street galleries, the Ogden Museum of Southern Art, the Contemporary Arts Center, the Aquarium of the Americas, and the National WWII Museum. The Audubon Institute’s brand new Insectarium will also be open on Canal Street. The Warehouse District boasts of many wonderful and unique restaurants, and world class shopping can be had at the Riverwalk and Canal Place. In addition the famous French Quarter and Garden District are only a short distance away; they can be reached on the city’s picturesque green street cars. Conference registration packets will be stuffed full of information on the exciting activities available to visitors of New Orleans.

The SECAC Members Exhibition will be held this year at the Ogden Museum of Southern Art. SECAC 2007 Artist’s Fellowship winner Jason Lee’s work will be exhibited across the street at the Contemporary Art Center, and we will celebrate both shows with a reception at the Ogden Museum on Thursday evening. Shuttle service will be provided from the hotel to the “O”.

Dr. David Joselit, Professor and Chair of the Department of Art History at Yale University, will deliver this year’s keynote address on Friday evening in the River Bend Ballroom at the conference hotel. Dr. Joselit’s talk will be preceded by the annual SECAC awards presentation. We will kick the evening off with a wine and cheese reception, leaving conference attendees with plenty of time for an evening out on the town.

Finally, we have planned a number of special activities for conference attendees including walking tours of the Garden District, the French Quarter, and the historic Lafayette Cemetery. We will also offer a Saturday afternoon visit to two of River Road’s most interesting plantation...
houses as well as a “misery tour,” a bus tour of the neighborhoods most devastated by the flood following Katrina and a chance to see the city at work rebuilding itself.

AV Equipment: Each conference meeting room will be equipped with a digital projector. Please note that no slide projectors will be available at this conference, SECAC’s first all-digital event. You must bring your own laptop computer with the appropriate connectors. Mac users should bring the appropriate VGA adapter. Internet access is not available in meeting rooms, so please be sure to download any online materials you need before your presentation.

Conference fees: Conference registration fees will be $130 for individual members and $45 for student members prior to September 1, 2008, and $160 and $60 after that date. You must have a current membership to register for the conference. Register for the conference online at www.secollegeart.org under “Annual Conference.” Online registration will be available on August 11, 2008 or sooner if we can do it. You will also find membership information online at the same address under “Membership.” If you do not have internet access, please call the SECAC office at 919-942-8235 to register. If you pay by check, your registration fee must arrive at the SECAC office by the deadline or you will be charged the later registration fee. Please see important registration information.

Hotel: The New Orleans Marriott at the Convention Center is our conference headquarters. All sessions and the SECAC awards ceremony and keynote address will be held at the hotel. The room rate is $165 plus 13% tax and a $2 room occupancy fee per night. Reservations may be made by calling 1-800-MARRIOTT. Make sure you indicate you are with the Southeastern College Art Conference and the name of the hotel you want when you make your reservation and please make those reservations as early as you can. If you are driving, the hotel provides valet parking only at a rate of $28 per night.

Transportation: The conference hotel is easily reached from Louis Armstrong International Airport (MSY) by taxi or shuttle service. Taxi fares from the airport are fixed at $28 for one or two people and $12 per person for three or more (as of May 2008). Transportation is also available from the Airport Shuttle, a bus service to all major downtown hotels. The fare is $13 one-way or $26 roundtrip. Tickets can be purchased at booths in the baggage claim areas. More information on the shuttle can be had by calling 1-866-595-2699, and reservations are required for any person requiring special assistance. Driving directions
Registration Information
Please Review Carefully
All persons who attend the SECAC conference, including session chairs and presenters, must hold current membership and pay the conference registration fee. Exceptions are:

1. The representative of an institutional member of SECAC is exempt from paying the SECAC membership if his/her institution is an institutional member in good standing and she/he has been designated by his/her department head or dean, in writing, as the institutions representative. Institutional representatives must pay the conference registration fee.

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

3. Students attending sessions only are exempt from paying membership. Students who are on the program are required to pay membership fees.

Fees: Conference registration fees (payable online at www.secollegeart.org will be $130 for individual members and $45 for student members prior to September 1, 2008 (“early bird” registration), and $160 and $60 after that date. If members wish to pay by check, the registration fee must arrive at the SECAC office by September 14, or the late registration fee will be charged. Online registration will be available beginning August 11 or earlier if possible.

Registration will be available September 1-14, 2008 at the higher rate. Registration on or after September 15 will have to be done at the registration desk at the conference hotel in New Orleans. Cash, checks, and MasterCard or VISA will be accepted. Full payment ($160 for
individuals and $60 for students) must be made at the registration desk; fees cannot be billed.

SECAC members who register by September 14 can pick up registration packets on Wednesday evening, September 24, from 6:00-7:30 p.m. All other registrations will be at the registration desk beginning Thursday morning. Participants in the first Thursday morning sessions are urged to pick up registration materials on Wednesday evening to avoid lines and delays in getting to sessions. Registration desk hours are found in the preliminary schedule elsewhere in this booklet. Please note that the registration desk closes for the conference at 11:00 a.m. on Saturday, September 27.

Refunds: A cancellation fee of $10 will be deducted from all refunds. Membership fees are not refundable. Written notice of registration cancellation must be received by Wednesday, September 14, 2008 to receive refund of the registration fee. For late cancellations, one-half of the registration fee (less the cancellation fee of $10) will be refunded upon written request to SECAC, PO Box 656, Carrboro, NC 27510-0656, or faxed to 919-942-8235. There will be no refunds after October 10, 2008.

Preliminary Conference Schedule

Wednesday, September 24

1:30-3:30 p.m.
SECAC Executive Committee
River Bend Ballroom, New Orleans Marriott at the Convention Center

4:00-7:00 p.m.
Board Meeting
River Bend Ballroom, New Orleans Marriott at the Convention Center

6:00-7:30 p.m.
Early Registration Pick-up
Atrium Foyer, New Orleans Marriott at the Convention Center

Thursday, September 25

7:30 a.m.-5:00 p.m.
Registration Desk
Atrium Foyer, New Orleans Marriott at the Convention Center

8:00-9:30 a.m.
Session I
Troubled Waters: Disaster and Catastrophe and its Aftermath as Seen in Art
Chair: Efram L. Burk, Curry College
Reconstructing Pain: The Necessity of a Non-
Representational Art of Materials in the Wake of World War II
Simeon Hunter, Loyola University New Orleans
*Mint Juleps and Devastation: Art Beyond Documentary in Post-Katrina New Orleans*
Claire Black McCoy, Columbus State University
*Paris After the Commune: No Place to Grieve*

• **Transitional Encounters in Twentieth Century American Art**
  Chair: Eric J. Segal, University of Florida
  Eric J. Segal, University of Florida
  *Their Philadelphia: Joseph Pennell, Elizabeth Robins Pennell and the Cultural Politics of Illustration*
  Stephanie Chadwick, Florida State University
  *Keeping Up Appearances: Word, Image, and Event in Duchamp’s Peigne*
  Dustin Chad Alligood, University of Georgia
  *Transition and Transformation in Rothko’s Pictures: An Anthropological Perspective*

• **“Inventing” Artistic Representation**
  Chair: Alison C. Fleming, Winston-Salem State University
  *Representing Ritual in Colonial Aztec Calendars*
  Catherine DiCesare, Colorado State University

Aztec Calendars
Diane S. Butler, Cornell University
*Signifying the Hot Continent: The Re-Presentation of the ‘Sunburnt African’*
Elizabeth Ansell, University of North Texas
*Sanctified Through Pain: The Hagiography of Frida Kahlo*

• **Open Session: Art History Research for New Faculty**
  Chair: Dorothy Joiner, LaGrange College
  Elizabeth Richards, University of South Alabama
  *Corporeal Furnishings: Furniture as Art and Its Intimacy with the Body*
  Kara K. Burns, University of South Alabama
  *Orpheus as Prophet: Images of Bacchic Religion in Late Roman Britain*
  Susan Cooke Uaurlu, Furman University
  *Is the Phrygian Mother Goddess Alone? A New Approach to an Old Question*

• **ID: Self-Portraiture in Contemporary Sculpture**
  Chairs: Shannon Egan, Gettysburg College and Anthony Cervino, Dickinson College
  Sam Van Aken, Syracuse University
  *Becoming: From Quixano to Quixote and the Making of a*
Magical Device
Anthony Cervino, Dickinson College
*Many Me: Self-Portrait as Multiple*

Anne Collins Goodyear, National Portrait Gallery
*Objectifying the Self, or the Dilemma of (Self) Portraiture*

**OMG, the B Minus Crisis**
Teaching Art and Design to Gen M’s
Chair: Andrea Wheless and Scott Raynor, High Point University

James Greene, University of North Florida
*Dialing It In: Enhancing the Value of Studio Presence in an Era of Isolating Technology*

Mark Gordon, Barton College
*Extruding Student Creativity: Negotiating Competing Expectations and Seeking Common Ground in the Studio*

Michael Aurbach, Vanderbilt University
*Drawing the Line*

**New Media in a Fine Arts Curriculum**
Chair: Patrick FitzGerald, North Carolina State University

Patrick FitzGerald, North Carolina State University
*New Media in the Fine Arts*

Heather Deyling, Savannah College of Art and Design
*Introducing New Media*

Technologies into a Fine Arts Curriculum
Keith Webb, University of Central Oklahoma
*The Pros and Cons of Using Facebook as a Forum of Instructional Communications for the Studio/Classroom*

**Artists as Professionals: Beyond the Establishment**
Chair: Robert Mode, Vanderbilt University

Catherine Carter Goebel, Augustana College
*James McNeill Whistler: A Critical Re-definition of Modern Artistic Identity*

Joyce Bernstein Howell, Virginia Wesleyan College
*Eugene Delacroix, Paul Klee, and Bob Ross: Pedagogical Enterprises and Artistic Identity*

David Ribar, Belmont University
*The Emerging Artist: Professional Pathways into the Art World*

9:45-11:45 a.m.

Session II
**Art and Psychoanalysis**
Chair: Laurie Schneider Adams, John Jay College, City University of New York

Barnaby Nygren, Loyola College in Maryland
*Lippi, Joke Work, and the Nuns of Le Murate*

Bradley Collins, Parsons School
of Design
Van Gogh and Gauguin: Husband and Wife

Dina Mirkin Comisarenco, Instituto Tecnológico de Monterrey, Campus Ciudad de México
Goddesses and Mothers, the Feminine Archetype in Diego Rivera

Milly Heyd, Hebrew University
Jung’s Attitude to Modern Art: Explicit and Implicit Dimensions

Bradley Bailey, Saint Louis University
Putting Marcel Duchamp’s Role Identities in Perspective

Scott Contreras-Koterbay, East Tennessee State University
On Being a “Traitor”: Blunt, Poussin, and the Nature of Art History

• American Art I: The African American Experience
Chair: Jo-Ann Morgan, Western Illinois University

Jessica Dallow, University of Alabama at Birmingham
Unconventional Conversation Pieces: Representing African Americans in Edward Troye’s Sporting Portraits

Lauren Cordes Tate, Indiana University
The Price of Admission: Re-Viewing John Sloan’s Movies: Five Cents

Nancy R. Bottoms, Gardner-Webb University
At Home with the Numinous: Exploring the Work of John Biggers and James Biggers

Beverly Joyce, Mississippi University for Women,
Memory and Race in the Southern Feminine Psyche

• Open Session: Modern and Contemporary Visual Culture in Latin America
Chair: Florencia Bazzano-Nelson, Tulane University

Stacie G. Widdifield, University of Arizona
The Picture of Health in Nineteenth-Century Mexico

Jamie L. Ratliff, University of Louisville
Polvo de Gallina Negra: Feminist Art in Mexico in the “Age of Discrepancies”

Megan K. Young, University North Carolina at Greensboro
Devotion, Veneration and Performance: Chicano Lowrider Processions

Patrice Giasson, Independent Scholar
Visualizing the Border Through Mexicano Art Today

Óscar Gil-García, University of California at Santa Barbara
Feminist Photovoice: Mapping Culture and Gender in Forced Migrant Communities.

•Artistic Rejuvenation
Chair: Pamela Sachant, North Georgia College & State University

Katie Hanson, The Graduate Center, City University of New York
*Ariadne Awakened, Antoine-Jean Gros Reborn*

Rhonda Reymond, West Virginia University
*From Manifesto to Talisman: James McNeil Whistler’s The Artist in the Studio*

Pamela Sachant, North Georgia College & State University
*Jessica Dodge and the Representation of Life’s Journeys*

Beth Saunders, The Graduate Center, City University of New York
*Jo Spence and Hannah Wilke: Confronting Deadpan*

Catherine Wilcox-Titus, Worcester State College

**Art of a Practice**
Chair: Whitney Lynn, Saint Mary’s College of California

James Davis, Mississippi State University
*From the Canvas to the Felt: Relationships in Art and Poker*

Diane Derr, Columbia College Chicago
*In the Act of Watching*

Richard Kamler, University of San Francisco

**“Language is a Virus”… Inflatables and the Imagination**

Bob Paris, Virginia Commonwealth University
*The Cluster Project and Other Transmissions*

Christopher Olszewski, Jackson State University
*Investigating the Challenges of Being Creative in Painting Courses*

Durant Thompson, University of Mississippi
*Keeping Sculptural Pace*

Brent Dedas, University of Toledo
*4000 Drawings—A Cloud of Ideas*

Lou Haney, University of Mississippi
*Creative Approaches to the Critique in Foundations*

Doug Schatz, State University of New York at Potsdam
*How Assignments Change Over Time and Trends*

Jennifer Torres, University of Southern Mississippi
*Switching It Up and Catching the Wave*

**Critical and Creative Thinking, A Collaboration**
Chair: Kristie Bruzenak, Savannah College of Art and Design

Linda Kvamme, Savannah College of Art and Design

Defining Art and Design Education: Creative and Critical Thinking

Joel Varland, Savannah College of Art and Design

Creativity: Alternating Modes of Perception and Location Within the Body

Cheri Jacobs and Nancy Emmeluth, Savannah College of Art and Design

What Relationships Exist Between Critical and Creative Thinking?

Laura Ng, Savannah College of Art and Design

Measuring Creative Thinking – The Roles of the Critic the Critique and Context

Mary Lou Davis, Savannah College of Art and Design

The Challenge of Developing Creativity

• Campus Art Galleries and Museums: What Should Their Educational Purposes Be and What Communities Should They Serve? Chair: Arthur F. Jones, University of North Dakota

Steve Arbury, Radford University

The University Art Museum: Trials and Tribulations

Valerie L. Innella, Casper College

The Campus Art Gallery and Museum Studies Curriculum: A Partnership in Student Service Learning

Stephanie C. Leone, Boston College

The McMullen Museum of Art, Boston College: A Faculty-Driven Institution

Jodi Hays, Tennessee State University

Shift, Pause, Play: Reviewing Curatorial Imperatives at an Historically Black University

Arthur F. Jones, University of North Dakota

Special Purposes of University Art Collections

Lunch Break

12:00-1:15 p.m.

• Information/Meeting Sessions

Old School, New School, No School

Chuck Tomlins, University of Tulsa and Tommy Mew, Berry College

A brown bag discussion of the role of art classes in colleges and universities

SECAC Art Education Policy Committee Business Meeting

Thomas Brewer, University of Central Florida

SECAC 2009, Mobile, Alabama

Jason Guynes, University of South Alabama, Conference Director

Information session
Session III
• History of Photography
Chair: Mark Miller Graham, Auburn University
Margaret Fields Denton, University of Richmond
Looking at Daguerreotypes: Imagining Being There
Karen Barber, The Graduate Center, City University of New York
Freed from the Convention of the Square: Christian Schad’s Dada-Inspired Schadographs
Jenny Ramirez, James Madison University
The Mother Lode: Semiotics of the Material in the Photographs of Rineke Dijkstra
Rachel Snow, University of South Carolina Upstate
Snapshots in the Museum: Exhibition Theories and Curatorial Strategies

• Contemporary Theory and Practice: Reexamining Myth, Self, and Subjectivity
Chair: Leisa Rundquist, University of North Carolina at Asheville
Kathleen Wentrack, Queensborough Community College, City University of New York
Lost Stories, New Histories:
Myth and Ritual in the Feminist Performance Art of Carolee Schneemann, Valie Export, and Ulrike Rosenbach
Jennifer Noonan, Pratt Institute
Vito Acconci and the Negotiation of Identity Through Printmaking
Paula Carabell, Florida Atlantic University
Dan Graham’s Liminal Architecture
Paul Ranogajec, Graduate Center, City University of New York
The Appropriation of Classicism in the Art of David Ligare and Carlo Maria Mariani
Robert Stanton, Ringling College of Art and Design
From Stones to Doors: Alan Magee’s Journey of Individuation and Discovery

• Traditional Art in Modern Form: Concoctions of the Old and the New
Chairs: Betty J. Crouther, University of Mississippi and Crystal Hui-Shu Yang, University of North Dakota
Michael Kabotie: Disseminating the Hopi World Through Collaboration
Shana Klein, University of New Mexico, Albuquerque
Australian Women Aboriginal Artists: Success or Sell-out?
Crystal Hui-Shu Yang, University of North Dakota
Tradition and Self-Expression: Ansai Peasant Paintings

Fu-chia-Wen Lien, Lamar University
*Art, Craft and Collaboration in The Dinner Party*

**Re-Considering Teaching the History of Graphic Design**

Chair: Gary Keown, Southeastern Louisiana University and Mark Thistlethwaite, Texas Christian University

Daniela Marx and Nancy Sharon Collins, Loyola University New Orleans
*Revisionist Theory, New Proforma: The Roll of American Capitalism Rather Than Imperialism, and the History of Graphic Design*

Rosanne Gibel, Art Institute of Fort Lauderdale
*Graphic Design History: An Integrated Approach*

Discussant: Stephen Eskilson. Eastern Illinois University

**Bad Art Gone Good**

Chair: Marita Gootee, Mississippi State University

Leticia Bajuyo, Hanover College
*Creative Problem Solving Fallout*

John Powers, University of Alabama at Birmingham
*The Power of Diligence*

Mark Van Buskirk, Earlham College
*Even the Losers*

Christopher W. Luhar-Trice, Enterprise-Ozark Community College
*Failure: It’s All Part of The Process*

Wendy Roussin, Mississippi State University
*Personal Sacrifice for Creative Success*

**Innovations, Collaborations, and Inspirations: A Fresh Approach to Teaching Drawing**

Chair: Pamela Allen and Greg Skaggs, Troy University

Clive King and Jacek Kolasinski, Florida International University
*Scratching the Parameters*

Lauren Garber Lake, University of Florida
*A Practiced Place: Sketchbook Development*

Alison Denyer, University of Utah
*From Drawing to Performance: Gestural Explorations*

Michael Kellner, Coastal Carolina Community College
*We Can’t Even Draw Stick People*

**Interrupt This Session – Rebellion in Art Today**

Chairs: Wendy DesChene, Auburn University and Paula Katz, Columbus Museum

Cedar Nordbye, University of Memphis
Impolite Conversations: Talking with Strangers About Uncomfortable Topics is the Highest Form of Art
Ira Hill, Florida State University Helping the People

Mary Wilson and Bryan Ghiloni, Gallery RFD
*Rural Free Delivery- Location, Location, Location*

Beauvais Lyons, University of Tennessee, Knoxville
*Do You Believe in Centaurs?*

Wendy DesChene, Auburn University
*Untitled*

- **Sounds and Sights: Intersections of Art and Music**
  Debra Murphy, University of North Florida

  Brian Evans, University of Alabama
  *Visual Jazz: Heterophony in Abstract Animation*

  Ute Wachsmann-Linnan and Alan Weinberg, Columbia College
  *Painting with Pitches and Composing with Colors: Exploring How the Interaction of Art and Music Affects Style Change*

  Debra Murphy, University of North Florida
  *Release and Consolation, Jazz and the Blues: Music and the Paintings of Joseph Jeffers Dodge*

  Yueh-mei Cheng, Finlandia

University
*Creating Art from Music: Influences from the Native Indian Flute*

3:45-5:30 p.m.

Session IV
- **Mary Magdalene Reconsidered: Iconography from the Middle Ages through the Baroque—Part 1**
  Chair: Michelle Erhardt, Christopher Newport University

  Sarah S. Wilkins, Rutgers University
  *Penitence and Passion: The Franciscan Interpretation of Mary Magdalen in Assisi*

  Annette LeZotte, Wichita State University
  *Mary Magdalene and the Iconography of Domesticity*

  Barbara J. Johnston, College of William and Mary
  *The Magdalene and “Madame”: Piety, Politics, and Personal Agenda in Louise of Savoy’s Vie de la Magdalene.*

- **American Art II: Challenges to the Main Stream**
  Chairs: Rachel Stephens and Barbaranne E. M. Liakos, University of Iowa

  Cynthia Empen, Augustana College
  *Deviant Bodies: The “Fast Woman” in American Visual Culture*
Evie Terrono, Randolph-Macon College
“Truth is Mighty”: Racial Politics and American Art at the 1876 Philadelphia Centennial

Stanton Thomas, The Memphis Brooks Museum of Art
Shades of Blue and Gray: Carl Gutherz and the American Civil War

• Art as a Subversive Act: Performance and Conceptual Art During and After the Cold War
Chair: Jasmina Tumbas, Duke University

Jasmina Tumbas, Duke University

Cate Giustino, Auburn University
Was the Brussels Style Subversive? Cold War, Hot Design, and Pop Culture in Communist Czechoslovakia?

Beth Hinderliter, Columbia University
Cold War Dialectics: From Socialist Internationalism to Contemporary Nomadism
Margaret Richardson, George Mason University
Asian Conceptual Art in China and India

• Exploring the Boundaries and Possibilities of “Modern Time”
Chair: Kris Belden-Adams, Kansas City Art Institute

Kirsten Jensen, Independent Scholar.
In Search of Lost Time: Time, Identity, and Architecture in Alex Proyas’ Dark City (1998)

Ola Charlotte Robbins, The Graduate Center, City University of New York
Giorgio de Chirico and Arthur Schopenhauer: The Paintings that Reveal the World as Will and Representation

Damon Stanek, The Graduate Center, City University of New York
Stan Douglas and the Temporal Duration of the Line, Loop, Spiral and Ellipse

Kris Belden-Adams, Kansas City Art Institute
Photography’s Absent Presence: The Medium as Agent and Symptom of Modernity

• Tracing the Image: Intersections of Fine Arts and Cinema
Chair: Cigdem Slankard, Cleveland State University

Samantha Di Rosa, Elon University
Mapping Meg Ryan

Patrick Craig Manning, University of New Mexico
Danse Macabre

Christopher Lowther, University of Alabama at Birmingham
Out of the Myth: Censorship and Film
Kelli Bodle, Louisiana State University
*Omer Fast and Mistranslation*

- **Creating a Design Curriculum in a Dynamic Environment Session—Part 1**
  Chair: Claudia Scaff, University of North Florida

  Lisa Fontaine, Iowa State University
  *Graphic Design in the Built Environment*

  Deborah Beardslee, Rochester Institute of Technology
  *Isolated Influences and Special Affects*

  David Begley and Trudy Abadie-Fail, University of North Florida
  *Re-evaluate Graphic Design in the Digital World*

  Quentin Currie, Savannah College of Art and Design
  *The Foundations for a (KNEW) Design Curriculum*

- **Crossing Over: Synthetic Approaches to Teaching**
  Chair: Rod Northcutt, Rochester Institute of Technology

  Sara Black, Independent Scholar/Designer and John Preus, Independent Scholar/Designer
  *Material Exchange*

  Eileen Bushnell, Rochester Institute of Technology
  *I Wanted to Dig in my Own Backyard: Identity and Personal History through Collaboration*

  Nance Klehm, Independent Scholar
  *Living Kitchen/Urbanforage and Humble Pile*

- **Art Education Forum VI-A: Policy, Administration, and Accreditation**
  Chair: Thomas M. Brewer, University of Central Florida

  Richard Siegesmund, University of Georgia
  *Visual Quantitative Thinking in Foundations*

  Read Diket, William Carey University and Thomas Brewer, University of Central Florida
  *NAEP Arts 2008 and What it Means to Visual Arts Education*

  Melody Milbrandt, Georgia State University and Sheri Klein, University of Wisconsin-Stout
  *Survey of Teacher Educators: Qualification, Identity, and Practice*

6:30-8:30 p.m.

SECAC Members Exhibition, Ogden Museum of Southern Art

2007 SECAC Artist's Fellowship Exhibition, Contemporary Art Center

Reception for both at the Ogden Museum of Southern Art
Friday, September 26

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

Registration Desk
Atrium Foyer, New Orleans
Marriott at the Convention Center

8:00-10:00 a.m.

Session V
• Open Session: Non-Western Art
Chair: Paula Winn, Virginia Commonwealth University

Karlota Contreras-Koterbay, East Tennessee State University
Constructing the Indigenous: Reclaiming the Self in Feminist Filipina Contemporary Art

Michelle Hill-Thomas, Indiana University, Bloomington
The Word Made Flesh: The Tigre Cross and Fifteenth Century Ethiopian Art

Lauren Hughes, Dallas Museum of Art
Weaving Imperial Ideas: Iconography and Ideology of the Inca Coca Bag

Yumi Park, Virginia Commonwealth University
Fanged Head Motif on Cupisnique Vessels: The Origin of the Chavin Style

Scott Sherer, University of Texas at San Antonio
Aboriginal Traditions in Global Contexts

• Church, City, and Confraternity: Patronage and Group Identity in the Early Modern Period
Chair: John R. Decker, Georgia State University

Mitzi Kirkland-Ives, Independent Scholar
Pilgrimage Devotion and Palm Sunday Celebrations at the Jeruzalemkerk in Bruges

John R. Decker, Georgia State University
Perfect Judgment, the Creation of Public Identity in the Master of Alkmaar’s Seven Works of Mercy

Mike Kemling, University of Georgia
The Face of Florence: Michelangelo and the Fashioning of Artistic Identity

Derek Burdette, Tulane University
Visualizing Ownership: The Cabildo of Mexico City and the Virgin of Remedies in Early-Colonial Mexico

• Non-Western Art: Cosmology, Confluence, and Cannibalism
Laura Amrhein, University of Arkansas at Little Rock

Kurt Pitluga, Slippery Rock University of Pennsylvania
Inca Military Practices and their Relationship with the Moon

Bradley A. Finson, Valdosta State University
The Tie Creek Ledger: A Northern Cheyenne Legacy
James Yan, Indiana University, Bloomington
*The Confluence of East and West in Nestorian Art in China*

Mary Brink, Florida State University
*Bananas, Cannibalism and “Art”: Appropriation as Anti-Colonial Strategy*

**Open Session: Gay/Lesbian/Bi/Trans/Queer Studies**
Chairs: Helen Langa, American University and James C. Boyles, Meredith College

Tirza T. Latimer, California College of the Arts
*Doing Queer Art History*

Crawford Alexander Mann III, Yale University
*Un-Compromising Beauty: Homoeroticism and the Sculpture of Thomas Crawford*

Jennifer Sichel, Williams College
*“The Most Personal Meets the Universal”: Geoffrey Hendricks’s Body-Based Performances in 1971*

Anna Warbelow, Washington University
*Camping the Canon: Yasumasa Morimura’s Parody of Patrilineage*

**Off the Island and Into the Stream: Academia and the Local Community**
Chair: Sam Yates, University of Tennessee, Knoxville

Paul Krainak, Bradley University
*Inland Identities*

Neha Luhar-Trice, Wiregrass Museum of Art and Conference Center
*Multiple Goals, Limited Resources: Life at a Small Museum*

Sam Yates, University of Tennessee, Knoxville
*Art on the Move*

Scott Betz, Winston-Salem State University
*Better than Nicorette: Winston-Salem and the North Carolina Piedmont Triad’s Vision for a Future in Design*

David Houston, Ogden Museum of Southern Art
*The Museum and Community in Pre- and Post-Katrina New Orleans*

**Recollection, Recognition, Reaction…The 3 “R’s” of Studio Art Research**
Chair: Reni Gower, Virginia Commonwealth University

Lori Hepner, Penn State Greater Allegheny
*Code Words: An Obsession Technology*

Jorge M. Benitez, Virginia Commonwealth University
*Superficially Traditional: A Studio Practice Built on Six Centuries of Western Art*

Virginia Derryberry, University of North Carolina at Asheville
The Weight of Light: Influences from Southern France
Peter Dykhuis, Dalhousie Art Gallery
Flying, Mapping, and Transforming
Amy Broderick, Florida Atlantic University and John Broderick, Old Dominion University
Etymology for Breakfast: How Conversations about Linguistics Inspire Art Research and Art Work about the Misadventures of Our English Language

• Just What is It That Makes Eighteenth-Century Art So Different, So Appealing to Today’s Artists?
Chair: Ruth Bolduan, Virginia Commonwealth University
Jane Irish, University of Pennsylvania
Rococo Painting: Winning Hearts and Minds
Robert Mode, Vanderbilt University
Hogarth Redux: Contemporary Takes on Eighteenth-Century “Progresses” and Satire à la Mode
Leah Raintree, Independent Artist
Fashioning for Effect—Eighteenth Century and the Inventiveness of Form
Rebecca Brantley, University of Georgia
Cinematic Rococo: ‘A Dance for the Queen’s Menagerie’ in Matthew Barney’s Cremaster 5

Ruth Bolduan, Virginia Commonwealth University
Rococo: The Pause That Refreshes

• Art Education Forum VI: Research, Instruction, and Best Practices
Chair: Mary Lou Hightower, University of South Carolina Upstate
Susan Slavik, Coastal Carolina University
Socially Responsive Art
Bryna Bobick, University of Memphis
Combining Art Education and Museum Education
Karen Heid, University of South Carolina
Dancing with Line
Mary Lou Hightower, University of South Carolina Upstate
Blending the Revised Bloom’s Taxonomy with Gardner’s Multiple Intelligences

10:15a.m. 12:00 p.m.

Session VI
• American Art III: Late Nineteenth and Early Twentieth Century Topics
Chair: Betsy Fahlman, Arizona State University
Mishoe Brennecke, University of the South
Manet Mania: The Paintings of Edouard Manet at the 1886 Impressionist Exhibition and Their
Influence on the Portraits and Figure Studies of William Merritt Chase
Deborah Jamison, Armstrong Atlantic State University
*Franz Mayer and Company: An American Stained-Glass Legacy*
Valerie Livingston, Susquehanna University
*W. Elmer Schofield: Snow -- Yes, But, It’s Winter!*
Efram Burk, Curry College
*Sketching and Painting in Ecstasy—William Zorach in Yosemite Valley, Summer 1920*

• **Visions of the Virgin Mary**
  Chair: A. Lawrence Jenkens, University of New Orleans
Whitney Murray, Western Carolina University
*Giotto’s Virgin Mary: Connecting Humanist Ideals to Salvation in the Early Renaissance*
Emily Fenichel, University of Virginia
*Doubling the Virgin: Investigations into the Final Lunette of the Sistine Chapel*
Nadia Pawelchak, Florida State University
*Representations of a Violent Mary in the Cantigas de Santa Maria*

• **Deluge, Destruction, Desolation: Nature as Destroyer**
  Chair: Geraldine W. Kiefer, Shenandoah University
Christopher Cassidy, University of North Carolina at Greensboro
*The Post-Apocalyptic Eden: Images of the Abandoned World*
Ann Conner, University of North Carolina at Wilmington
*From Wetlands to Dollywood*
Geraldine W. Kiefer, Shenandoah University
*Geographic and Chorographic Visions of Portobelo, Panama*

• **Bodies and Buildings, Psyches and Spaces**
  Chair: Katherine Smith, Agnes Scott College
Alexis L. Boylan, University of Tennessee, Knoxville
*Cities of Light: Thomas Kinkade’s Domestic Cities*
Ethel Goodstein-Murphree, University of Arkansas
*The “Projects,” Inside and Out: Psyche and Space in New Orleans Public Housing*
Kristina Olson, West Virginia University
*“Can’t Take My Eyes Off of You”: Diller + Scofidio’s Brasserie and the Architecture of Human Display*

• **Women’s Art, Women’s Vision—Part 1**
  Chair: Andrew D. Hottle, Rowan University
Lucy Curzon, University of Alabama
*The Gender of Landscape: Barbara Hepworth and Henry*
Moore

Virginia B. Spivey, Independent Scholar
Another Way of Being: Simone Forti, Dance and Minimalism

Joanna Gardner-Huggett, DePaul University

• The “Practicing” Professor
Chair: John Stanko, University of Nebraska at Kearney

Blake Coglianese, University of North Florida
University as Client, Proving your Tenure-worthiness as a Design Professional

A. Blake Pearce, Valdosta State University
The “Practicing” Professor, a Department Head’s View

Marius Valdes, University of South Carolina
Making Stuff: Graphic Design Educator as Fine Artist and Working Professional

• Sharing Experience: The Role of Memory in Art
Chair: Jessie Van der Laan, University of Tennessee, Knoxville

Jessie Van der Laan, University of Tennessee, Knoxville
No Love Lost: Art, Memory and Souvenir

Barbara Yontz, St. Thomas Aquinas College
I’ve Got You Under My Skin: Embodiment, Experience, Empathy

Anne Beidler, Agnes Scott College
Gardens and Gateways: Journeys within Memory

Christina Schmid, College of Visual Arts
From Loss to Transformation: Camille Gage

• VRC: Visual Resources Curators of SECAC
Managing a Visual Resources Collection in the Twenty-first Century
Chair: Megan K. Young, University of North Carolina at Greensboro

Elizabeth Schaub, University of Texas at Austin and Karen Holt, University of Texas at Austin
Evolving the Visual Resources Collection: Strategies for Cultivating Partnerships and Marketing Resources and Services in the Twenty-first Century

Emy Nelson Decker, University of Georgia
Jack of All Trades or Queen of the Realm: The Expanding Role of VR Curators in the Modern University

Steve Tatum, Virginia Polytechnic Institute and State University
Considerations Toward Creating a Database for African Art

Lunch Break
1:30-3:15 p.m.

Session VII
• American Art IV: Mid Twentieth Century Topics
Chair: Pamela H. Simpson, Washington and Lee University

Saul Zalesch, Louisiana Tech University,
Not Everybody Was Poor: Learning from Mail-Order Catalogs of the 1930s

Robert Craig, Georgia Institute of Technology
The Making of a Cathedral: Francis Smith’s Evolving Design for St. Philip’s, 1938-1962

Mary E. Murray, Munson-Williams-Proctor Arts Institute
Unlikely Provocateur: Edward Root, Modern American Art and the Metropolitan Museum of Art

Michael Klein, Western Kentucky University
Willem de Kooning: Some Consideration of Popular Visual Sources and Their Significance

Robert Craig, Georgia Institute of Technology
The Making of a Cathedral: Francis Smith’s Evolving Design for St. Philip’s, 1938-1962

Mary E. Murray, Munson-Williams-Proctor Arts Institute
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Michael Klein, Western Kentucky University
Willem de Kooning: Some Consideration of Popular Visual Sources and Their Significance

• Architecture as Identity or Narrative
Chair: Irene Nero, Southeastern Louisiana University

Anne Barrett, Virginia Commonwealth University
Architecture as Search for Identity in Modern India: Le Corbusier, Louis Kahn and Charles Correa

Maria D’Anniballe, University of Pittsburgh

Steve Gaddis, Independent Scholar
Why Can’t We—In Our Town—Be Rome? A Call to Reinstate an Urban Architectural Narrative

Karen Rose Mathews, University of Miami
Norman Propaganda or English Satire? Gendered and Nationalistic Readings of the Bayeux Tapestry

Jennifer Naumann, Florida State University
Personal Prayer or Public Identity? Changing the Rules of Reception in the Jouvenel des Ursins Family Portrait

Carey E. Fee, Florida State University
The Chiarito Tabernacle: Spiritual Communion through the Optical Consumption of His Body and Blood

Kay G. Arthur, James Madison University
Globalizing the Cult of a Byzantine Icon: The Extraordinary Success of the Madonna of Perpetual Help

• Creating a Design Curriculum in a Dynamic Environment
Session—Part 2
Chairs: David Begley and Trudy Abadie-Fail, University of North Florida
Tammy Knipp, Florida Atlantic University
Visual Analytics
Neil Matthiessen, Arkansas State University
The Verity Approach
Amy Johnson, University of Central Oklahoma
Learn by Looking: Exercises in the Re-sensitizing the Design Student

• I Went to New Orleans and All I Got Was This Lousy Tee-shirt: Memory, Pilgrimage and the Art of the Souvenir
Chair: Vibeke Olson, University of North Carolina at Wilmington
Chrystine Keener, Western Carolina University
Tracing a Eulogia: The Cleveland Museum of Art’s Blessing
Claire Kovacs, University of Iowa
Giovanni Maria Benzoni’s Flight from Pompeii: Sight Sacrification through Material Reproduction
Lynda Cooper, Virginia Commonwealth University
Larz and Isabel Anderson’s Trip to Mexico and Its Influence on Anderson House in Washington, D. C.
Sarah Wentworth, Independent Artist
Tourist Pictures

Chair: Alison Hilton, Georgetown University
Agnieszka Whelan, Old Dominion University
Gesture and Gender in the Garden in the Eighteenth Century
Ellery Foutch, University of Pennsylvania
Embodying the Medium: Pose and Performance in Films and Photographs of Eugen Sandow
Hilary Harp, Arizona State University and Suzie Silver, Carnegie Mellon University
Crossing Over: Traffic Between Pictures and the Present in Two Recent Projects
Susan Elizabeth Ryan, Louisiana State University
Encompassing the Body: Wearable Technology as Creative Practice

• Cinema, Video, Performance and the Fine Arts
Chair: Norman Magden, University of Tennessee, Knoxville
Pauline Chevalier, Université François Rabelais
Mirage by Joan Jonas: Performance and Trompe l’oeil
Kevin Concannon, University of Akron
Ryan Trecartin and the Boundaries of Contemporary Video Art
Taehee Kim, Sam Houston State University  
Lotus and Device: Experimental Videos and Interactive Sound Installations  

Kirk Mueller, University of Akron  
and Nathan Mueller, University of Akron  
Generative Art: Redefining Time-Based Media  

• Digital or Traditional: Technology in Printmaking  
Chair: Scotland Stout, Southern Arkansas University  

Sandra Murchison, Millsaps College  

Jennifer McKnight, University of Missouri-Saint Louis  
Why the Mac Pines for the Print Lab: Print and Digital Collaborations  

Janet Maher, Loyola College in Maryland  
Adding to the Studio Toolbox  

Shelly Gipson, Arkansas State University  
A Media Intense World  

• Fiction, In Fact: Directions in Contemporary Art Photography  
Session Chair: Mark Slankard, Cleveland State University  
Jay Gould, Louisiana Tech  

University  
The Participatory Universe  

Rocky Horton, Lipscomb University  
Unlikely Bedfellows, Painting & Photography, Recent Work by Rocky Horton  

Michael Sherwin, West Virginia University  
Extending the Photographic Image: The World Wide Web and our New Sense of Place  

Marni Shindelman, University of Rochester  
Witness: Psychic Collaboration and Methodologies of Belief  

3:30-5:30 p.m.  

Session VIII  
• American Art V: Late Twentieth Century Topics  
Chair: Kevin Concannon, University of Akron  

James Rodger Alexander, University of Alabama at Birmingham  
Architecture and Sculpture: A Cross Pollination of Attitudes and Intentions  

Kelly Wacker, University of Montevallo  
Descartes vs. Deleuze: Paradigm Shift and the End of Land Art  

Emelie F. Matthews, University of Tennessee, Knoxville  
Keith Haring: The Appropriating Perpetrator
Suzanne Schuweiler-Daab, Converse College, *What Remains: Sally Mann’s South*

**Give and Take: Art, Visual and Material Culture as Gift**
Chair: Michelle Moseley-Christian, Virginia Polytechnic Institute and State University

Kathryn Bunn-Marcuse, University of Washington
*Potlatch Silver: Jewelry in Kwakwak’wakw Ceremony*

Ashley E. Jones, Yale University
*The “Customary Gifts”: Earthly Treasure or Heavenly Seal? The Image of the Leader-God on Late Roman Coin-Set Jewelry from the Rhineland to the Po*

Ellen Rife, University of Kansas
*The Gift of Trade: An Exotic Presentation in Nicolaes Berchem’s Harbor Scene*

Julie Anne Plax, University of Arizona
*Giving and Getting, Cherishing and Profiting: Watteau’s Gifts*

**Tableau Vivant, Performance, Public Display. Part 2: The Staging of the Crowd**
Chair: Agnieszka Whelan, Old Dominion University.

Ilenia Colón Mendoza, Indiana University-Purdue University Indianapolis
*Teatro Sacro: The Seventeenth-century Cristo yacente in Spain*

Maya Stanfield-Mazzi, University of Florida
*Christ of the Earthquakes Goes Outdoors: Interact with the Divine in Colonial Cusco, Peru*

Beverly K. Grindstatt, San Jose State University
*Exhibiting the Philippines and/as Filipinos at the 1904 Louisiana Purchase Exposition.*

Emily Lew Black, University of North Texas
*Navigating social space: The Social Mirror at New York City First Art Parade, 1983*

**Close Looking**
Chairs: Benjamin Harvey, Mississippi State University and Roger Rothman, Bucknell University

Matthew Simms, California State University
*Resisting Flatness: The Phenomenology of the Surface in Cézanne’s Late Canvases*

Andres Mario Zervigon, Rutgers University
*Looking Closely at the Face of the German Race*

David Ehrenpreis, James Madison University
*Looking Closely at Transcendence: Ron Mueck’s Pregnant Woman*

Nanette Thrush, Chester College of New England
*Unveiling the Modern Cabinet Painting: The Work of Adam*
• Sculpture and Collaboration
Chairs: Jenny Hager and Lance Vickery, University of North Florida

Jenny Hager, University of North Florida
Models for Successful Collaboration in Sculpture

Lance Vickery, University of North Florida
Collaboration and Ritual

Michael Cottrell, Florida Community College of Jacksonville
Imagillation (i-ma-ji-la-bôr-ã-sha) National Collaborative Sculpture Project

Claire Sherwood, Marshall University
Plays Well with Others: Creating Collaboratively in the Studio and Classroom

• The Black Male:
(Re)Examining Visual Identity
Chairs: Amy Kirschke and Carlton Wilkinson, University of North Carolina at Wilmington.

Ben Sharif, Wayne State University
African-American Identity: Representation, Beads, and Social Responsibility

David Devine, Indiana University, Bloomington
Capitalist Productions: William Pope and the Racialized Body

Samuel Dunson, Tennessee State University
Play Your Part, Examining the Roles Black Males Play in Order to Find Their Path in Art

Sara Moriarty, Virginia Commonwealth University
The “Negro-Pictures” of Frank Buchser: Romantic Representation of Blackness in America

Rodrecas Davis, Grambling State University
Post Modern Discourse; Image and Identity within Pop Culture, and the Cut & Paste Aesthetic

• The “Non-West” in Art History Curricula: Issues and Directions
Chair: Jody B. Cutler, University of Central Florida

Robin O’Bryan, Harrisburg Area Community College
West Meets Non-West: Teaching an “Integrated” History of Art

Jody B. Cutler, University of Central Florida
Mayan to Murakami: Marketing an Other Art History Survey

Casey Gardonio-Foat, Institute of Fine Arts, New York University
For Others’ Eyes Only? The Ethics of Teaching Non-Western Art

Pamela Merrill Brekka, University
of Florida
Jewish Art and the Western Canon

Renee A. McGarry, The Graduate Center, City University of New York
An Alternative Approach to Teaching Pre-Columbian Art

- Open Session: Studio Arts
Chair: J. Bradley Adams, Berry College

J. Bradley Adams, Berry College
On Gardens

Mary Eisendrath, Virginia Commonwealth University
New Fictions: The Artist’s Hand in the Age of Technology and Specialization

Daniel E. Sachs, Kennesaw State University
Art History and Its Practical Application Combined: How to Create a Marriage of the Art Historical Study of a Period and the Practical Application of its Studio Techniques

Cyriaco Lopes, Stetson University
CORRESPONDENCES: Documenting Mythologies/Daydreaming the Everyday

6:00-6:45 p.m.
Wine and cheese reception
Atrium Foyer, New Orleans Marriott at the Convention Center

6:45-8:30 p.m.
SECAC Awards Ceremony
Dr. David Joselit, Yale University, Keynote Speaker
River Bend Ballroom, New Orleans Marriott at the Convention Center

Special Afternoon Activities

2:30-4:00 p.m.
Walking tour of the historic Garden District
There is a fee of $10 (non-refundable after September 17) for this activity. Limited availability, and you must register for it when you register online for the conference.

3:00—6:00 p.m.
“Misery” Tour. This bus tour will provide a first-hand look at those areas of New Orleans that were hardest hit by the flooding that followed Hurricane Katrina in August 2005. It will also highlight the effort underway to rebuild the city and its neighborhoods with an emphasis on preserving local architecture integrity. There is a fee of $34 (non-refundable after September 17) for this tour to cover transportation costs and admissions. There is limited availability and you must pre-register for it when you register online for the conference.
Saturday, September 27
8:00-11:00 a.m.
Registration Desk
Atrium Foyer, New Orleans Marriott at the Convention Center
7:30-8:30 a.m.
SECAC Membership Annual Meeting with continental breakfast
8:45-10:15
Session IX
• Open Session: Renaissance Art
  Chair: Ria O’Foghlu, Whittier College
  Deboraha Graham, Crichton College
  Campin’s New Presentation of the “Word”: Looking beyond the Vernacular in Domestic Interiors
  Vida Hull, East Tennessee State University
  The Single Serpent: Family Pride and Female Education in a Portrait by Lucia Anguissola, a Woman Artist of the Renaissance
  Amy Lenhardt, Virginia Commonwealth University
  Decorum at the Renaissance Table

• Open Session: Nineteenth and Early Twentieth Century Art
  Chair: Sarah Parkerson, North Carolina State University
  Corey Piper, Virginia Museum of Fine Arts
  William Aiken Walker’s Souvenirs of an Imagined South
  Jane Vahlkamp Andrus, University of Kentucky
  Gallé on the Couch: Reconciling Conscious and Unconscious Elements in His Life and Work
  Alexis Clark, Duke University
  What Lies Beneath: William Holman Hunt’s London Bridge and Cultural Subversion

• Definitive Strangers: A Visual History of Madness in Context
  Chair: Greta Murphy, Northern Arizona University
  Erin Corrales-Diaz, Williams College
  Saturnine Expressions: Exploring Madness in R.A. Blakelock
  Sam Watson, University of Wisconsin-Sheboygan
  Becoming Britney: Understanding Chris Crocker’s Hysteria
  Greta Murphy, Northern Arizona University
  The Caliban Codex: Physiognomic Fragments of a Thing Most Brutish

• Exploring the Grotesque
  Chair: Marguerite Hodge, Independent Scholar
Marguerite Hodge, Independent Scholar
The Grotesque in Fin-de-Siècle Paris

Peggy Lowe, The Art Institute of Charleston
Philip Guston’s Take on the Grotesque

Leslie Wallace, University of Pittsburgh
Betwixt and Between: Conceptions of Hybridity in Ancient China

• Community Based Art Making: Approaches and Practices—Part 1
  Chair: Ronald Aman, West Virginia University

  Suzanne Hagood, Ohio University
  Russell County Community Art Collaborations

  Elisa Gargarella, The University of Akron
  Landmarks for Change: Community Based Art Participation and its Impact on Urban Adolescents

  Sabina Zeba Haque, Portland State University
  Designing a Community Based Outreach Program with the Art Department

• Your Child in a Studio Collaboration: You’re Kidding!
  Chair: Scott Betz, Winston-Salem State University

  Angela Speece, The School of the Museum of Fine Arts and Tufts University
  Blind Collaboration—Exploring the Child Within

  Raymond Gaddy, University of North Florida
  My Dad Can Draw Your Dad’s Ass or Better Crime Fighting Through Art Making

  Bettina Semmer, Independent Artist
  The Assisted Painting Series

• The Charrette and Other Immersive Experiences in Design
  Chairs: Jerry Johnson and Sara Dismukes, Troy University

  Sara Dismukes, Troy University
  Low-Tech Innovation: an Approach to Collaborative Design

  Jerry Johnson, Troy University
  The Design Charrette as a Cultural Bridge

  Lisa Anderson, University of South Carolina Upstate
  The Design of a Charrette

  Representative, New Orleans Rebuilding Project, New Orleans Post-Katrina: Co-designing the Reconstruction of New Orleans

• Typo-photo: A Synthesis of Expression
  Chairs: Dana Ezzell Gay and Shannon Johnstone, Meredith College

  Dana Ezzell Gay, Meredith
Session X

• The Early Modern City
   Chair: Marjorie Och, University of Mary Washington

   Michael J. Schreffler, Virginia Commonwealth University
   “Worthy of Being Seen in Spain”: Inca Cuzco and the Colonization of Urban Space

   Sarah Benson, Independent Scholar
   Venice on Mount Mehru: European Views of the City of Siam

   Marjorie Och, University of Mary Washington
   Venice in Vasari’s Lives of the Artists

• Deviance and Its Discontents
   Chairs: Stephen Reilly and Peter Silvers, Indiana University, Bloomington

   Tessa Garton, College of Charleston
   Seducers or Entertainers? Images of Musicians and Dancers in the Romanesque Sculpture of Northern Palencia, Spain

   Elizabeth Lipsmeyer, Old Dominion University
   How to Make a Deviant: Instructions from Early Spanish Romanesque Sculpture

   Peter Silvers, Indiana University, Bloomington
   Restricted Reading: Deviant Speech in the Saintongeais Visual Vernacular of the Twelfth Century

• Contemporary Folk, Self-Taught, and Outsider Art—Part 1
   Chairs: Carol Crown, University of Memphis and Lee Kogan, American Folk Art Museum

   Lee Kogan, American Folk Art Society
   Clementine Hunter, Louisiana Artist

   Alison Watkins, Ringling College of Art and Design
   The Miracle Stories of Lorenzo Scott

   Karen Eberhardt and Dennis Sipiorski, Southeastern Louisiana University
   Heart of Fact: The Chauvin Sculpture Garden

• Mary Magdalene Reconsidered:Iconography from the Middle Ages through the Baroque—Part 2
   Chair: Amy Morris, Southeastern Louisiana University
Margaret Morse, Augustana College
Mary Magdalene Between Public Cult and Personal Devotion in Correggio’s Noli me tangere

Mindy Nancarrow, University of Alabama
The Ecstatic Magdalene in Spanish Golden-Age Painting

Michelle Moseley-Christian, Virginia Polytechnic and State University
An Unidentified Early Rembrandt Etching as Mary Magdalene

• Women’s Art, Women’s Vision—Part 2
  Chair: Kathleen G. Arthur, James Madison University

Elise Smith, Millsaps College
“This Toy Called Love”: Images of Cupid in the Art of Eleanor Fortescue Brickdale

Janalee Emmer, Pennsylvania State University
The Faces of Eva Gonzalès

Paula Wisotzki, Loyola University Chicago.
Dorothy Dehner and the 1940s: The State of the World

• Open Session: Outstanding Undergraduate Papers in Art History – Part 1
  Chair: Jane Hetherington Brown, University of Arkansas at Little Rock

Robyn Dora Radway, University of Central Florida

In the Name of Saint George: The Iconography of a Group of Ivory Saddles from the Fifteenth Century

Elaine Starling Harlow, James Madison University
Titian’s Portrait of a Lady: The Saucy Sultana

Rachel Pusateri, Stetson University
Considering Contemporary Art from Africa in the United States: A Critical Look at Media Coverage of Exhibitions

Elizabeth Donato, University of Richmond
Ethics and Aesthetics: Addressing Issues of Viewership in the Work of Alfredo Jaar

• From Haha to Hmmm…II
  Chair: Libby Rowe, Vanderbilt University

John Donovan, Middle Tennessee State University
Sneak Attack the Viewer!

Peter Eudenbach, Old Dominion University
From Delight to Wisdom: Poetry Beneath the Punch Line

Nate Larson, Elgin Community College
Miracle Pennies and Other Stories

• Community Based Art Making: Approaches and Practices—Part 2
  Chair: Kristina Olson, West Virginia University
Leslie Rech, South Carolina State University
Alternatives: Installation and Performance As Community Inspired Public Art

Lynn Sanders-Bustle, University of Louisiana at Lafayette
Pedagogy, Practice, and Community Based Arts Experiences---A Look Back at “circumSTANCES”

Marjorie Cohee Manifold, Indiana University, Bloomington
Stories of Folk Artists in Real and Cyberspace

Lunch Break
1:15-2:45 p.m.

Session XI
• Art and Architecture of Empire: Tradition and Innovation in Carolingian and Ottonian Europe
Chair: Stephen M. Wagner, Savannah College of Art and Design
Isabelle Lachat, University of Delaware
Constructing the Imperium Christianum: Christ-Centered Kingship in the Early Carolingian Period
Peter Scott Brown, University of North Florida
The Liturgy of Dedication and its Architectural Evocation in the Carolingian Period
Jamie Higgs, Marion College


• Contemporary Folk, Self-Taught, and Outsider Art—Part 2
Chair: Cheryl Rivers, Independent Scholar
Deborah Cibelli, Nicholls State University
Faith and Fear: Art of Kenny Hill in Chauvin, Louisiana
William Lee Ellis, University of Memphis
“The Echo of Asking”: Self-Conversation in Billy Tripp’s Mindfield
Jennifer McNight, University of Missouri-Saint Louis
The City Museum: How Outsider Art Saved Downtown St. Louis

• Open Session: Outstanding Undergraduate Papers in Art History – Part 2
Chair: Floyd W. Martin, University of Arkansas at Little Rock
Erin Jordan, Millsaps College
Diane Arbus: Finding the Individual Within the False Bonds of Family
Alexandra T. Windle, Virginia Commonwealth University
The Paradox of Nature versus Culture: Exploring Ana Mendieta’s Imagen de Yagul and Untitled
On Exhibit and At Home: The Double Nature of Rupert Carabin’s Furniture
Jacob Stanley, University of Tennessee, Knoxville

Iconic Chairs: Sculpture or Seat?

• Socio-Political Legacy of Twentieth-Century Art and Design
Owiredu Baffour, University of North Florida

The Critique Enablers: Starting Students on the Right Foot
Travis Brown, University of Arkansas at Fort Smith

Revisitation of the Isms: The Beloved Past
Orion Wertz, Columbus State University

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Iconic Chairs: Sculpture or Seat?
Marian Theme: The Life of the Virgin at the Orvieto Cathedral
Noël Schiller, University of South Florida
Foolish Phormio and Stoic Phocion: Laughter in Karel van Mander’s Het Schilder-boeck (1604) and the Beholder’s Critical Judgment
Liana De Girolami Cheney, University of Massachusetts Lowell
Giuseppe Arcimboldo: Milanese Art and Theory

• Materiality and the New Prodigious Builders
Chair: Robert F. Lyon, University of South Carolina
Robert F. Lyon, University of South Carolina
Materiality and the New Prodigious Builders
Cynthia Colbert, University of South Carolina
Materiality and Bookmaking
Anna Fariello, Western Carolina University
Making & Naming: Studio Craft and the Mark of the Hand
Mana Hewitt, University of South Carolina
Narrative: Rethinking Craft

• Slightness of Being: Fresh Ideas in Animation Art
Chairs: Rachele Riley, University of North Carolina at Charlotte and Stephanie Hutin, Independent Artist/Educator and Director of The New School for Post-Animative Thought
The Unbearable Slightness of Being
John Jota Leaños, California College of the Arts
Image-Animation-Life
Pamela Taylor Turner, Virginia Commonwealth University
Everyday Ephemera

• Graphic Novels in Visual Communication Education
Chair: Marius Valdes, University of South Carolina
Richard A. Schindler, Allegheny College
Out of the Box: Lesbian and Gay “Autobiography” in the Graphic Novel
Sarah Marshall, University of Alabama
From Medici to Micropatronage; Strategies for the Twenty-First Century

Anime Graphics as Visual Narrative
Beyond the Classroom: Making the Grade
Chair: Mary Jo Titus, University of North Dakota
Mary Jo Titus, University of North Dakota
Mastering the Experience
Laura Hudgins, Stephen F. Austin State University
Expanding Experience: The Rewards of Visiting Artist Programs
Crystal Wagner, University of Tennessee, Knoxville
Artademia

Professional Activities: Out of the Line and in the Door
Brian Fricke, University of North Dakota

Anatomy of the Global Village in the “Flat” World. What Does Design Have to do with It?
Chairs: Alma Hoffmann, Studio 2n and Harrington College of Design and Troy Abel, Iowa State University

Adream Blair-Early, University of Cincinnati
Addressing Audience: Medical Information for Non-English Speaking Audiences
Rukmini Ravikumar, University of Central Oklahoma
Culturally Conscious Curricula
Brooke Scherer, Iowa State University
The Importance of Cultural Studies within Higher Education Graphic Design Programs
Alma Hoffmann, Studio 2n and Harrington College of Design
When is Design Universal?

Masque>Ritual>Sorcery>Society
Chair: Carol Leake, Loyola University New Orleans
Carol Leake, Loyola University New Orleans
World Enough and Time: E Ghost Dance for the 21st Century
Malcolm McClay, Louisiana State University
The Polemic Spectacle
Thomasine Bartlett, Loyola University New Orleans
My-O-My: Gender Performance in New Orleans, 1937-1972
Dan Tague, Independent Artist
Cash Rules Everything I See
Special Afternoon Activities

12:15-6:00 p.m.
Tour of the historic Destrahan and San Francisco Plantations on River Road. This bus tour will stop first at Destrahan Plantation, about 16 miles upriver from New Orleans, for a special tour of this early plantation complex and folk life demonstrations. It will then continue the short distance to San Francisco, a Victorian plantation house, for another special tour. There is a fee of $40 (non-refundable after September 17) for this tour to cover transportation costs and admissions. There is limited availability, and you must pre-register for it when you register online for the conference.

2:30-4:00 p.m.
Walking tour of the historic French Quarter. There is a fee of $10 for this activity and you must pre-register. Limited availability and you must pre-register for it when you register online for the conference.

2:30-4:00 p.m.
Special tour of the historic Lafayette Cemetery (Garden District) offered to SECAC conference attendees by the Save Our Cemeteries Foundation of New Orleans (the cemetery will be closed to all but our group at this time). There is a fee of $10 for this activity and you must pre-register. Limited availability and you must pre-register for it when you register online for the conference.

Please note that participants need to provide their own transportation (easily done on the street car) to the cemetery.

Saturday Evening
Authentic Cajun food and music at Mulate’s (next to the convention hotel). Set menu and Cajun dance lessons for SECAC attendees. Your chance to do the Cajun two-step—bring your best jeans! Details of time and price will be provided with the electronic conference registration form.