Southeastern College Art Conference
October 21 – 24
To Our SECAC Colleagues,

It is with great pleasure that we welcome you to the SECAC 2009 Annual Conference in Mobile, Alabama. The conference is hosted this year by the University of South Alabama with additional support provided by Space 301, Mobile's contemporary art center. The conference hotel, the Renaissance Riverview Plaza Hotel, is on the Mobile waterfront and is a part of the downtown arts and entertainment district. Art spaces, galleries, museums and dining are all within easy walking distance. And, for those who have brought families along or plan to stay in the area after the conference, Mobile has much to offer. The Exploreum science center, the Museum of Mobile, and historic Fort Condi are all adjacent to the hotel with the USS Alabama, Dauphin Island Sea Lab Estuarium, and beaches only a short drive away—yes, the water is usually still warm in October.

This year, there are 115 sessions scheduled with over 350 presenters participating. These and other planned activities set the stage for an exciting conference. Wednesday’s Board meeting starts the conference, and an opening reception follows at the hotel. Daily sessions begin Thursday at 8am and continue until Saturday afternoon.

Members are invited to attend an exhibition of Jun Kaneko’s work and a reception at the Mobile Museum of Art on Thursday evening. Friday, conference sessions continue and the SECAC Awards ceremony is scheduled around a luncheon at noon. Friday night will be particularly eventful with a reception for the SECAC Members Juried Exhibition at Space 301 and an exhibition of work by the 2008 SECAC Artist Fellowship recipient, John Powers. The reception is followed by the presentation of this year’s keynote address by Joel-Peter Witkin.

Activities and sessions will extend into Saturday with special events available to attendees such as a tour of historic Mobile, a bus tour to Bellingrath Gardens, and a tour to the Gee’s Bend Quilter’s Collective. The conference concludes on Saturday in the hotel with a reception where you can make final night dinner plans with your colleagues.

We hope that you enjoy this special time of exchange and interaction with your colleagues in the arts as well as the thought provoking and entertaining activities that are planned. Again, welcome to Mobile. We hope that you enjoy your time in the city.

Sincerely,

Jason Guynes
2009 SECAC Conference Chair
Chairperson of the Department of Visual Arts
The University of South Alabama
JOEL-PETER WITKIN, Featured Conference Speaker

Joel-Peter Witkin is a photographer of international renown whose work has been exhibited at MOMA, the Whitney Biennial, the National Gallery of Art, and internationally at museums and galleries in France, Spain, Germany, Moscow, and Japan, among others. Witkin is known for his always powerful and often controversial work which deals with elemental components of the human condition such as life, death, spirituality, and religion. His work is the subject of many books and has won numerous awards internationally.

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DR. PAUL RICHELSON, SECAC Members Exhibition Juror

Dr. Paul Richelson is Curator of American Art at the Mobile Museum of Art. He holds the B.A. from Yale University and both the Ph.D. and the M.F.A. from Princeton University. He is past Chief Curator at the Grand Rapids Art Museum where he served from 1987-1991 and past Assistant Director/Curator at the Trisolini Gallery of Ohio University where he served from 1984-1987. Recent publications and research activities include Alabama Masters: Artists and Their Work supported by the American Masterpieces Award from the National Endowment of the Arts, A Perfect marriage: Wood and Color, Collectors of Wood Art for SOFA Chicago, and Coming Home: American Paintings 1930-1950 from the Schoen Collection.
>> Conference Schedule

>> WEDNESDAY, OCTOBER 21

2:30 – 3:30 p.m.
SECAC Executive Committee

4:00 – 7:00 p.m.
Board Meeting
Space 301 Conference Room

6:00 – 7:30 p.m.
Early Registration Pick-up
2nd Floor Pre-Convene Area

7:00 – 9:00 p.m.
Opening Reception
Bon Secour Bay I

>> THURSDAY, OCTOBER 22

8:00 – 9:30 a.m.
SESSION 1

You Can Design, But Can You Write?
Mobile Bay I
Chairs: Lisa Anderson and Nancy Lambert, University of South Carolina Upstate

Sarah Falls, ARTstor
Looking to Learn: Design Resources in the ARTstor Digital Library

Chuck Tomlins, University of Tulsa
Visual Art and Literacy...

Nancy Lambert, University of South Carolina Upstate
Help! I Need To Write A Paper On Graphic Design

The Good, The Bad and the Future of Adjunct Teaching in Art Departments
Mobile Bay II
Chair: James Greene. University of North Florida and Flagler College.

Jennifer Stoneking-Stewart, Belmont University.
The Downward Spiral: How Use of Adjuncts Harm Institutions and Students

Mark Creegan, University of North Florida and Florida State College.
More Than Cheap Labor, Innovations of Free Agents

Nestor Armando Gil, Bowdoin College
Transitions: Options for Entering Academic Life after the MFA – Postdocs

Amerindian Spaces in American Art
Mobile Bay III
Chair: Paul Niell, University of North Texas

Amy G. Marshman, Virginia Commonwealth University
Architecture of Conversion: Convento Kivas in New Mexico

Bradley Finson, Valdosta State University
The Art of Gordon Yellowman

Paul Niell, University of North Texas
Viewing the Amerindian Figure through Public Monuments in Nineteenth-Century Havana: Urban Space, Cuban Identity, and Representation

Art Education Forum VII-A: Policy, Administration, and Accreditation
Grand Bay II
Chair: Thomas M. Brewer, University of Central Florida

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

Karen Heid, University of South Carolina
Mentoring Relationships in the Elementary Art Classroom: The Role of Self-Efficacy and Academic Success

Bryna Bobick, University of Memphis,
Curricular Frames Being Taught in Tennessee Elementary and Middle School Art Classrooms

Art and Science at a Crossroads
Riverboat
Chair: Raymond Gaddy, University of North Florida

Jane Andrus, University of Kentucky
Splendid Chemistry: The Union of Art and Science in Emile Gallé’s Glass.

Erika Osborne, West Virginia University
The Art of Ecology

Keith Waddington, University of Miami
ArtScience Course and Study Laboratory: Routes to Breaking Down Walls.
Mobile in the Middle Ages I: The Early and High Middle Ages
Grand Bay I
Chair: Peter Scott Brown, University of North Florida
Brooke Falk, Rutgers University
Pilgrimage Tokens of Saint Symeon Styliite the Younger (521-592): Sacred Substance & Inspiring Image
Janet Snyder, West Virginia University
Fleeting Fashion: the Mobile Language of Textiles in the Middle Ages
Jennifer Feltman, Florida State University
Moving the Soul, Spreading the Word: The Theology of Moral Intentionality at the University of Paris and its Impact on Thirteenth-Century Sculptural Programs of the Last Judgment Throughout France

Internationalization and the Visual Arts
Windjammer
Chair: Jason Guynes, University of South Alabama
Angela R. Horne and Rachel Green, Armstrong Atlantic State University
Engaging Arts Students in Global Experiences: From in the Classroom to Across the Equator
Ginger Sheridan and Scott Tayloe, Jacksonville University
Speak My Language: International Studies Using the Visual Arts Model
Jason Guynes, University of South Alabama
Getting Study Abroad Off the Ground: Considerations in Founding International Arts Programs

The Pleasures and Perils of Artistic Biography
Clipper
Chairs: Benjamin Harvey, Mississippi State University, and Michael Yonan, University of Missouri–Columbia
Sigrid Danielson, Grand Valley State University
The Absent Biography: Art History’s Creation of the Early Medieval Artist
Denise M. Budd, Columbia University
‘Without Wealth and Working Irregularly’: The Incongruity of Leonardo da Vinci as Entrepreneur
Indra K. Lacies, Museum of Contemporary Art Cleveland/ Case Western Reserve University

9:45 – 11:45 a.m.
Session 2
“Aesthetic Pollution”: Art, Trauma and the Politics of Memorials
Mobile Bay I
Chairs: Roann Barris, Radford University and Dorothy Joiner, LaGrange College
Cynthia Kristan-Graham, Auburn University
Memories, not Memorials: Learning from the Ancient Maya and the Little Bighorn Battlefield National Monument
Matt W. Whistler, Florida State University
The Passion of Sacco and Vanzetti: The Construction of a Modern Memorial
Roann Barris, Radford University
Memorial or Museum? Berlin’s Topography of Terror
Nicole Leigh Mahan, Florida State University
Krzysztof Wodiczko's If You See Something…: The Role of the Artist in Reformulating Democracy in Post 9/11 America
Andrea Gyorody, University of California, Los Angeles
Mobilizing the Archive: Emily Jacir’s Material for a Film

Undergraduate Research Session I
Mobile Bay II
Chair: Elise Smith, Millsaps College
Christina Glover, University of West Florida
Portraits in Another World: The Iconography of the Human Figure in the Southeastern Ceremonial Complex
Colleen Grant, Loyola College in Maryland
A Modern Kind of Ruin: Bramante’s Belvedere in a Giulio Romano Painting of the Madonna and Child with Saint John the Baptist
Kellie A. Burris Walton, East Carolina University
Luca Giordano’s The Rape of the Sabines as Representative of the Marriage Institution in Baroque Italy
Cynthia Shurbutt, Converse College
Sweetgrass Baskets – An American Art, Born out of Slavery

Art Partnerships with the Community
Mobile Bay III
Chair: Jenny K. Hager-Vickery, University of North Florida

Melanie VanHouten, Josephine Sculpture Park
Josephine Sculpture Park: Building Community

Cynthia Marsh, Austin Peay State University
Constructing the Autobiography of a Southern Community

Cynthia Handel, Contra Costa College
and The Crucible
The Community and the Crucible

Sharif Bey, Winston Salem State University
Let’s Make a Mess and Share Stories: Community Engaged Visual Art

Jenny K. Hager-Vickery, University of North Florida
Art, Industry and Community

Art Education Forum VII-B: Research, Instruction, and Best Practices.
Grand Bay II
Chair: Mary Lou Hightower, University of South Carolina Upstate

Linda Neely, Lander University
Even a Blind Pig: “Seeing” Strategies in Teaching Creativity

Victoria Fergus, West Virginia University
Professional Teaching Strategies for MFA & MA students: A Course on Pedagogy for Graduate Teaching Assistants

Susan Slavik, Coastal Carolina University
Effects of a Quantitative Visual Arts Merit Self-Evaluation on Art Educators

Mary Lou Hightower, University of South Carolina Upstate
Implementing the Teacher Work Sample with Pre-Service Art Educators

Open Session: Modern Art
Riverboat
Chair: Elizabeth Richards, University of South Alabama

Amelia Kahl Avdic, University of Maryland
Modernist magazines Plamuk and Zenit in Bulgaria and Yugoslavia

Kerry Powell, The Graduate Center,
City University of New York
The 1915 Gronningen Exhibition: Danish Secessionism in Context

Elizabeth Richards, University of South Alabama
American Assemblage and L’Informel

Mobile in the Middle Ages II: The Late Middle Ages and Early Modern Period
Grand Bay I
Chair: Tessa Garton, College of Charleston

Stanton Thomas, Memphis Brooks Museum of Art
It Looks Greek to Me: Robert Campin, Jan van Eyck, and Byzantine Icons

Peter Scott Brown, University of North Florida
Jael by Jan van Eyck: Fortunes of an Idea from the Middle Ages through the Ars Nova

Azar Rejaie, University of Houston Downtown
The Artistic Strategy of Mobility in the Practice of Pietro Perugino

Eclecticism, Appropriation, Forgery, Part I
Windjammer
Chair: Betty J. Crouther, University of Mississippi

Lai Orenduff, Valdosta State University
Eclecticism and Appropriation in Christian Religious Motifs

Rosanne Gibel, Art Institute of Ft. Lauderdale
That Looks Familiar: Seduction of Symbols and the Politics of Conversion in Christian Art

Ryan Hechler, University of Florida
Chesapeake Pipes & a Re-Assessment of Creolization

Monica Kjellman-Chapin,
Emporia State University
The Art of the Hoax: Faking, Making, and Fabricating
Mardi Gras
Mobile, Alabama
introduced Mardi Gras to North America. The celebration is held on Shrove Tuesday, sometimes called Fat Tuesday, the day before Lent begins.

Open Session: Ancient Art Session I
Clipper
Chair: Susan Cooke Uğurlu, Independent Scholar

Beth Stewart, Mercer University
Helios and Selene: Thoughts on the Origin and Meaning of the Sun and the Moon on the Parthenon

Jennifer Butterworth, University of Memphis
The Symbolic Use of the Pomegranate in Ancient Egyptian Art

Lillian B. Joyce, University of Alabama in Huntsville
Are You My Mother? Nero and the Goddess Roma

Anthony F. Mangieri, Savannah College of Art and Design-Atlanta
Dazzling Dresses and the Art of Luxury: Embroidered Garments in Greek Vase-painting and the Aristocratic Life of Women in Archaic Athens

12:00 – 1:00 p.m.
Informational Meetings
SECAC Art Education Policy Committee Business Meeting
Grand Bay II

2010 SECAC Conference Informational Meeting
Mobile Bay III
Chair: Andrew Kozlowski, Virginia Commonwealth University

1:30 – 3:15 p.m.
Session 3
Encounter Social Issues through Art
Mobile Bay I
Chairs: Jennifer Gonzales, Memphis College of Art, Nathaniel Hein, Delta State University, and Leandra Urrutia, Memphis College of Art

Catherine Wilcox-Titus, Worcester State College
Adel Abdessemed: Human Gestures, Political Realities

John Donovan, Middle Tennessee State University
Make War and Knick-Knacks... What We Do

Elana McDermott, Corcoran College of Art and Design
Alternate Views on Gender Identity

Undergraduate Research Session II
Mobile Bay II
Chair: Jane Brown, University of Arkansas at Little Rock

Amanda Catherine Banacki, University of Central Florida
Sea and Sky: John Frederick Kensett's Reduced Compositions

Cynthia Fountain, University of North Carolina at Asheville
The Italian Divisionist Movement: Disheveled Radicals and Revolutionaries

Erin Cramer, Converse College
The Effects of Domesticity on the Art of Marguerite Thompson Zorach

Catherine Peiper, Hood College
Immersion and Cyberdrama: The Video Game Art Form in Final Fantasy X

Facilities Planning for the Digital Visual Resources Center of the Future – Visual Resources Curators of SECAC Mobile Bay III
Chair: Kathe Hicks Albrecht, American University

Betha Whitlow, Washington University in St. Louis
Space Planning for the Analog to Digital Transition

Steve Tatum, Virginia Tech
Space without Walls: Decentralized Digital Production

Christine Hilker, University of Arkansas
A Structured Life: Media Center Housed in Stacks of a 1935 Library Building

Kathe Hicks Albrecht, American University
The VRC in the 21st Century

Open Session: Art Education Forum VII-C
Grand Bay II
Chair: Ronald Aman, West Virginia University

Cynthia Colbert, University of South Carolina
Program Equity in Higher Education
Blueberries

Pick blueberries at Betty’s Blueberry Farm in Wilmer, Alabama just 20 minutes west of Mobile.

After drying them in the sun, blueberries were dried into a powder and used as paint pigment by Native Americans.

Audra Price, Savannah College of Art and Design
The Digital Age of Teacher Preparation and Assessment

Anne Grey, University of Central Florida
Rethinking Visual Art Prompting in Education: Teaching and Learning with Written and Spoken Narrative

American Art I: Issues of Representation
Riverboat
Chair: James C. Boyles, Meredith College

Rachel Elizabeth Stephens, University of Iowa
Ralph E. W. Earl’s “Striking Likenesses”: An Examination of Early Portraiture in Tennessee

Sara Mandel, Indiana University, Bloomington
“Some Interesting Story” About “Forbidden Fruit”: Illicit Sex and Queer Patronage in an Antebellum New Orleans Portrait

Jessica Dallow, University of Alabama at Birmingham
“Perfectly Accurate”: Schreiber & Sons and the Photographic Animal Portrait

Open Session: Ancient Art; Section II
Grand Bay I
Chair: Nancy Shelton, Old Dominion University

Sarah Chapman, University of Memphis
An Interpretation of the Ancient Egyptian Beadwork Face

Heather F. Sharpe, West Chester University of Pennsylvania
Strangers in a Strange Land: Evidence of Roman Thematic Bronze Figurines in Hellenistic and Imperial Greece

Jeremy J. Johnson, Florida State University
Nothing in Excess, or Everything in Good Order: The ‘Portraits’ of Solon and Khilon on a Late Archaic Attic Red-Figure Cup

Evrydiki Tasopoulou, Bryn Mawr College
Funerary Landscapes of the Classical Greek Cemetery: The Roles of Animal Sculpture

Eclecticism, Appropriation, Forgery, Part II
Windjammer
Chair: Till Richter, University of Texas at Austin

Marisa White, The Graduate Center, City University of New York
Paul McCarthy, Mike Kelley, and the Occupation of Feminist Art

Till Richter, University of Texas at Austin
Borrowing and Eclecticism as Strategies in Contemporary Chinese Art

Women, Society and Religion – ATSAH (Association for Textual Scholarship in Art History) Affiliated Session
Clipper
Chair: Mindy Nancarrow, University of Alabama

Sheri Shaneyfelt, Vanderbilt University
Giannicola di Paolo’s Incredulity of St. Thomas: Conventual Patronage in Renaissance Perugia

Emma Fox, University of Alabama

Megan K. Young, University of Kansas
The Space Between: Laywomen Religious and the Penitential Processions of Sixteenth- and Seventeenth-Century Seville

3:30 – 5:30 p.m.
Session 4

Native American Art and Artists: Three Thousand Years of Transmogrification
Mobile Bay I
Chair: Jessica Welton, Virginia Commonwealth University

Timothy Andrus, Virginia Commonwealth University
Memory and Identity: Marsden Hartley’s and Stuart Davis’s New Mexican Landscapes, 1923

Mary D. Edwards, Pratt Institute and School of Visual Art
Parallels between Native American and European Works of Art and Architecture

Hadley Jerman, University of Oklahoma and University of Science and Arts of Oklahoma
Acting for the Camera
Panel Session: Odds, Ends, and Muses: Where does Creativity Come From?
Mobile Bay II
Chair: Sandra Reed, Savannah College of Art and Design

George Bauer, Savannah College of Art and Design
Material Performativity – The Hottest Creative Strategy of Contemporary Art and Design

Richard J. Mack, Jr., University of South Carolina Upstate
Prevent Blank Screens by Never Starting with the Computer

Thinking Outside the Box. Session I
Mobile Bay III
Chair: Jeff Pulaski, Wichita State University

Bryan Alexis, University of Arkansas at Fort Smith
The Macgyver Project

Julia Granacher, Savannah College of Art and Design
The Inherent Potential of the Drawn Line

Joey Hannaford, University of West Georgia
Partnering Traditional Letterpress Craft with Digital Technology in University-Level Graphic Design Education

The Infinite Finite: Depictions of Death in Western Art
Grand Bay II
Chair: Martina A. Pfleger-Hesser, Mesa College

Emily Teresa Everhart, University of Georgia
The “Pantheon” of Philip V: Negotiating the Challenges of a Royal Life and Death

Bethany Corriveau, Case Western Reserve University
Breaking Down the Fence: Symbols of Suicide in The Race Track

Alexis Gregory, Savannah College of Art and Design
The Mausoleum: How Can Architecture Be Used to Help Deal with Death?

Christopher McNulty, Auburn University
Days: A Contemporary Meditation on Mortality

American Art II: New Perspectives on Old Icons
Riverboat
Chair: Betsy Fahlman, Arizona State University

Arthur S. Marks, University of North Carolina at Chapel Hill
The River Improved and the Waterworks: William Rush’s Emblematic Statues at Fairmount Reconsidered

James C. Boyles, Meredith College
The War at Home: John Rogers’ Returned Volunteer and Industrial Change

Akela Reason, Georgia State University
Elihu Vedder’s Rubaiyat of Omar Khayyam as Public Monument

Kurt Pitluga, Slippery Rock University of Pennsylvania
Battle of the Goths: The Making of Princeton University

Intellego est Scio: Art and Architecture in Rome
Grand Bay I
Chairs: Beth A. Mulvaney, Meredith College and Steven E. Gaddis, Gurlitz Architectural

Rachel Foulk, Emory University
Pictures of Power: The Landscape Paintings of Nero’s Domus Aurea in Rome

Alexis Culotta, University of Washington
A Monument More Permanent than Bronze… Agostino Chigi and the Practice of Self-Construction at the Villa Farnesina

Kathleen G. Arthur, James Madison University
The Tale of Psyche in Sixteenth Century Rome

Peter L. Schmunk, Wofford College
Peripheral Identities: New Churches on the Margins of the Eternal

“Encore un effort”: Democracy and Struggle in Contemporary French Art
Windjammer
Chair: Beth Hinderliter, SUNY College at Buffalo

Seth McCormick, Western Carolina University
“En faveur de Sade”: Cruelty and Commitment in Post-War French Art
Collage appears in France in the work of Pablo Picasso and Georges Braque who begin by gluing assorted paper shapes to a drawing or painting.

First Surrealist Manifesto

The publication of the First Surrealist Manifesto in France supported improvisational techniques such as Automatic drawing (applying chance and accident to mark-making), as a means of expressing the subconscious.

Victoria H. F. Scott, The College of William and Mary
*The Rhetoric of “La Prise de Parole” and the Posters of May and June 1968*

Catherine Dossin, Purdue University
*Vive l'art Révolution: Gérard Fromanger and the Revolutionary Discourse in Painting*

Beth Hinderliter, SUNY College at Buffalo
*Undermining Corpus in Nicolas Klotz’s La Blessure*

Feminism and New Materials: Exploration, Experimentation, and Expansion
Chair: Kathleen Wentrack, City University of New York, Queensborough Community College

Stéphanie Jeanjean, The Graduate Center, City University of New York and Pace University
*Quand les femmes s’en mêlent! Militant Video in France post 1968*

Fu Chia-Wen Lien, Lamar University
*The Body Politics of Decoration and Handicraft: The Impact and Influence of 1970s Feminist Art*

Lourdes A. Ramirez, Case Western Reserve University
*Effects of Marginalization: The Use of Traditional Art, Crafts, and Beliefs in Contemporary Chicana Art*

Susan Richmond, Georgia State University
*Lighter than Air: (Im)materiality in Mary Kelly’s Love Songs*

>> Friday, October 23

8:00 – 9:30 a.m.

Session 5

SECAC’s Newest Generation of Artist Educators. Group / Session I

Mobile Bay I
Chair: Michael Aurbach, Vanderbilt University

Rylan Steele, Columbus State University
*Purely Functional: Recent Work by Rylan Steele*

Vesna Pavlovic, Vanderbilt University
*Extended Photography Practice*

Amelia Winger-Bearskin, Vanderbilt University
*Recent Collaborative Works*

CWAO (Coalition of Women in the Arts Organization) Affiliated Society. Mothers of Innovation III: Exploring New Media, Mixed Media

Mobile Bay II
Chair: Kyra Belan, Broward College

Nofa Dixon, University of North Florida
*Innovation and Paradoxical Thinking*

Kyra Belan, Broward College
*Mother Earth, Thought Woman: Mixed Media Installation*

Terri Lindbloom, Florida State University
*Absence and Presence: Multi-media Installations and Drawings*

Bridging the Gap: The Use of Digital Technologies in Painting

Mobile Bay III
Chair: Heather Deyling, Savannah College of Art and Design

Brian Curtis, University of Miami
*Digital Disegno: Pixels and Oil Paint*

Eugene Rodriguez, De Anza College
*Staging Empire: Lights, Darks, Cameras, and Action!*

6:30 – 8:30 p.m.

Reception, Mobile Museum of Art

Jun Kaneko Exhibition and Permanent Collection, Shuttle buses depart from the main entrance of hotel beginning at 6:00 p.m.

Additional Art Openings

Transportation not provided

Reception Thur., Oct. 22, 6 p.m. – 8 p.m.

Springhill College, Eichold Gallery

Sheri Fleck Rieth and Tom Lee have been together as artists and a married couple for 11 years. In that time, they have made and shown artworks locally and nationally. Like a good marriage, they influence each other’s work, mirroring their interests, hopes and dreams. Both work in a variety of media, often mixing unexpected materials and techniques with more traditional methods. The title of the show, misc. & etc. is a tongue in cheek reference to the ideas and objects collected and created over the span of their careers. Sheri Fleck Rieth is the chair and associate professor of the Department of Art at the University of Mississippi and Tom Lee is an associate professor at the Memphis College of Art. Oct. 5 – Oct. 30

1912

1924

Collage

Collage appears in France in the work of Pablo Picasso and Georges Braque who begin by gluing assorted paper shapes to a drawing or painting.
Explorers in Mobile
The first Europeans to visit the future Alabama Gulf Coast were Spanish conquistador Hernando de Soto and his army in the 16th century. French explorers established the first European settlement in the area at Twenty-Sev-en Mile Bluff, up the Mobile River from the present city in 1702. Nine years later, the town was moved to its present site. During its 300-year existence, five flags have flown over Mobile: French, British, Spanish, American and Confederate. The city’s rich and diverse cultural heritage is apparent in the remarkably high number of historic buildings still standing.

Eric Standley, Virginia Tech
Either/Or Decreed: Digital and Analogue Studio Processes

Women in Action!: Historicizing Feminist Collaboration
Grand Bay II
Chairs: Andrew D. Hottle, Rowan University and Joanna Gardner-Huggett, DePaul University

Lizy Dastin, The Graduate Center, City University of New York
“Racism in their Ranks:” AIR Gallery and the Movement toward Multiculturalism

Ahyoung Yoo, University of Oklahoma
The Significant “Others”

Saisha Grayson, The Graduate Center, City University of New York
Dinner Parties: Finding the Feminism in Lucy Orta’s 70 x 7 The Meal

American Art III: Race and Gender in American Art
Riverboat
Chair: Helen Langa, American University

Suzanne Schuweiler, Converse College
Racial Currency: Confederate Money and Southern Art

Pamela Simpson, Washington and Lee University
Indians at the Corn Palace: A Post-Colonial Reading of Projection, Reception and Participation

Cynthia Kaye Fischer, Northern Virginia Community College
Memorializing Chivalry: A Study of the Titanic Memorial in Washington, DC

Sybil E. Gohari, University of Maryland
Alma W. Thomas: Following One Woman’s Footsteps Through the Tumultuous World of Modern Art

Changing Contexts, Lingering Questions: Defining the Nature of Photography
Grand Bay I
Chair: Christopher W. Luhar-Trice, Heartland Community College

Jennifer Bronwynn Copp, Jackson State University
What are “F-Stops and Shutter Speeds”?

Paul Karabinis, University of North Florida
Balancing Act: Idea and Process in Photographic Practice

Pamela A. Venz, Birmingham-Southern College
Alternative Processes: Photography Then and Now

Syntax of Printmaking: What is Print Theory?
Windjammer
Chairs: Andrea Ferber, University of Illinois at Urbana-Champaign and Monika Meler, Wichita State University

Jeffery Rosen, Loyola University Chicago
The Triumph of Transparency and Demise of the Printed Photograph

Royce Smith, Wichita State University
Agents of Interaction: Speculating on the Role of Print Culture in the Contemporary Biennale

Rich Gere, Savannah College of Art and Design
Printmaking Theory: Centuries of Pride and Prejudice

Past and Present: Exploring Stained Glass Clipper
Chair: Deborah S. Jamieson, Armstrong Atlantic State University

Charlene G. Garfinkle, Independent Scholar
Women’s Progress Illuminated: Exploring the Past and Present of Two Woman’s Building Stained Glass Windows

Karen Shelby, Baruch College, City University of New York
The Secular and The Spiritual: The Stained Glass of Flemish Nationalism

Deborah S. Jamieson, Armstrong Atlantic State University
Cultural Construct: The Stained Glass of Franz Mayer and Company

9:45 – 11:45 a.m.
Session 6

Go Go Rococo: Why Art History Matters to Artists
Mobile Bay I
Chair: Ruth Bolduan, Virginia Commonwealth University

Chad Airhart, Carson-Newman College
Backwards and Forwards: Art History as Conduit to Conversation
Nora Heimann, Catholic University of America
*Why Are There No Great Contemporary Religious Artists?*

Wendy DesChene, Auburn University
*Inheritance*

Ruth Bolduan, Virginia Commonwealth University
*Go Go Rococo!*

Outside the Mainstream: Folk, Self-Taught, and Outsider Artists. Session I
Mobile Bay II
Chair: Lee Kogan, American Museum of Folk Art

Erin C. Corrales-Diaz, Shelburne Museum
*The World as They See It: American Folk Art and the Golden Age of Transportation*

Jennifer Hornby, University of Memphis
*Constructing Memory Visually: The Memory Jug and its Maker*

Sharon Price Fairbanks, University of Memphis
*Quilted Histories: The Boxtown/Walker Homes Quilt Project*

Jessica Stephenson, Kennesaw State University
*Re-visions: Political Subtexts in the Work of Self-Taught Sand Artists of Southern Africa*

The Electric Slide: Dealing with Digital Images
Mobile Bay III
Chair: James Davis, Mississippi State University

Heather Deyling, Savannah College of Art and Design
*Organizing, Formatting, and Presenting Digital Images*

Wendy Roussin, Mississippi State University
*Lack of Standards*

Katherine Holmes, Mississippi State University
*Understanding Digital Projectors*

Jeane Cooper, Florida Atlantic University
*This Is Not a Pipe*

Veilings
Grand Bay II
Chair: Elizabeth Howie, Coastal Carolina University and Laurel Fredrickson, Duke University

John W. Stephenson, Appalachian State University
*Textiles and Veiling in the Late Roman House*

Stephanie R. Miller, Coastal Carolina University
*Separate Spaces in Fifteenth Century Italian Sepulchral Monuments*

American Art IV: Re-Defining American Modernism
Riverboat
Chair: Valerie Livingston, Susquehanna University

Betsy Fahlman, Arizona State University
*Kraushaar Galleries and the Business of American Art*

Morgan Ridler, The Graduate Center, City University of New York
*Everett Shinn: Refusing to Be Only a Fine Artist*

Sarah Archino, The Graduate Center, City University of New York
*The American Vernacular and the Dada Spirit*

Jillian Russo, The Graduate Center, City University of New York
*Holger Cahill’s Populist Ideology and the Promotion of Modernism: Exhibitions of American Folk Art at the Newark Museum and MoMA*

History of Photography: Issues in Documentary
Grand Bay I
Chair: Mark Miller Graham, Auburn University

Kathryn Floyd, Auburn University
*Arthur Grimm and the Nazi Art World: Photographs between the "Documentary" and the "Aesthetic"*

Keri Fredericks, Florida State University
*Diachronic Readings: Eudora Welty’s 1930s Photographs*

Mark Miller Graham, Auburn University
*Notes for a Political Economy of Let Us Now Praise Famous Men*

Efram L. Burk, Curry College
*Poetic Evocations of a Haunted Landscape: The Photographs of William Christenberry*

Chuck Hemard, Auburn University
*Navigating the Blur: The Obscure Space*
between Art and Documentary, a Practicing Photographer’s Perspective

Architecture of the Southeast
Windjammer
Chair: Philippe Ozusck, University of South Alabama

Robert M. Craig, Georgia Institute of Technology
Food for Thought: Brittain Dining Hall (1928) as Didactic Architecture

Rhonda L. Reymond, West Virginia University
Applying the Spirit of History: Richard Morris Hunt and All Souls’ Church, Biltmore Village, North Carolina

John Schnorrenberg, Independent Scholar
Shingle, Stone, or Something Else: The Architectural Expression of Christ School, Arden, N. C., 1900-2008

Philippe Ozusck, University of South Alabama
The T-plan House: From the Carolinas to Mobile

Mary Magdalene: The Saint in Art through Two Millennia
Clapper
Chair: Barbara J. Johnston, Columbus State University

Michelle Erhardt, Christopher Newport University
The Penitent and the Friars: The Magdalen Cycle in the Guidalotti-Rinuccini Chapel, Florence

Andrea Begel, Adelphi University
Exorcism and Forgiveness in Giovanni da Milano’s Jesus in the Pharisee’s House

Lindsay A. Caplan, The Graduate Center, City University of New York
Standing in, Speaking for: Images of Mary Magdalene in the St. Albans Psalter

Mindy Nancarrow, University of Alabama
José Antolínez’s Ecstasy of the Magdalene and the Mystic Journey of the Soul to God

Amy Morris, Southeastern Louisiana University
Observations on the Iconography of Lucas Moser’s St. Magdalene Altarpiece

12:00 – 1:30 p.m.
SECAC Awards Luncheon
Bon Secour Bay I & II

1:30 – 3:30 p.m.
Session 7
Revisiting the Memphis Group
Mobile Bay I
Chair: Gary Keown, Southeastern Louisiana University

Gary Keown, Southeastern Louisiana University
The Mobile Memphis Blues Again

Kristina Olson, West Virginia University
Elvis Has Left the Building: Michael Graves and the Death of the Architectural Promenade

C. Roy Blackwood, Southeastern Louisiana University
Accord/Discord: 1980’s Dada versus 1970’s de Nada

Outside the Mainstream: Folk, Self-Taught, and Outsider Artists. Session II
Mobile Bay II
Chair: Carol Crown, University of Memphis

Edward Puchner, Indiana University, Bloomington
At Home and Abroad: Horace Pippin, the Black Church, and the Double V

Michelle D. Williams, University of Memphis
A Hope for Peace: Social Issues and the Art of Minnie Evans

William Lee Ellis, University of Memphis
The Gospel According to Hawkins Bolden: God, Gardens, and the Creative Act

Nancy Palm, University of Indiana, Bloomington
Call and Response: Jazz Traditions and the Art of Wayne Mannes

Virtual and Electronic Instruction within Graphic and Digital Arts
Mobile Bay III
Chairs: Brooke Scherer, Iowa State University

Quentin Currie, Savannah College of Art and Design
Online Pedagogy as the Perfect Studio Model for Reflective Problem-Solving

Ed Outhouse, Iowa State University
Technological Determinism and the Virtual Classroom; Implications for Graphic Design Education

Jericho
Jericho, often quoted as the first town, grows into a settlement covering ten acres.

c. 8,000 BC

Saqqara Pyramid
Imhotep creates the first pyramid – the ‘step pyramid’ at Saqqara – as a tomb for the pharaoh Djoser.

c. 2620 BC

Parthenon Acropolis
The Athenians begin building the Parthenon, a temple to Athena, which they complete within fifteen years.

447-432 BC

St Denis
The new abbey church of St Denis is consecrated near Paris, introducing the style of architecture later known as Gothic.

1144 AD
Trudy Abadie, Savannah College of Art and Design
Let’s Have A Live Crit! – An Introduction to the Importance of Current Technology in Distance Courses

Brooke Scherer, Iowa State University
A Debate on Digital Art and Graphic Design Education & Pedagogy: Technological Versus Traditional

I Love You, Now Leave: Desire and Repulsion in Visual Art – Concept Panel
Grand Bay II
Chair: Lou Haney, University of Mississippi

Kris Belden-Adams, The Graduate Center, City University of New York
Repugnance as a Shock Tactic in Tracey Emin’s My Bed

Chris Kienke, Savannah College of Art and Design
Zhu pa Zhaie

American Art V: Issues in Modern American Art
Riverboat
Chair: Pamela Simpson, Washington and Lee University

Valerie Livingston, Susquehanna University
W. Elmer Schafeld: Snow, Yes, But It’s Winter!

David A. Lewis, Stephen F. Austin State University
Of the Big Apple and the Good Earth: Urban Encounters and Country Living in the New Deal Drawings of John Heliker

Melissa Geiger, East Stroudsburg University of Pennsylvania
Robert Rauschenberg’s Carnal Clocks: The Times They Are Changing

Katherine A. Smith, Agnes Scott College
Building Painting: Claes Oldenburg and Coosje van Bruggen’s Paintsplats (on a Wall by P.J.)

Art in the Postal Age
Grand Bay I
Chair: Elizabeth B. Heuer, University of North Florida

Elizabeth B. Heuer, University of North Florida

Gayle M. Seymour, University of Central Arkansas
Postal Themes in Depression-Era Post Office Murals

Tracey Eckersley, University of Louisville
The Postman Always Looks Twice: “Outsider” Envelope Art from the Collection of Allan Weiss

Yoko Nogami, University of Tampa
Notes and Letters: the Paper the Handwriting

Claire van der Plas, Western Carolina University
Keeping in Touch

Looking Forward/Looking Back: The Role of Portraiture in the Establishment of a Historical Identity. Session I: Art and Literature
Windjammer
Chair: Rebecca B. Trittel, Savannah College of Art and Design

Elaine M. Slayton, University of Memphis
The Book in Marie Antoinette en Robe de Velours Bleu

Benjamin Harvey, Mississippi State University
Virginia Woolf, The Virgin Queen and the Duke’s Top Hat

Rebecca B. Trittel, Savannah College of Art and Design
Exotism and England: The Portrait of Lord Byron by Thomas Phillips

The Medieval Monastery as Pilgrimage Center
Clipper
Chair: Rita Tekippe, University of West Georgia

Cheryl Goggin, The University of Southern Mississippi
The Monastic Obligation to Teach Lay Brothers: Conrad of Hirsau’s On the Fruit of the Flesh and the Spirit

Costanza Cipollaro, Institut für Kunstgeschichte der Universität Wien
Augustine’s Tomb and Shrine in San Pietro in Cieldora, Pavia: Between Devotional Practices, Secular Patronage and Spiritual Authority

Julie K. Jack, Tennessee Wesleyan College
Lorenzo Monaco’s Visual Impact on the Camaldolese and Beyond

Brunelleschi
A competition is launched for an architect to construct a dome above Florence’s cathedral; it is won by Brunelleschi.

Robert Adam: Woodlands
Robert Adam returns to Britain after two years in Rome with a repertoire of classical themes which he mingles to form a new British neoclassicism.

Jefferson’s Monticello
27-year-old Thomas Jefferson begins constructing a mansion on a hilltop in Charlottesville, calling it Monticello (‘little mountain’).

Adams’ White House
US president John Adams moves into the newly completed White House, named for its light grey limestone.

Gaineswood House
One of America’s finest Greek Revival houses, Gaineswood is begun by owner and amateur architect General Nathan Bryan Whitfield in Demopolis, Alabama.
Chrysler Building
The Chrysler Building opens in New York as the world's tallest skyscraper, but holds the record for only one year.

Rosenbaum House
Frank Lloyd Wright designs the Rosenbaum House in Florence, Alabama in the Usonian Style (named for the United States of America), a low-cost style meant for middle income families.

3:45 – 5:30 p.m.
Session 8

Cracking the Code/Visual Ciphers
Mobile Bay I
Chair: Reni Gower, Virginia Commonwealth University
Reni Gower, Virginia Commonwealth University
Diagnostic Encryption
Bill Davis, Western Michigan University
Palimpsests
Marilyn Nelson, University of Arkansas
Obscure Order.dot.dot.dot
Peter Baldes, Virginia Commonwealth University
Meta Layers: Embedded Information in Digital Media

Folk and Self-Taught Artists in Alabama
Mobile Bay II
Chair: Cheryl Rivers, Independent Scholar
Lee Kogan, American Folk Art Museum
Mose Tolliver: Picture aker
Susan M. Crawley, High Museum of Art
Jimmy Lee Sudduth: The Good Stuff
Joey Brackner, Alabama State Council on the Arts
The Persistence of Folk Pottery in Alabama
Judith McWillie, University of Georgia
Kindred Spirits: The Reverend George Kornegay of Alabama and Salvador Gonzalez Escolona of Havana, Cuba

Maximum Impact: Incorporating New Media Design into a Broader Curriculum
Mobile Bay III
Chair: Sara Dismukes, Troy University
Peter Byrne, Rochester Institute of Technology
Integrating New Media into Graphic Design Curriculum
Scott Fisk, Samford University
Technology Buzz Words in Graphic Design Curriculum
David Stoddard, Henderson State University
New Media and Design Curriculum
Sara Dismukes, Troy University
Graduating into a New Media Market: Creating Opportunity within a Print-Based Curriculum

Thinking Outside the Box. Session II
Grand Bay II
Chair: Richard Mack, University of South Carolina Upstate
Ashley Pigford, University of Delaware
Thinking through Making: A Functionalist Approach to Graphic Design Education
Barry Roseman, Savannah College of Art and Design
Teaching Typography Effectively: A Balancing Act Between Working on Paper and the Screen
Julie Spivey, University of Georgia
It's Not Just About the Artifact: The Importance of Process Work in Introductory Level Design Courses
Phillip Kesler, Jacksonville State University
Beginning Graphic Design by Hand
Innovations in Figure Drawing Pedagogy
Riverboat
Chair: Jamie Adams, Washington University in St. Louis
Jamie Adams, Washington University in St. Louis
Expressive Figuration in Intermediate Study
Caleb Weintraub, Indiana University, Bloomington
Drawing the Figure: Pastels and Pixels in the Contemporary Classroom
John Jacobsmeyer, New York Academy of Art
New Methods for Building the Old Figure
Brigham Dimick, Southern Illinois University, Edwardsville
Engaging Figure Drawing as a Springboard for Extended Processes
Junk, Prints, and Paint—Oh My! How We Love Rauschenberg or How to be Not Negative
Grand Bay I
Chair: Irene Nero, Southeastern Louisiana University
Irene Nero, Southeastern Louisiana University
Reading Rauschenberg: Time, Memory, and Postmodern Vision
Melissa Renn, Boston University
In that Gap Between: Robert Rauschenberg's Art for LIFE Magazine
FRI, 8pm
Joel-Peter Witkin
Keynote Address, “My art, first and last, is about spirituality.”

Windjammer
Chair: Michael P. Kemling, University of Georgia

Michael P. Kemling, University of Georgia
“il scultore fiorentino”: Giuliano Bugiardini’s portrait of Michelangelo

Claire Black McCoy, Columbus State University
Michelangelo: Il Penseroso

Janalee Emmer, The Pennsylvania State University
Private and Public Identity: Louise Breslau’s Self-Portraits

Sandy McCain, University of Georgia

Open Session in Renaissance Art
Clipper
Chair: Marjorie Och, University of Mary Washington

Bonnie J. Noble, University of North Carolina at Charlotte
Who is that Woman? Venus and the Virgin in the Art of Hans Baldung Grien

Michael D. Morford, Savannah College of Art and Design
Besting the Best: Baccio Bandinelli’s Hercules and Cacus, a Challenge to Michelangelo’s David

Martina Pfleger-Hesser, Grossmont College
Depictions of Sleep and Death as Vehicles of Political Power

Vida J. 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

What happened to the honest and honorable in the world and in art? The world and art are built on them. They are the blood and soul of us.
Each of us was given a life and through that life, we must make a better world through honest and honorable acts of unselfish love. Joel Witkin

>> Saturday, October 24

7:30 – 8:30 a.m.
SECAC Membership Annual Meeting
with continental breakfast
Bon Secour Bay I

8:30 – 10:30 a.m.
Session 9
Promotion & Tenure: Rules & Rumors
Mobile Bay I
Chair: John Donovan, Middle Tennessee State University

Marita Gootee, Mississippi State University
Promotion & Tenure: Same Game but No Rules

A. Blake Pearce, Valdosta State University
Seeking Definitions / Making Definitions; Promotion and Tenure Guidelines

Kathryn Hagy, Mount Mercy College
Professional Organizing for Tenure-Track Faculty

In Pieces: Fragmentation in Contemporary Art
Mobile Bay II
Chairs: Margaret Richardson, George Mason University and Nicole de Armendi, Virginia Commonwealth University

Melinda Eckley, Union University
Ode to a Hope Chest: The Use of Deconstruction and Material as Means for an Emotive Voice

Allyson Klutenkamper, Shawnee State University
Indescribable Meaning: Fragmented Narratives in Photography

Graphic Design Collaborations: A Design Team Process
Mobile Bay III
Chair: Dana Ezzell Gay, Meredith College

Dana Ezzell Gay, Meredith College
Book Design: A Collaborative Design Project

6:30 – 7:45 p.m.
Space 301
Members Exhibition and Artist Fellowship Reception

8:00 – 9:00 p.m.
Space 301
Keynote Address, Joel-Peter Witkin, “My art, first and last, is about spirituality”
Greek Sculpture

- Greeks begin using marble for large scale statues, also first Greek sculptor’s signature by Euthykartidas.

Parthenon Sculpture

- Last sculpture is put into place on the Parthenon in Athens.

Aphrodite

- For the first time Aphrodite, the Greek goddess of Love, is portrayed nude by the sculptor Praxiteles, although some believe Praxiteles’ contemporary Skopas was responsible for the first nude Aphrodite.

Donatello’s David

- Donatello produces his David, the first life-size nude statue since antiquity.

Burghers of Calais

- Auguste Rodin sculptures the Burghers of Calais, the first time since antiquity public sculpture was not placed on a high pedestal, but instead put at viewer’s level ultimately changing the design of public sculpture.

Bradley Dicharry, University of Iowa

*The Collaborative Dichotomy*

Wei Wang, Auburn University

*AU Graphic Design Program Identity–A Collaborative Project*

John Waters, Savannah College of Art and Design

*Emerging Possibilities: Collaborative Design through Social Media*

Kevin L. Cates, University of Arkansas

*My Font Can Beat Up Your Font: When Personalities Collide During the “Collaborative” Graphic Design Learning Experience*

SECAC’s Newest Generation of Artist Educators. Session II

Grand Bay II

Chair: Mel Ziegler, Vanderbilt University

Carrie Hott, Independent Artist

*Carrie Hott*

Lauren Frances Adams, Washington University in St. Louis

*Sweat, Split, Spelt: Order and Disorder in Domesticity and Labor*

Teaching and Learning in the 21st Century: Form, Content and Context

Riverboat

Chair: Mary Stewart, Florida State University

Lucy Curzon, University of Alabama

*Wikis at Work: Teaching Upper-Level Art History with Web 2.0 Applications*

Susan Krause, Savannah College of Art and Design

*Teaching and Learning in the 21st Century. Form, Content and Context*

Brian Evans, University of Alabama

*Analogy, Algorithm and Database Aesthetics*

Mary Stewart, Florida State University

*The ThinkTank Project: Higher Education at a Higher Level*


Grand Bay I

Chair: Shannon Pritchard, University of Georgia

Terry L. Pasfield, Valencia Community College

*Roman Portraits: Marcus Vipsanius Agrippa and the Concept of Character*

Shannon Pritchard, University of Georgia

*Caravaggio’s Portrait of Alof de Wignacourt and a Page: The Exemplary Christian Knight*

Sandrine Lacorrie, Boston University; Museum of Fine Arts, Boston

*The Portrait of a Modern Queen: Marie-Antoinette and the Crisis of Representation*

Jennifer McComas, Indiana University and Indiana University Art Museum

*Historical Style and Cultural Identity: Jewish Portraiture in Weimar Germany*

Art in the Environment: Artistic and Historic Explorations

Windjammer

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

Catherine Walsh, Boston University

*Giambologna’s Appennino: Pastoral, Ecology, and Figuration of a Renaissance Mountain*

Jacek Jerzy Kolasinski, Florida International University

*Navigating through Landscapes*

Clive King, Florida International University

*A Sense of Place*

James Rodger Alexander, University of Alabama at Birmingham

*A Leap of Faith: The Earth Art Show of 1969 and its Impact on the Earth Art Movement*

M. Kathryn Shields, Guilford College

*Getting the Lead Out: Mel Chin’s Funded Project for New Orleans*

Open Session: Modern & Contemporary Art Clipper

Chair: Jennifer Furlong, The University of Illinois Urbana-Champaign
Erin Dziedzic, Savannah College of Art and Design
*Memory and the Artist Self Portrait*

Karen O. Edmunds, Independent Scholar
*The Representation of House in the Work of Louise Bourgeois: An Investigation into the Role of Art-making in Healing Psychological Trauma*

Jennifer Furlong, The University of Illinois Urbana-Champaign
*Grieving Mothers And Decadence: Politics in the Work of Louise Lawler*

Earnestine Jenkins, University of Memphis
*Race & Representation; Hooks Bros. Photographers of Memphis Tennessee*

Dina Comisarenco Mirkin, Universidad Iberoamericana
"Aquí nos pintamos nosotras": Female Artists’ Self-portraiture in Modern Mexican Painting

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**10:45 – 12:15 a.m.**

**Session 10**

**Technology: Boom or Fizzle?**
Mobile Bay I
Chair: Mary Jo Titus, Independent Artist

Crystal Wagner, Independent Artist
*The Digital Matrix: Friend or Foe?*

Mary Jo Titus, Independent Artist
*Stepping out of the Darkroom into the Lightroom*

**Renaissance Spolia**
Mobile Bay II
Chair: Timothy B. Smith, Birmingham-Southern College

Guendalina Ajello Mahler, Institute of Fine Arts, New York University
*Baldassarre Peruzzi at the Theater of Marcellus*

Margaret D’Evelyn, Principia College
*Andrea Palladio and the Spolia of San Marco*

**Sketchbook Development**
Mobile Bay III
Chair: Lauren Garber Lake, University of Florida

Scott Thorp, Savannah College of Art and Design
*The Sketchbook as a Thinking Tool*

Douglas B. Barrett, University of Alabama at Birmingham
*The Sketchbook’s Role in Graphic Design*

Karen Davies, Savannah College of Art and Design
*Embracing Sketchbook Reluctance*

**MFA or MBA? Multidisciplinary Research and Collaboration in the Classroom: or Collaboration to Survive the Current Economy**
Grand Bay II
Chair: Adream Blair-Early, University of Wisconsin-Milwaukee and The Design Research Institute

Adream Blair-Early, University of Wisconsin-Milwaukee and The Design Research Institute
*Classroom Collaboration and the Multidisciplinary Problem*

Jerry Johnson, Troy University
*iC3, Do You? Intercultural/ Interdisciplinary Collaborations with Design as the Catalyst*

Kathleen M. Fritz, Savannah College of Art and Design
*Re-envisioning the National Park Experience: A Case Study on University Based Transdisciplinary Design Teams Increasing Access and Stewardship by the Next Generation of Visitors*

**Global Perspectives and Film**
Riverboat
Chairs: Alan Weinberg and Ute Wachsmann-Linnan, Columbia College

Alan Weinberg and Ute Wachsmann-Linnan, Columbia College
*Music in International Films*

Rebecca Brantley, Oglethorpe University and University of Georgia
*The Transgendered Body at the Millennium: John Cameron Mitchell’s Hedwig and the Angry Inch*

Catherine Miller, Columbia College,
*Gender and Film: Now and Then*

**Homo faber/Homo ludens: Visual Wit and Pictorial Play in Art**
Grand Bay I
Chair: Barnaby Nygren, Loyola University in Maryland

**Largest Cast Metal Sculpture Ever**

The statue of Vulcan by sculpture Giuseppe Moretti in Birmingham was made for the St. Louis World’s Fair. This is the “world’s largest cast metal statue and the largest statue ever made in the U.S.” His height was originally planned for 50 feet, but when Birmingham learned that a pagan Buddha in Tokyo stood 52 feet tall, they made their pagan Vulcan four feet taller.
First Electric Trolley
The world’s first Electric Trolley System was introduced in Montgomery in 1886.

1886

Julie-Anne Plax, University of Arizona
Watteau’s Witticisms: Visual Humor and Sociability

Amy Brandt, The Graduate Center, City University of New York
Art History Supersized: Neo-Geo Art of the 1980s.

Nathanael Roesch, University of Georgia
Out of Bounds: Paul Pfeiffer’s Caryatid and the Borders of Representation

New Thoughts on Materials and Issues of Materiality in Art and Design since 1900
Windjammer
Chair: Mary Caroline Simpson, Eastern Illinois University

Antonio Martinez, Southern Illinois University
Near the Egress: An Experiment on the Convergence of Antique and Digital Photo Processes with Still-Based Moving Images and Digital Video

Rod Northcutt, Rochester Institute of Technology
Patching the Rift: Cultural-creative Approaches to Responsible Making-based teaching, Part 2

FATE (Foundations in Art: Theory & Education) Affiliated Session
Clipper
Chair: Greg Skaggs, Troy University

Anthony Fontana, Bowling Green State University
State of Play: Encouraging a Divergent Approach In Foundations Art Making

Steven Bleicher, Coastal Carolina University
New Color: The Importance Of New Theories And Color Psychology In Foundation Education

Greg Skaggs, Troy University
Enriching The Learning Environment: Teaching in a Rural Setting – Learning in a Metropolitan Way

Alessandro Imperato, Savannah College of Art and Design
VJ Praxis: Media Re-Mixing, Copyright and Expropriating the Spectacle

Hilary Harp, Arizona State University
Fruit Machine; Live Video Variety Show; Lecture and Demonstration

Robb Fladry, University of South Florida; Barry Jones, Austin Peay State University
Collaborative Studio Practices or How We Learned to Have Fun in the Studio

Contemporary Craft
Mobile Bay II
Chair: Pamela Sachant, North Georgia College & State University

Mana Hewitt, University of South Carolina
Unorthodox: The Evolution of Craft

Herbert J. Rieth III, University of Alabama
Red Headed Stranger: Situating Painting within the Art/Craft Divide

Pamela Sachant, North Georgia College & State University
The Chinese Portrait Dolls created by Vivian Dai for United China Relief

Art in the Environment: Artistic and Historic Explorations. Session II
Mobile Bay III
Chair: M. Kathryn Shields, Guilford College

Abigail Susik, Millsaps College
Flotsam: Lost and Found Objects in the Ocean Context

Anna Heineman, University of Iowa
Hudson Headwaters Purge: Buster Simpson’s Environmental Art

Steven Finke, Northern Kentucky University
The Cessation of Breath

SECAC’s Newest Generation of Artist Educators. Session III
Grand Bay II
Chair: Carol Leake, Loyola University in New Orleans
Allison McElroy, Jacksonville State University
It is in the Nature of Things/ 102 x 5

Daniel Wildberger, University of South Alabama
My Dreaming: Visual Interpretation of a Movie Script
Cast-Iron
Alabama is the only state with all of the major natural resources needed to make iron and steel. It is also the largest supplier of cast-iron and steel pipe products.

Sharokin Betgevargiz, Savannah College of Art and Design
A Design of an Assyrian Identity

Christopher L. Williams, Savannah College of Art and Design
CL Williams Artist Talk

Open Session: Contemporary Art
Riverboat
Chair: Preston Thayer, New Mexico State University

John Alford, Savannah College of Art and Design
“Dialogue” with the Masterpiece: Peter Greenaway’s Innovative Approach

Andrea Ferber, University of Illinois at Urbana-Champaign
Nancy Holt’s Cinematic Landscapes

Kelly Wacker, University of Montevallo
The Great Divide: Contemporary Artists Working Between Culture and Nature

Kevin Concannon, University of Akron
Bodies on the Line / Bodies Online: Performance and Art History in a Virtual World

Doorways, Thresholds, Gateways: Discourses on Liminality
Grand Bay I
Chair: Acacia Warwick, Bradley University

Jenny Beene Gunn, University of Georgia
A Peek Inside: Spectatorship and Identity in Marcel Duchamp’s Étant Donnés

Daniel L. Weber, University of Florida
Of Ersatz Entrances and Daxian Doors: The “Fatal Door” in Ancient Chinese and Etruscan Tombs

Julie Rogers Varland, Savannah College of Art and Design
Engawa and More: Japanese Concepts and Architectural Behaviors of Liminal Spaces

Stephanie Batcos, Savannah College of Art and Design—Atlanta
The Significance of Design: The Threshold as Symbol in Edith Wharton's The Decoration of Houses and in Selected Works of Her Fiction

North and South: Studies in Renaissance Art
Windjammer
Chair: Debra Murphy, University of North Florida

Rachel Erwin, Georgia State University
The Scuola dei Mercanti: Architectural Self-Fashioning in Renaissance Venice

Eleanor Grix, Savannah College of Art and Design
Jan Steen’s Merry Company on a Terrace and the Tradition of the Prodigal Son in Netherlandish Art

Melissa Marinaro, Savannah College of Art and Design
Portraits of Chastity: Depictions of Women in 17th c. Dutch Portraiture

Maybe Your Students Don’t Want to Be Like You!
Clipper
Chair: Tommy White, University of Oklahoma

Wayne Potratz, University of Minnesota
Electronic Instant “On-ness” and Retreats to the Wilderness

Fiona Ross, University of Richmond
The Non-Master and Apprentice Systems: Propelling Curiosity

John Powers, University of Alabama at Birmingham
Demographics and Instant Gratification

Bob Kaputof, Virginia Commonwealth University
Pre-Formed Opinions and Their Impact on How We Teach

Tommy White, University of Oklahoma.
Cerebral Orchards and Learning to Pick the Ripe Fruit

3:45 – 5:30 p.m.
Session 12

I Love You, Now Leave: Desire and Repulsion in Visual Art-Materials
Mobile Bay I
Chair: Katherine Rhodes Fields, University of Mississippi

Katherine Rhodes Fields, University of Mississippi
Finger Lickin’ Good!
c. 3129 BC
 Potter’s Wheel
Earliest known potter’s wheel, found at Ur in Modern Iraq.

Christopher Olszewski, Jackson State University
*How Detroit Built My Aesthetic – Beauty in Decay*

Laura Prange, University of Southern Mississippi
*Trash Retrieved*

**Studio Practice Outside the Classroom**
Mobile Bay II
Chair: Brent Dedas, University of Toledo

Ying Kit Chan, University of Louisville
*Studio Art Teaching and Learning: New Forms and Contents*

Michael Kellner, Coastal Carolina Community College
*What Would Raymond Pettibon Do? Using the Zine to Explore Issues of Narrative and Art Exhibition in Studio Art Classes*

Joe Meiser, Bucknell University
*Addressing the Quandary of Relevance: Incorporating Interventionist Practices and Community-Based Initiatives into the Curriculum*

Brent Dedas, University of Toledo
*From Facebook to Galleries: A Student’s Art School Experience*

**Studies in Italian Art**
Mobile Bay III
Chair, John Elliott, University of South Carolina, Aiken

Kimberly Ivancovich, Pennsylvania State University
*The Mysterious Death of Sienese Art: Misguided Perceptions of Domenico Beccafumi*

Sarah Buck, Florida State University
*Unfolding Piranesi’s (Re)vision of the Eternal City in Le Antichità Romane, Volume I (1756)*

John Elliott, University of South Carolina Aiken
*A Maestro of the Millennium: Remembering Livio Orazio Valentini of Orvieto*

**Truth Be Told: A Re-examination of Narrative in the History of Art**
Grand Bay II
Chair: Laura Lake Smith, Lipscomb University

Cynthia Gadsden, Tennessee State University
*Story as Shaped Narrative*

Scott Sherer, The University of Texas at San Antonio
*Narrative and Fractured Fantasy*

Laura Lake Smith, Lipscomb University
*Myth and Truth: Rewriting Richard Tuttle*

**Characters With Meaning: Character-Based Graphic Design, Illustration, and New Media**
Riverboat
Chair: Marius Valdes, University of South Carolina

Marius Valdes, University of South Carolina
*Characters With Meaning: Character-Based Graphic Design and Illustration*

John Stanko, University of Nebraska at Kearney
*Orcs, Dragons, and Swords... Oh My!!*

Scott Betz, Winston-Salem State University
*Building from Scratch: Fast and Easy Interactive in the Foundation*

**Matter, Memory, Media. Motion**
Grand Bay I
Chair: Barbara Yontz, St. Thomas Aquinas College

Edmond Salsali, St. Thomas Aquinas College
*Deforming the Human Forms: Altered Shapes and Folded Spaces in Interactive 3D Virtual Environments*

Dawn Roe, Rollins College,
*This is Nowhere (Everybody Knows)*

Kevin Mertins, Coastal Carolina Community College
*Spirit Electricity*

5:00 – 6:30 p.m.
Concluding Gathering
2nd Floor Pre-Convene Area
Cash Bar
Special Activities (additional fees apply)

Gee's Bend Excursion
Quilters living in Gee's Bend, a small rural community situated alongside the Alabama River southwest of Selma, developed a distinctive, bold quilting style that has been passed down for at least six generations. A unique opportunity presents itself in this excursion to Gee's Bend, Alabama to visit with members of the Gee's Bend Quilters Collective and to view their quilts. The excursion leaves Mobile at 8am via motor coach and will return in the evening. Price includes lunch prepared by the women of the Gee's Bend Quilters Collective, ferry crossing from Camden, Alabama, and transportation via motor coach. The ladies of the Collective will prepare traditional southern fare; fat back is used liberally, and it won't be kosher, vegan, or vegetarian. Those with special dietary needs should bring a lunch as there are no other options in the Gee's Bend community.

Cost: $100 per person (15 person minimum)

Historical Tour of Mobile
Dr. Philippe Oszuscik, Associate Professor of Art at the University of South Alabama, will guide this motor coach tour of historic Mobile. The bus will leave at 8:30 am for a four hour tour which includes admission to the Museum of Mobile and the Oakleigh Historic Complex.

Cost: $35 per person (30 person minimum)

Bellingrath Gardens and Home
Bellingrath Gardens and Home is located just outside of Mobile and consists of 65 acres of gardens and a mansion that is listed on the National Register of Historic Places. Price includes round trip transportation via private motor coach, guide, and admission to the home and gardens. Additional information on Bellingrath Gardens can be found at www.bellingrath.org. Bus departs from the hotel at 1:30 pm.

Cost: $52 per person (25 person minimum)

Other Local Events

Faculty Exhibition at the Visual Arts Gallery on the campus of The University of South Alabama. October 20-26. Gallery hours are 10am-5pm weekdays.

Buenas Historias an exhibition of artwork at the Alabama School of Math and Sciences. October 16 – February 12. Gallery hours are 10am-4pm weekdays.
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 states 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 three 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

**President:**
Debra Murphy, University of North Florida

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**Chair, 2009 Annual Meeting:**
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Affiliate Societies (and Representatives)

College Art Association (CAA)
Doreen Davis, Member Services

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

Association for Textual Scholarship in Art History (ATSAH)
Mindy Nancarrow, University of Alabama

Southeast Chapter of the Society of Architectural Historians (SESAH)
Pamela Simpson, Washington and Lee University

Foundations in Art: Theory and Education (FATE)
Greg Skaggs, Troy University

Visual Resources Curators of SECAC, a chapter of VRA, Visual Resources Association (VRC)
Christina Updike, James Madison University

Mid-America College Art Association (MACAA)
Tommy White, University of Oklahoma
Alabama
Auburn University
Auburn University at Montgomery
Birmingham-Southern College
Jacksonville State University
Samford University
Troy University
University of Alabama at Birmingham
University of Alabama at Huntsville
University of Alabama at Tuscaloosa
University of North Alabama
University of South Alabama

Arkansas
Arkansas State University
Harding University
Henderson State University
National Park Community College
University of Arkansas at Fort Smith
University of Arkansas at Little Rock
University of Central Arkansas

Florida
Art Institute of Fort Lauderdale
Florida Southern College
Florida State University
Miami International University of Art & Design
Okaloosa-Walton College
Ringling School of Art and Design
University of Central Florida
University of Florida
University of North Florida
University of South Florida
University of West Florida

Georgia
Agnes Scott College
Armstrong Atlantic State University
Berry College
Columbus State University
Emory University
Gallery RFD
Georgia College & State University
Georgia Institute of Technology
Georgia Perimeter College
Georgia Southern University
Georgia State University
Hambige
Kennesaw State University
North Georgia College & State University
Savannah College of Art and Design–Atlanta
Savannah College of Art and Design–Art History
Savannah College of Art and Design–Graduate School
The University of West Georgia
University of Georgia
Valdosta State University
Wesleyan College

Indiana
Marian University

Kentucky
Brescia University
Centre College
Eastern Kentucky University
Georgetown College
University of Louisville
Western Kentucky University

Louisiana
Centenary College of Louisiana
Louisiana State University
Louisiana Tech University
Loyola University
Southeastern Louisiana University
Tulane University
University of New Orleans, Lakefront

Mississippi
Delta State University
Jackson State University
Millsaps College
Mississippi University for Women
University of Mississippi

North Carolina
Brevard College
Chowan University
Davidson College
Duke University
High Point University
Meredith College
North Carolina Central University
North Carolina State University
Queens University of Charlotte
University of North Carolina at Asheville
University of North Carolina at Chapel Hill
University of North Carolina at Charlotte
University of North Carolina at Greensboro
University of North Carolina at Wilmington
Winston-Salem State University

New York
Munson-Williams-Proctor Arts Institute
R & F Handmade Paints

Pennsylvania
Slippery Rock University

South Carolina
Coastal Carolina University
College of Charleston
Columbia College
Converse College
Francis Marion University
Furman University
Lander University
South Carolina State University
University of South Carolina
University of South Carolina Upstate

Tennessee
Belmont University
Cheekwood Museum of Art
East Tennessee State University
Memphis College of Art
Middle Tennessee State University
Rhodes College
University of Memphis
University of Tennessee
University of the South
Vanderbilt University
Austin Peay State University

Virginia
James Madison University
Longwood University
Mary Baldwin College
Old Dominion University
University of Richmond
University of Virginia
Virginia Commonwealth
Virginia Polytechnic Institute & State University
Washington and Lee University

West Virginia
Marshall University
West Virginia University
Special Thanks

SECAC extends its gratitude to The Mobile Museum of Art for opening its facilities to us on Thursday evening, and to Space 301 for all of the generous support it has provided throughout the conference.
WEDNESDAY, OCTOBER 21

2:30 – 3:30 p.m.  SECAC Executive Committee
4:00 – 7:00 p.m.  Board Meeting  Space 301 Conference Room
6:00 – 7:30 p.m.  Early Registration Pickup  2nd Floor Pre-Convene Area
7:00 – 9:00 p.m.  Opening Reception  Bon Secour Bay I

THURSDAY, OCTOBER 22

8:00 – 9:30 a.m.  Session 1
You Can Design. But Can You Write?  Mobile Bay I
The Good, The Bad and the Future of Adjunct Teaching in Art Departments  Mobile Bay II
American Spaces in American Art  Mobile Bay II
Art Education Forum V:IA - Policy, Administration, and Accreditation  Grand Bay I
Art and Science at a Crossroads  Riverboat
Mobile in the Middle Ages I: The Early and High Middle Ages  Grand Bay I
Internationalization and the Visual Arts  Windjammer
The Pleasures and Perils of Artistic Biography  Clipper

9:45 – 11:45 a.m.  Session 2
"Artistic Poisoning": Art, Trauma and the Politics of Memorials  Mobile Bay I
Undergraduate Research Session I  Mobile Bay I
Art Partnerships with the Community  Mobile Bay II
Art Education Forum VIII: Research, Instruction, and Best Practices  Grand Bay II
Open Session: Modern Art  Riverboat
Mobile in the Middle Ages II: The Late Middle Ages and Early Modern Period  Grand Bay I
Eclecticism, Appropriation, Forgery, Part 1  Windjammer
Open Session: Ancient Art Session I  Clipper

12:00 – 1:00 p.m.  SECAC Art Education Policy Committee Business Meeting  Grand Bay II
2010 SECAC Conference Informational Meeting  Mobile Bay II

1:30 – 3:15 p.m.  Session 3
Encounter Social Issues through Art  Mobile Bay I
Undergraduate Research Session II  Mobile Bay II
Facilities Planning for the Digital Visual Resources Center of the Future – Visual Resources Curators of SECAC  Mobile Bay III
Open Session: Art Education Forum V:IC  Grand Bay II
American Art I: Issues of Representation  Riverboat
Open Session: Ancient Art; Section II  Grand Bay I

12:00 – 1:30 p.m.  SECAC Awards Luncheon  Bon Secour Bay I & II

1:30 – 3:30 p.m.  Session 7
Revisiting the Memphis Group  Mobile Bay I
Outside the Mainstream: Folk, Self-Taught, and Outsider Artists, Session II  Mobile Bay II
Virtual and Electronic Instruction within Graphic and Digital Arts  Mobile Bay II
I Love You, New Leaves: Desire and Repulsion in Visual Art – Concept  Grand Bay II
American Art III: Issues in Modern American Art  Riverboat
Art in the Postal Age  Grand Bay I
The Medieval Monastery as Pilgrimage Center  Clipper

3:45 – 5:30 p.m.  Session 8
Cracking the Code: Visual Ciphers  Mobile Bay I
Folk and Self-Taught Artists in Alabama  Mobile Bay II
Maximum Impact: Incorporating New Media Design into a Broader Curriculum  Mobile Bay II
Thinking Outside the Box. Session II  Grand Bay II
Innovations in Figure Drawing: Pedagogy  Riverboat
Jerk, Prints, and Paint—Oh My! How We Love Raising the Bar or How to be Not Negative  Grand Bay I
Open Session in Renaissance Art  Clipper

6:30 – 7:45 p.m.  Space 301 Members Exhibition and Artist Fellowship Reception  Clipper
8:00 – 9:00 p.m.  Space 301  Kaye & Gallery, "My art, first and last, is about spirituality"

SATURDAY, OCTOBER 24

7:30 – 8:30 a.m.  SECAC Membership Annual Meeting  Bon Secour Bay I

8:30 – 10:30 a.m.  Session 9
Promotion & Tenure: Rules & Rumors  Mobile Bay I
In Pieces: Fragmentation in Contemporary Art  Mobile Bay II
Graphic Design Collaborations: A Design Team Process  Mobile Bay II
SECAC’s Newest Generation of Artist Educators. Session II  Grand Bay II
Teaching and Learning in the 21st Century: Form, Content and Context  Riverboat

10:45 – 12:15 a.m.  Session 10
Technology: Boom or Fizzle?  Mobile Bay I
Renaissance Spela  Mobile Bay II
Sketchbook Development  Mobile Bay II
MFA or MBA? Multidisciplinary Research and Collaboration in the Classroom; or Collaboration to Survive the Current Economy  Grand Bay II
Global Perspectives and Film  Riverboat
Homo Tabe/Homo ludens: Visual Witt and Pictorial Play  Grand Bay I
New Thoughts on Materials and Issues of Matterality in Art and Design since 1950  Windjammer
FATE Foundations in Art: Theory & Education Affiliated Session  Clipper