

## Conference Program/Call for Papers

The postmark deadline for submission of proposals to all session chairs is June 1, 2006. This deadline is NOT elastic. The proposals should be sent by post or email directly to the chair(s) listed for each session. A paper submission form (inserted here, and on website) is required, and should accompany the proposal. Proposals should have a maximum length of 2 pages, double-spaced, with a current c.v.

Notices of acceptance or rejection of proposals will be sent by session chairs in June. Your session chair will inform you of your time allocation (usually limited to a 20-minute presentation) in an acceptance letter, along with other detailed information. If your participation in the conference program is limited to a particular day and/or time, you must indicate that in your submission. While every effort will be made to accommodate your requirements, there are many factors that determine the final schedule and it may not be possible to meet your individual needs. If you have specific AV needs not included in the **Media Policy** printed in this newsletter, you must include this request in your proposal. The conference chair makes the final determination of AV needs, based on budget restrictions.

The Conference Chair is **Michael Aurbach**. He can be reached at michael.aurbach@vanderbilt.edu, or by phone at 615-322-8437.

**Program participants must be members of SECAC or MACAA, and pay registration fees, as do all who attend the conference.** The conference program will be finalized July 1, 2006. The preliminary program and registration material will be mailed in late August.

### SECAC 2006 Conference Media Policy

All meeting rooms will be furnished with 2 slide projectors, and 1 digital projector.

Laptops will NOT be furnished.

Macintosh users should furnish a VGA adaptor.

All users should provide a USB cable.

Internet access cannot be guaranteed. Presenters must have website information downloaded to their hard drive, or portable media storage, such as a flash drive, DVD, or CD.

## Art History

### ROCK ART II: THE PREHISTORIC IMAGE AND ART HISTORY

This session invites papers that address any aspect of rock art. Papers that explore specific art historical issues related to the study of rock art are particularly encouraged. Research from any geographic region or from any period will be considered. Additionally, studies that focus on rock art-related material or monuments (megalithic art, geoglyphs, portable rock art, etc.) will also be considered. Session co-chairs: **Denise Smith** (Savannah College of Art and Design-Atlanta), **Reinaldo Morales, Jr.** (University of Central Arkansas). Please send abstracts to Denise Smith, Savannah College of Art and Design-Atlanta, 1600 Peachtree St., Atlanta GA 30309. 404-253-6089, FAX: 404-253-3254. Email: hdsmith@scad.edu

### ISSUES IN ART OF THE ANCIENT WORLD

This session will address a wide range of issues and ideas relating to art of the ancient world (to ca. 500 C.E.). Proposals are welcomed on subjects dealing with the arts of ancient western or non-western cultures, and may address issues of style, function, symbolism, patronage, historical context, modern interpretations, contemporary controversies, or other topics. Please send one-page abstract and c.v., together with completed submission form. Session chair: **Scott Karakas**, Department of Visual and Performing Arts, Florida Gulf Coast University, 10501 FGCU Boulevard South, Fort Myers FL 33965-6565. 239-590-7272. FAX: 239-590-7445. Email: skarakas@fgcu.edu

## BUSINESS AS USUAL?

### THE ECONOMICS OF ARTISTIC PRODUCTION IN THE MIDDLE AGES

Funding forms the basis of most artistic commissions and projects. This was as true in the Middle Ages as it is today. Many medieval building projects were stalled due to loss of funding, and medieval scriptoria created sumptuous books to generate income for their institutions. This session aims to explore the various ways in which economics impacted the arts in the middle ages. For instance, to what extent was medieval artistic production shaped by economics? How was the business of art making defined in the Middle Ages? What impact, if any, did specialized labor have on the economics of medieval artistic production? For this session, papers are sought that explore the economics of medieval artistic production across media. Paper topics could include—but are not limited to—the examination of modes of financing, patronage, standardization and mass production, division of labor, or artistic production as an income-generating business. **Vibeke Olson**, University of North Carolina at Wilmington, Department of Art and Art History, 600 S. College Road, Wilmington NC 28403-5911. 910-962-3749. Email: olsonv@uncw.edu

## FROM THE ROYAL COURT TO THE CONVENT:

### WOMEN IN THE ANCIENT AND MEDIEVAL WORLDS

This session considers various aspects of the visual arts associated with women from antiquity through the Middle Ages, both east and west. Images of women in these periods have received much art historical attention, yet interest has typically centered on the ways in which women related to the social, religious, and political spheres of men. Recently, however, scholars have given consideration to defining the significance of the role of women without the filter of patriarchal paradigms. Women in the ancient and medieval worlds are represented in imagery in a wide range of contexts, including depictions in domestic, public and religious settings. The goal of this session is to highlight the diversity of women's experiences within these periods, and we seek participants whose research is interdisciplinary in nature. We encourage proposals on such topics as women as patrons of the arts, women in positions of political power, women as artists, and women in the practice and promotion of religion. **Linda Maria Gigante** (University of Louisville) and **Karen C. Britt** (University of Louisville). **Linda Maria Gigante**, University of Louisville, Department of Fine Arts, 104 Schneider Hall, Louisville, KY 40292. 502-852-2324. Email: gigante@louisville.edu

## MEDIEVAL ART: THOSE SLIPPERY IMAGES

A mountain of literature about both flat and sculptural images from Late Antiquity through the period of the Northern Renaissance addresses the prescribed, didactic and inspirational nature of painted and graven images. Current appraisals recognize complexities surrounding medieval image making. No single, high-minded motive on the part of the maker or patron informs any image and no solitary function fully explains it. Re-examiners of medieval visual culture cannot assume that the message of "religious art" was always, or primarily "religious." Images could be intentionally didactic, liturgical, magical, miraculous, political, propagandistic, pious, or devotional or any combination of those things. This session will explore the complicated nature of the nuanced roles of images, the varied ways that medieval viewer/readers might have understood images, and the possible multiple meanings carried by images. Interested applicants should send a *Curriculum Vitae* and a **250-word** abstract for a **20-minute** presentation. Session co-chairs: **Elizabeth Lipsmeyer** (Old Dominion University), **Henry Luttkhuizen** (Calvin College). Contact Elizabeth Lipsmeyer, Department of Art, Diehn Fine and Performing Arts Bldg., Old Dominion University, Norfolk, VA 23529. 757-683-4678 Email: elipsmey@odu.edu

## SAPEVA DISEGNARE: EARLY MODERN WOMEN IN THE ARTS

Vasari's offhand comment in his *Vita of Paolo Uccello*, noting that when he died Uccello left a daughter who *sapeva disegnare* (she knew how to draw), embodies

our lack of information about early modern women artists. Despite many recent valuable contributions, there remains much crucial basic research to be done. Papers investigating any aspect of women artists, patronage, or imaging of women are invited. New research on art, commissioned by female consorts/rulers, noblewomen, and convents that were actively engaged in patronage or artistic production, is particularly welcome. Papers may deal with any media, including architecture, sculpture, drawing, painting, printmaking or fancy needlework. They might also focus on process, how women learned their art and obtained materials, as well as the final products. The session hopes to address such issues as the relationship between art and women's literacy/education or women and power, and to offer a new perspective on contrasts between opportunities for women artists or female patronage in northern Europe and Italy. **Kathleen G. Arthur**, James Madison University, School of Art and Art History, MSC 7101, Harrisonburg VA 22807. 540-568-6642. Email: arthurkg@jmu.edu

## LOOKING FOR ART IN ALL THE WRONG PLACES:

### RETHINKING THE REPRESENTATION OF EARLY MODERN COURTS

A growing body of scholarship has drawn attention to the fact that the medium of painting occupied a relatively marginal position within the context of courtly culture during the late middle ages and early Renaissance. The gradual acceptance of this assertion has stimulated increased attention to visual media previously marginalized as "decorative arts"—tapestry and metalwork foremost among them. The contributions of such studies have vastly enriched our understanding of the material culture of elite society in this era. However, the majority of this literature tacitly assumes that the visual media favored by the aristocracy functioned in much the same way as did painting, such that one need only substitute "courtly arts" for "painting" in order to effectively reconstruct the visual culture of the nobility. These histories generally ignore the possibility that elite media advanced strategies of representation that were radically different than those of panel paintings—that tapestry, manuscript illumination, and metalwork served to construct identity through distinct social, cultural and pictorial engagements not available through the medium of painting. This panel would invite papers that examine the representational means by which the most privileged visual arts of the early modern courts articulated the distinctive cultural concerns of their patrons. Papers that explore non-traditional methodological frameworks are particularly encouraged. **James J. Bloom**, Vanderbilt University, Department of Art and Art History, VU Station B 351801, Nashville TN 37235-1801. 615-322-0244. Email: james.bloom@vanderbilt.edu

## TEACHING WITH TECHNOLOGY: ART HISTORY PEDAGOGY IN THE DIGITAL ERA

How has digital technology changed art history teaching and classes? How can digital image databases, web resources, course web sites such as Blackboard, and other tools be used to enhance students learning? What instructional methods and assignments can be generated that were not previously possible? This session will focus on the innovative use of digital resources as tools for creative pedagogy in art history. We invite papers that discuss successful experiments, classroom practice, online courses, and specific assignments that improve student performance at different levels of education and research. Presentations may also include theoretical considerations of the relationships between technology, pedagogy, and art history. Session co-chairs: **Vida Hull** (East Tennessee State University), **Marjorie Och** (University of Mary Washington). Send materials to Vida Hull, Department of Art and Design, Box 70708, East Tennessee State University, Johnson City, TN 37614. 423-439-5608. Email: vida@preferred.com

## LATE TWENTIETH CENTURY AMERICAN ART: PLURALISM AND DIVERSITY

When Robert Motherwell wrote in 1976 that art had "reached a point where youngsters" could "only add a footnote," his claim that his generation had offered the last significant art was not only egocentric but also shortsighted. Motherwell

was unaware of the exciting diversity of art that would characterize the end of the twentieth century. A new pluralism and an openness to experiment, even a greater recognition of contemporary art from non-Western cultures as significant for American avant-garde thinking, were part of this period. This is an open call for papers on the art in any media that was created from 1970 to 2000. **Pamela H. Simpson**, Washington and Lee University, Art Department, duPont 103, Lexington VA 24450. 540-458-8857. Email: simpsonp@wlu.edu

## AMERICAN ART AND AMERICAN POWER, 1945 to 1975

In 1973 the abstract expressionist painter Adolph Gottlieb suggested that countries at the peak of their power often produce their best and most lasting art. This session solicits papers addressing the visual culture of the United States from 1945 to 1975 with an emphasis on artists, movements, and other arts-related events that in some way touched on America's role as a world power, whether in culture, politics, economics, technology, or war. Given that the canon of American art in this period remains in flux, presenters are encouraged to think broadly and creatively about the evidence they survey. **David McCarthy**, Rhodes College, Department of Art, 2000 North Parkway, Memphis TN 38112-1690. 901-843-3663. Email: mccarthy@rhodes.edu

## THE ALFRED STIEGLITZ COLLECTION AT FISK UNIVERSITY: ART PATRONAGE AND THE ETHICS OF DEACCESSION

In 1949, Georgia O'Keeffe presented Fisk University with 101 works of art from the Alfred Stieglitz Collection. This remarkable bequest was installed as a permanent exhibition. As part of the bequest, Fisk officials agreed that they would not sell or exchange any of the objects in the Stieglitz Collection. Notable among the objects Fisk received was O'Keeffe's 1927 oil painting entitled *Radiator Building, Night—New York*. Recently, Fisk University officials decided to sell O'Keeffe's *Radiator Building*, the most valuable work in the collection, as well as Marsden Hartley's *Painting Number 3* in an effort to raise revenue to solve some of Fisk's financial problems. Some estimate the sale of these two works at auction to be around twenty million dollars. The decision to sell the works raises several ethical questions. If the university is able to deaccession these works, how have the terms of agreement between O'Keeffe and Fisk been violated? To what degree will the integrity of the original gift that O'Keeffe envisioned and installed be compromised if certain works are sold? How will the sale of these works affect the possibility of attracting future donors to the Fisk art collection? Papers are being sought from scholars, artists, administrators, and museum professionals that address the ethical and practical concerns associated with this situation. Session chair: **Jerry Waters** (independent scholar), 111 Acklen Park Dr., Apt. B-204, Nashville, TN 37203. 615-568-4350. Email: jerrywaters84@hotmail.com

## DEFINING ABSTRACTION IN 1930s AMERICAN ART

American abstract art of the 1930s, often identified as the polar opposite of the representational art that dominated the decade, is frequently dismissed as lacking originality and merely imitating European precedents. This session explores the many possible meanings of abstraction and seeks to define it during this decade. In the work of many artists, abstraction and figuration intersect or overlap. What exactly constitutes abstract art during the 1930s? Can it be defined as simply the absence of representation? In what ways did artists combine or oppose these tendencies? What meanings can "pure" abstraction convey? Papers might consider the American Abstract Artists group, the federal arts programs, artists' training, the 1930s as a precedent for abstract expressionism, and intersections between art in the United States and elsewhere. The goal is to encourage discussion about the motivations for making abstract art in all media and the implications of the results in order to define and contextualize it in the milieu of the 1930s. **Marshall Price** (National Academy Museum, New York) and **R. Sarah Richardson** (Hollis Taggart Galleries, New York). **Marshall Price**, 330 East 70th Street 4K, New York NY 10021. 212-369-4880. Email: mnormanprice@yahoo.com

## ALL ART HISTORY SURVEY COURSES ARE CONTEMPORARY

Beyond teaching the “basics” of art history, important functions of the art history survey sequence are to introduce students to visual culture and to link world events with art of the past and present. The modern portion of the survey seems ready-made to discuss such issues. It seems more challenging to find compelling ways to make earlier parts of the survey engage contemporary issues and the intersection of imagery, architecture, self and society, but is this really the case? Examples of making pre-modern portions of the survey more meaningful to our contemporary world might include discussing early forms of “art criticism” gleaned from the writings of Pliny and Sahagún (ethno historian of the Aztecs); the preponderance of monuments illustrated in art history survey texts that are housed in European museums as a result of imperialism; and Mussolini’s removal of an ancient Ethiopian obelisk to Rome to commemorate a military victory. Papers are invited that address: assignments about visual culture from all time periods and places; how to incorporate contemporary events into pre-modern portions of the survey; the “modern lives” of pre-modern monuments; and the ongoing conversation about what constitutes a meaningful art history survey course. **Cynthia Kristan-Graham**, Auburn University, 589 Deer Run Road, Auburn AL 36832. 334-501-5836. Email: ckristangraham@earthlink.net

## EXHIBITIONS AS CATALYSTS FOR NEW ART: THE MUSEUM AS MUSE

Since the first museums opened, artists have made museum study critical to their own training and have scoured exhibitions for inspiration and direction in their own new work. This session on the significance of specific exhibitions that aroused strong artistic responses focuses on the subject of art building upon other art. The session invites papers about art prompted by such diverse events as the discovery and display of the Laocoon sculpture; the first exhibitions of the Impressionists and other groups; personal exhibitions and retrospectives of Manet, Cézanne, and other artists; and such phenomena as World’s Fairs, biennales, and politically sponsored displays. Papers may take exhibitions as starting points to investigate their effects on one or more artists. Others may document the experiences of individual artists and examine the works stimulated by crucial exhibitions. Drafts of the papers will be circulated before the conference so that participants can relate their own topics to other situations discussed in the session. **Alison Hilton**, Georgetown University, Department of Art, Music and Theater, Walsh 102, Washington DC 20057. 202-687-6940. Email: hiltona@georgetown.edu

## THE AFFECTING ROLE OF VISUAL ARTS IN HEALTHCARE SETTINGS

Panel participants are invited to contribute an historical or a thematic examination of the role of visual arts in healthcare settings from medieval to contemporary practices. How can visual arts and aesthetic environments be a transforming power in the experience of sickness, healing and dying? What kinds of works, what kinds of aesthetic environments might be effective, and why? What kind of visual environment in a hospital chapel or meditation space supports the connection between healing and spirituality? How do themes of social consciousness, or works that mirror the patients’ and the caregivers’ experience contribute to healing? Are there significant works of art in hospital settings that affirm the centrality of professional competency delivered with empathy and humanity in the caregiver relationship? Which historical or contemporary healing environments function therapeutically because they constitute a *Gesamtkunstwerk*? What are the criteria for “suitability” or appropriateness of art placed in hospitals? What is the role of art in children’s hospitals, cancer hospitals and hospices? Panelists are invited to consider these and other creative approaches to art in settings of sickness, healing, and dying. **Reinhild Janzen**, Washburn University, Art Department, 1700 SW College, Topeka KS 66621. 785-670-2242. Email: reinhild.janzen@washburn.edu

## MADNESS AND CREATIVITY

For centuries the intersection of mental illness and creativity has been a source of inquiry for myriad disciplines, including art and art history. Irrationality, dehumanization, alienation, and other behaviors labeled as “antisocial,” “aberrant,” or “harmful” have been associated with either emulations of madness by the artist or documented cases of mental disease among artists. The industrial revolution, global capitalism and the encroachment of technology upon aspects of daily life elicit a variety of human responses. Changes in the social environment have brought to the fore artists whose works convey the anxiety accompanying these social developments, and which are often construed as products created in a state of either heightened or schizoid awareness. Additionally, forces disruptive to social cohesion in capitalist societies encourage the number of the senses in order for the individual to resist psychic annihilation, a situation frequently addressed by modern and contemporary artists. Creative responses to such cultural transformations stimulate and question the notion of constructed definitions of normality and individual boundaries. This panel seeks papers dealing with artistic experimentation as it relates to notion of “madness,” which may include chance, drug-induced visions, emulation of dreamlike states, as well as artistic expressions of anxiety, depression and/or paranoia. **Wendy Koenig** and **Marsha Morrison**, Middle Tennessee State University, Art Department, Box 25, Murfreesboro TN 37132. 615-898-2014. Email: wkoenig@mtsu.edu

## AFRICAN AMERICANS AND VISUAL ART: EXPLORING/EXPLODING RACIALIZED READINGS

This session will focus on new readings of art created by African American artists from the colonial era to the present. Since the 1990s, scholars have expanded the field of study of African American art by addressing the relationship between artists, their sources, and contemporary visual culture; the significance of trans-Atlantic artistic and cultural interchange; the intersections of gender and class with racialized identities; post-colonial approaches to the history and effects of slavery; and challenges to the notion of race itself as an organizing category of knowledge. Papers that address any aspect of these dimensions of the new African American art history are welcomed. E-mail submission of abstracts is preferred. Please include a 1-page c.v. Session chair: **Helen Langa**, Art Department, Katzen Art Center, American University, 34400 Massachusetts Ave. NW, Washington DC 20016-8004. 202-885-1680. FAX: 202-885-1132. Email: hlanga@american.edu

## ARCHITECTURE’S NARRATIVE: SPACES AND THE STORIES THEY TELL

From the medieval church to the post-modern museum, architecture tells stories through space. Like fictional space, architectural space can be seen as having a particular character or can be used to develop a visual narrative. These narratives, both history and legend, are articulated through design, decoration, use, re-use or neglect. In this session we will explore the narrative of architectural space as it is planned, executed, used, abandoned, represented or imagined. Papers might define visual notions of narrative space through iconographic or formal analysis or through theoretical texts. We seek submissions from diverse art historical periods, media, and approaches so that our discussion will not be limited to a narrow view of narrative spaces. Session co-chairs: **Evan Gatti**, **Kristin Ringelberg** (both Elon University). Contact Evan Gatti, CB# 2800, Art Department, Elon University, Elon, NC 27244. 336-278-5600. FAX: 919-620-9740. Email: egatti@elon.edu

## THE NEXT GENERATION OF SECAC AND MACAA ART HISTORIANS

This session is designed to introduce new art history faculty to the SECAC and MACAA communities. Participants must hold a full-time or part-time teaching position at the university level. Submissions are being sought from faculty in all areas of art history who have been teaching about three years or less. SECAC and MACAA want to encourage conference participation among new faculty. This is an opportunity to present one’s scholarly work without having to wait for the ap-

pearance of conference session topics that are closely aligned with their work. It is an open session. Session co-chairs: **Mysoon Rizk** (University of Toledo), **Amy Kirschke** (University of North Carolina-Wilmington). Send abstract and c.v. to Mysoon Rizk, Department of Art, Center for the Visual Arts, University of Toledo, 620 Grove Place, Toledo OH 43620. 419-530-8324. Email: mysoon.rizk@utoledo.edu

### **ART HISTORY WITHOUT WALLS: RECONSIDERING THE ARTISTIC CANON**

This session will reconsider the expanded field of art history and the problem of canon formation. What exactly constitutes a masterpiece or a canonical work? How should the field of art history be reframed to take into account an increasingly diverse array of works from different cultures created through the centuries under very different socio-historical conditions? Why have some works become popular icons and consecrated masterpieces when others have not? These are the sorts of questions this session seeks to explore. We seek papers that address shifting perception about art works from any time period or culture in more general or theoretical terms as well as more specific case studies that focus on the changing critical fortune of a particular work of art. We would also welcome papers that address visual culture more broadly and the impact of popular culture on art history. Session chair: **Heather McPherson** (University of Alabama at Birmingham). Commentator: **Joy Sperling** (Denison University). Send materials to Heather McPherson, Department of Art and Art History, 113 HUM, University of Alabama at Birmingham, Birmingham AL 35294. 205-934-4942. FAX: 205-975-2836. Email: hmcphers@uab.edu

### **ANIMAL IMAGES IN THE ART OF THE SOUTH**

Such animals as raccoons, dogs, horses, hogs, frogs, and snakes have been strongly associated with the culture of the American South, and artists in the region have often incorporated or appropriated images of these same animals. While they may be important to Southern culture in an agricultural or economic context, these animals also have taken on symbolic meanings, both positive and negative. These literal and symbolic associations may be conventional or unconventional; they may be widely understood (often through the lens of Southern religion, history or social practice) or quirky and intensely personal. This session will offer art historians, artists, critics, and curators an opportunity to examine the use of animal images in the visual arts of the region, and discuss both historical and contemporary examples. Potential presenters may discuss these works in a variety of contexts—for example, as part of Southern visual culture and as a product of distinctive regional systems of belief. They also may deal with images of such animals as horses, dogs, and hogs as related to the common stock of Southern images and themes. Papers on the work of outsiders as well as that of formally educated artists are welcome. **Jay Williams** (Morris Museum of Art) and **Mana Hewitt** (University of South Carolina). **Jay Williams**, Morris Museum of Art, 1 Tenth Street, Augusta GA 30901. 706-828-3805. Email: jay.williams@themorris.org

### **ART AND ARCHAEOLOGY OF ASIA**

This open session welcomes proposals for papers dealing with all areas of the art and archaeology of Asia. Papers that address issues of cross-cultural connection between different regions of the continent will be given preference, but all proposals related to the arts of Asia will be considered. **Tracy Miller**, Vanderbilt University, Department of Art and Art History, VU Station B 351801, Nashville TN 37235-1801. 615-322-0214. Email: tracy.miller@vanderbilt.edu

### **POLITICAL ART**

Honoré Daumier depicted the corpulent King Louis Philippe on a chaise percée, his gargantuan mouth open to consume the sous of the poor carried up to him on a conveyor belt. In turn, he defecated these as advantages for the wealthy who hovered around his “throne.” So inflammatory was Daumier’s satire that the French government of 1835 limited freedom of speech to written, not visual imagery. No less worthy of comment than that of the nineteenth century, today’s

political climate has also inspired modern satirists. Indeed, from Daumier’s time to the present, artists have sought to incorporate political commentary in their art in many ways—sometimes by rejecting traditional expectations of art; at other times by making deliberate use of references to earlier and political forms of art. This panel seeks presentations by both artists and art historians dealing with any aspect of the interaction between politics and art, either historical or contemporary. Session chairs: **Dorothy Joiner** (LaGrange College), **Roann Barris** (Radford University). Send abstracts to Dorothy Joiner, 521 Riverside Dr., LaGrange, GA 30240. 706-880-8329. FAX: 706-880-8007. Email: djoiner@lagrange.edu

### **DEFINING FAMILY: ARTISTIC EXPLORATIONS OF WHERE WE COME FROM**

Family is a significant theme in the narrative traditions of world cultures from prehistory to modernity. Throughout time, social institutions have continued to change and evolve, leading to different characterizations of what constitutes “family.” Living in an age when the definition of family is actively being re-evaluated—with soaring divorce rates, debates over gay parenting, and women becoming mothers later in life—challenges art historians and artists to reflect on traditional and innovative ways of defining family. In the visual arts, investigations of family range from examinations of genealogy to autobiographical accounts and comical or even fantastic portrayals. Focusing on the issue of family slightly changes one’s understanding of lineage, elders, ancestry, and royal status from personal aggrandizement to communal enrichment, for example, in Maya concepts of rulership, Shona representations of ancestor spirits, and Inca displays of sacred mummies. In the European tradition, family members serve as the primary subject for such diverse artists as Lady Clementina Hawarden, Mary Cassatt, Edouard Vuillard, Emmet Gowin, Sally Mann, and Richard Billingham. The fact that many more avoid the subject altogether could be equally telling. Whether paying homage to individual relatives or invoking the general notion of heritage, depictions of family often generate recognizable responses. This session addresses the way the complex social construction of family serves as an iconographic foundation and source of creative inspiration. We invite papers exploring symbolic interpretations, literal depictions, and critical inquiries into the nature of family in order to emphasize the cross-cultural and transcendent expression of a truly universal experience. **M. Kathryn Shields** (University of Texas at Arlington) and **Laura M. Amrhein** (University of Arkansas at Little Rock). **M. Kathryn Shields**, University of Texas at Arlington, Department of Art and Art History, Box 19089, Fine Arts Building, Room 335, Arlington TX 76019. 817-272-2810. Email: kshields@uta.edu

### **QUESTIONING MASCULINITY**

While the notion of a separate spheres ideology in the modern period has been challenged by recent scholarship on women’s roles in the public realm, remarkably little has been written on men’s changing relationship to either the public or private realm during this same period. Scholars including Erika Rappaport and Lisa Tiersten have shown that women had complex and intriguing relationships to the public realm through such everyday activities as shopping, dining, and volunteer work. But what about men? In nineteenth-century France, for example, heroic masculinity in paintings with historical themes during the Revolutionary period had given way by century’s end to images of men bathing, lounging on sofas, and relaxing in gardens. Indeed, few paintings during this period show men from the upper classes acting out their purported dominance of public space. This session seeks papers that investigate masculine roles in public and private realms without assuming masculine preeminence in the public realm. What do portraits, interior scenes, or street scenes have to tell us about men’s changing relationship to the domestic interior and to the urban outdoors? What about working class men and even beggars? How did their various interactions in public and private space differ from those of upper class men? **Temma Balducci**, Arkansas State University, Department of Art, PO Box 1920, State University AR 72467-1920. 870-972-3746. Email: tbalducci@astate.edu

## ART AND THE SILVER SCREEN

The history of the cinema has strong connections to the world of art, from obvious visual quotations to more subtle stylistic and thematic elements. The focus of this session would be the relationship between films, particularly early films, and historical or concurrent art movements. Sets, costumes, acting styles, lighting, editing, scene composition, camera techniques, and thematic elements are all aspects of filmmaking influenced in various ways by the world of painting, photography, and architecture. And films have influenced the art world in return. Within the German films of the 1920s, for example, are scenes derived from the German Romantic tradition as well as Expressionist painting. In some cases the connection is thematic, in some cases visual, often both. In American filmmaking, Buster Keaton's *The General* draws on mid-nineteenth-century photography for inspiration. Purely abstract films exist. Whereas the trend over the history of film has been more and more toward invisible camera technique, many early filmmakers emphasized the presence of the camera and the studio set as work of art. Film was a showcase for the art of creative sets, camera techniques, and editing. A session on the connections between art and cinema ideally would include perspectives from historians of both art and cinema, providing an opportunity to explore the ways in which art and film have approached shared concepts. **Rosalind Rountree**, University of South Alabama, 1000 University Commons, Mobile AL 36688. 251-380-2815. Email: briard@bellsouth.net

## BAROQUE TENDENCIES IN CONTEMPORARY ART

Terms used to define baroque art often include the following: dramatic, emotional, excessive, extravagant, irregular, serial/cyclical, spectacle, transgressive, vulgar. Such descriptive characteristics of the baroque can also be applied to contemporary art trends. For example, the multimedia work of Matthew Barney can be understood as a contemporary example of the baroque concept of *gesamtkunstwerk*, or a "synthesis of the arts." Nineteenth- and early twentieth-century scholars saw the baroque as a degenerative style bracketed by periods of rationality, the Renaissance and the neoclassical. The baroque is currently envisioned as a period of pluralistic contrasts, not dichotomies—*not* unlike our own time, a fluid postmodern period emerging from the rigid formalism of high modernism. This issue of a contemporary baroque has been explored in the fields of film history and popular culture studies, notably Angela Ndalians' *Neo-Baroque Aesthetics and Contemporary Entertainment* (2004), but there is little discourse regarding such tendencies specific to contemporary art. This session seeks papers and presentations that will promote discussion and understanding of baroque tendencies in contemporary art practice. Scholarly papers and presentations by practicing artists will be considered. **Kelly Wacker**, University of Montevallo, Department of Art, Station 6400, Montevallo AL 35115. 205-665-6408. Email: wackerka@montevallo.edu

## EAST MEETS WEST: CULTURAL CONFLICT AND ACCULTURATION

When artists from Asia come to the United States to study Western art theories and fit into Western contemporary art trends, they often encounter culture shock. Differences in training, the use of art media, philosophy, concept and/or tradition may cause tremendous tensions in practice, but often result in reconciliation in art. Vice versa, through Western eyes, Eastern cultures may appear exotic and are often re-interpreted in art creation with a cultural twist. Between East and West, a marriage of two cultures adds more interesting dimensions to art. For this session, papers that address the issues of cultural difference and conflict, as well as papers about artwork that demonstrate the blending of East and West, are welcome. **Crystal Yang**, University of North Dakota, 6525 Woodcrest Rd., Grand Forks ND 58201. 701-777-2902. Email: crystal.yang@und.nodak.edu

## CONTEMPORARY FOLK, SELF-TAUGHT AND OUTSIDER ART

This session calls for papers dealing with the topic of contemporary art made by self-taught artists (also known as outsider, visionary, or contemporary folk

artists). Papers dealing with the work of artists active in the state of Tennessee are especially encouraged but proposals dealing with the creations of self-taught artists working elsewhere in the United States or anywhere in the world are also welcome. Papers should seek to situate an artist's work within his or her cultural framework, examining, for example, how such creations reveal the impact of their makers' lived experience. Papers documenting the work of self-taught artist through as yet unpublished photography are also invited. A good example of this kind of paper is the visual documentation of a self-taught artist whose work is little known, or built environments that no longer survive. Session co-chairs: **Carol Crown** (University of Memphis), **Betty Crouther** (University of Mississippi). Submit abstracts by email to Carol Crown, Jones 108, Department of Art, University of Memphis, Memphis TN 38117. 901-678-5317, FAX: 901-678-2735. Email: ccrown@memphis.edu

## DISABILITY AND VISUAL CULTURE

Scholars pervasively interrogate visual culture through the lens of gender, race, ethnicity, class, and sexual orientation, while visual forms serve as a medium for individuals to both express and obscure these concepts of identity. Such an academic and artistic focus on cultural diversity is incomplete without equal consideration of disability. This panel explores various intersections of disability with visual culture. Encompassing physical, developmental/intellectual, and sensory impairments and overlapping with all other established designations of difference, disability in this panel describes a multi-faceted subject position that is marginalized through political, economic, and architectural structures. This session welcomes papers on—yet not limited to—the following topics, all centered on visual culture in any media: representations of disability (conventional and/or progressive, problematic and/or transgressive); disability as creative inspiration; performances of disability; medical versus social models of disability; invisibility versus visibility of various impairments; disability and excess; phenomenological expressions of disability; impact of visual representation on public policy for and social stigma against disabled people; relationship of ableism with racism, classicism, sexism, heterosexism, ageism, and any other "ism"; and notions of "normal" versus fat, disfigured, deformed, or "abnormal" bodies. **Ann Millett** (independent scholar), 2211 Hillsborough Road, Apt 1006, Durham NC 27705. 919-593-3162. Email: millett@email.unc.edu

## MOVEMENT AS LANGUAGE: GESTURES AND THEIR MEANINGS IN THE VISUAL ARTS

Art historians have long recognized that such Italian Renaissance artists as Giotto and Leonardo portrayed gestures and physical movements as a visual language to express emotions, to drive the narrative of a scene, or to add meaning to a composition. Leonardo in particular wrote that poses and movement betray the "motions of the mind," and he used them to create his emotionally evocative images of human beings. In religious images, such figures as the Virgin Annunciate may assume specific poses to indicate such personal qualities as humility or to refer to such theological ideas as the Eucharist. Although less attention has been paid to the role of gestures in other fields besides that of the Italian Renaissance, historians of early Netherlandish and seventeenth-century Dutch art have recently begun to explore the significance of poses and gestures, notably in relation to the stock movements of actors in contemporary theater. This panel will examine the role of gesture as a language throughout the history of art. Papers addressing any period or culture are welcome, and discussions can examine a range of subjects including portraiture, religious subjects, and genre scenes. Interdisciplinary approaches are especially encouraged. **Ellen Konowitz**, State University of New York at New Paltz, Department of Art History, Smiley Art Building, 75 S. Manheim Boulevard, New Paltz, NY 12561. 845-257-3876. Email: konowite@newpaltz.edu

## THE ALLIANCE BETWEEN ART AND FASHION

Recent examples of the conjunction of the worlds of art and fashion bear

witness to the ongoing alliance between these two dynamic, creative fields. The pairing of Tom Ford and Jeff Koons on the Sundance Channel's 2005 program *Iconoclasts* resulted in an equalization of these "innovative forces" with the designer presented as an artist while the artist was presented as marketer of fashion. The use of artists by Annie Leibovitz in her December 2005 fashion spread in *Vogue*, which reinterpreted the *Wizard of Oz* with such artists as Jasper Johns, John Currin, and Kiki Smith standing in for the key characters (the Cowardly Lion, the Tin Man, and the Wicked Witch respectively), presents artists as the decorative charms of fashion. Tracy Emin's sponsorship relationship with Vivien Westwood further underscores the union of artist and designer and points out that it has become as important for artists to market their persona as it is for designers to trade on the artist's notoriety. The alliance between art and fashion is not new. It runs throughout modernism and became more acute with postmodernism. From Henry Van de Velde's art nouveau dresses to Sonia Delauney-Terk's simultaneous garments, from the gowns Dali designed for Schaparelli to sack dresses printed with Warhol's Brillo boxes, art and fashion have continually fed off and mutually influenced each other. This panel seeks papers that address any aspect of the interface between art and fashion within the historical framework of modernism or postmodernism. **Charles S. Mayer**, Indiana State University, Department of Art, Fine Arts Building Room 108, Terre Haute IN 47809. 812-237-3697. Email: cmayer1@isugw.indstate.edu

## Studio and Art History

### WAR IS A FORCE THAT GIVES ART MEANING

This panel, whose title and inspiration comes from Chris Hedges' powerful book, *War Is a Force That Gives Us Meaning*, will look at art, artists, and our culture and how they are influenced during times of war. As war rages on around the globe, some believe that war becomes a culture of its own, an addiction that kills. When we wake up to realize how frightening the world actually is, how do these feelings get transcribed into contemporary works of art? How has the history of war influenced our art and the way we see it? What effect has war had on our popular culture and the images that help form it? This proposal seeks to hear from artists and historians who use and/or have an interest in the images of war and the forces and passions they arouse. Co-chairs: **Robert F. Lyon** (University of South Carolina), **Richard Kamler** (University of San Francisco). Contact Robert Lyon, 22 Trotwood Drive, Columbia, SC 29209-4829. 803-777-4237. Email: lyon@sc.edu

### THE CHALLENGE OF ART DEPARTMENTS IN HBCUs

As the number of Historically Black Colleges and Universities dwindle across the country, the challenge of HBCU art departments grows by the day. Students seek alternatives to HBCUs, although they would like to attend; both scholarships and financial opportunities to continue their education are increasingly more beneficial at larger institutions. This leaves the HBCU unable to compete for the motivated student in the field of art. Financially, as HBCUs struggle to remain open, art departments have to seek other ways to obtain funding to support their programs. The recent challenges have been the recruitment of skilled individuals and contemporizing facilities that may be historically twenty to thirty years behind the times.

1. Are HBCUs still important to art instruction in higher education?
2. Can institutions benefit from working together?
3. How "American" are HBCUs? Do they only serve students of African descent?
4. Is the legacy of the early departments important to today's students?
5. How should faculty be trained to teach at such institutions?
6. Is there such a thing as an African American Aesthetic?

**Ron Bechet** (Xavier University) and **Kimberly Dummons** (Middle Tennessee State University). **Ron Bechet**, Xavier University of Louisiana, 1 Drexel Drive, New Orleans La 70125. 504-520-7553. Email: rbechet@xula.edu

## STUDENTS AND TEACHERS:

### EXPANDING THE VISION OF AFRICAN AMERICAN ART

This session is devoted to two areas of research on African American art. The first investigates aspects of pedagogy and art in the African American community between 1863 and 1963. Research should focus on how art was taught to African American students and what influences from African art were introduced. This area can include various aspects of teaching such as the importance of art and museum collections at institutions and/or whether teaching methods differed from mainstream teaching methods in art such as drawing from casts and drawing from life. The other area of research seeks to investigate African American artists whose careers lay outside the mainstream of late nineteenth- and early twentieth-century American art and whose contributions in both teaching and art have been insufficiently studied. Relevant to this area is research on individual artists and their careers and their works. The session will illuminate the lives of African American students and teachers who made art, particularly in the southeastern United States. **Lealan N. Swanson** (Jackson State University) and **Chalmers Mayers** (Jackson State University). **Lealan N. Swanson**, Jackson State University, Department of Art, 1700 Lynch Street, Jackson MS 39017. 601-979-7025. Email: lealan@bellsouth.net

### PROPAGANDA NOW: CO-OPT OR SUBMIT?

Propaganda is like dysfunction in that it is most easily recognized and analyzed in hindsight. However, oppositional readings and appropriations of propaganda can offer activist artists and scholars a clear method of infiltration, a manner in which to insert positive, creative ideas into the general society through art and discourse. This panel will discuss new tropes of propaganda, in addition to addressing specific manners in which these new tropes can be subverted toward positive, activist ends. Are those ideas and images designed to foment patriotism and nationalism currently being encoded in unfamiliar forms, and/or in the familiar guises of sentimentality and nostalgia? In studying the strategies employed by the purveyors of power, what specific manners can we, as activist artists, devise to co-opt these measures, using them to insert novel ideas into the culture through art, to help light the way toward a better world? This panel invites papers or presentations of creative work by artists, designers and scholars looking at current and historical permutations of propaganda as a subject matter. Additionally, we would like to hear from artists using propaganda as a tool in their own activist work. **Stephanie Bacon** (Boise State University) and **Tom Block** (independent artist). **Stephanie Bacon**, Boise State University, Art Department, 1910 University Drive, Boise ID 83725. 208-426-4109. Email: sbacon@boisestate.edu

### SPIRITUALISM AND POST-MODERN ART

Although it is difficult to define Postmodernism, one thing is clear, contemporary artists responding to these new currents inside and outside of academia have been exploring the "subjective truths" of both Western and Eastern approaches to spirituality, point to the possibility of a spiritually "pluralistic" imagery. This might be the most essential focus for a discussion about contemporary spiritual art. Does a loss of faith (driven by conflict and intellect doubt) breed a new kind of faith? Is there evidence of such a development in contemporary art? The objective is to assemble a panel of art historians, art critics, and artists who represent various intellectual, critical, and creative postures that speak to the issue of spiritual exploration in contemporary art. It is hoped that in the attempt to weave a diversity of thought we might begin to answer the questions that pertain to global existence and the possible emergence of a wholly new spiritual tradition that reveals itself through art. **Harry Boone**, The University of Virginia's College at Wise, One College Ave, Wise VA 242-4412. 276-376-4507. Email: hwb2e@uvawise.edu

## Studio Art

### DEVIL OR ANGEL?

The roots of creative letterpress printing sink deep into Southern soil. The literacy tradition of the Fugitive poets, hand-built books of utopian societies, Cherokee newspapers, show posters, fire-and-brimstone handbills, and rollicking country music billboards have long adorned the cultural landscape of the South. *Devil or Angel* will take a closer look at independent presses and print studios, once rooted in the Southern tradition but now sprouting wild in uncultivated fields of new technology, public art, political protest, and the visual narrative. Papers on the traditions of letterpress printing in the South and the legacy of rural technology on contemporary Southern prints, posters, artists' books, and independent presses are invited. **Cynthia Marsh** (Austin Peay State University) and **Susan Knowles** (independent scholar). **Cynthia Marsh**, Austin Peay State University, Department of Art, P.O. Box 4677, Clarksville TN 37043. 931-221-7349. Email: marshc@apsu.edu

### CHROMORGASM: CHROMANCING THE COLOR MOSHPIT

The artist's romance with color has long been a seductive one. From the sensual shape-shifting quality of color to its adaptive and assimilative properties, color often seduces the visual culture producer into a dangerous relationship. Frequently, as an artist flirts with his/her desire to manipulate color they begin to develop a power struggle with the hidden hierarchical structure of color and its interlocutors. Yet the deception of traditional theoretical primary systems, arbitrary linguistic associations, and curatorial coding frequently restrain the artistic use of color. Recently, academics and artists in many fields have begun to question the homogenous visual distribution systems and manipulated marketing strategies of color. Just how can a decentralized, feminine, and nonlinear notion of color subvert the dominant paradigms often controlled by color corporations, pigment manufacturers, and color organizations? What new provocative production strategies, teaching territories and artistic dialectics can be bridged from today's metamerism beyond the spent art historical two-dimensional matrix? The panel seeks presenters willing to transgress foundational myths, cross technical boundaries, fashion interdisciplinary relationships and open new hybrid conduits beyond the formal artistic and educational processes of color. Sociopolitical issues such as globalization, human rights, war, gender, and the "other" will all be considered in connection with color accessibility, color, reproduction, and color (MIS)management. Does the continued engagement of color with artists have a flirtatious future or is color destined to become mere fleeting romance? **Pete Driessen**, Visual Artist and Independent Scholar, 4520 Abbott Avenue South, Minneapolis MN 55410. 612-782-9185. Email: elroydog@bitstream.net

### THE ROLE OF NEW MEDIA IN THE FINE ARTS

New media is a contemporary catchword for all electronic technologies that can be used for communication, education, or entertainment. With the Internet as its backbone, new media represents a powerful new wave of artistic expression, complex visualization, and popular dissemination. How can fine art departments embrace such powerful technology? In their famous film "Q&A", Charles and Ray Eames define good design as an acceptance of constraints - "doing the best with the most for the least." Many definitions of creativity revolve around "doing a lot with a little" or "combining ordinary things in an ordinary way." When is it proper to introduce students to new media's expansive toolsets in their student's design/art education? When is technology "too much, too soon?" Can/should more traditional artistic modes of expression (painting, drawing, and sculpture) sit separately alongside of media arts or should they eventually be incorporated into the larger rubric of the interdisciplinary arts that new media art is also a part of? This session calls for papers that address special issues relating new media to fine art education programs. We are looking for innovative experiences incorporating new technologies into fine art programs. What have been the

positive and negative issues in the integration of these two approaches to the art in your program? Participants will express new perspectives on artistic practice and art and design educational theory, as they relate to such topics as the fine arts, film, video, interactive media, web sites, or graphic design. Participants will be expected to make a 10-minute electronic presentation, with 5 minutes of discussion. **Patrick FitzGerald**, North Carolina State University, College of Design, Box 7701, 200 Brooks Hall, Pullen Road, Raleigh NC 27695-7701. 919-515-2029. Email: pat\_fitzgerald@ncsu.edu

### UNDERGROUND CURRENTS / RENEGADE DRAWING IN THE ACADEMIC SETTING

This panel seeks proposals from individuals deeply involved in interpreting, defining, and blending non-academic and nontraditional drawing approaches into studio art curricula. For majors who see drawing as central to their development, how do we involve them with the full range and character of contemporary drawing in an investigative and critical manner? How frequently, or infrequently, do university courses raise issues of materiality, supports, and craftsmanship that fly in the face of foundations in attempt to balance perception and conceptualization of process to broaden the traditional curriculum? Cite specific examples of efforts to address nonconforming drawing practices in higher education studio curricula. How are nontraditional topics taught? Are they integrated into existing courses through visiting artist presentations? Are they taught by independent individualized study options? Are they taught as a sideline to foundations? **Ann Conner**, University of North Carolina Wilmington, Department of Art and Art History, 601 S College Rd., Wilmington NC 28403. 910-962-3444. Email: connera@uncw.edu

### DRAWING: MATERIAL ARTICULATION

Beyond the primal or even the tactile romanticism attributed to our discipline by some contemporary curators, this panel seeks to talk about drawing as part of the digital world rather than an escape from it. Let's talk about drawings inherent experimental nature, or as concept driven, or as a spatial intervention. Drawing: Material Articulation will bring together five artists whose work is informed by drawing. Artist educators that teach drawing and invigorate their students into a dialogue with the twenty-first century are invited to present their own work and discuss how their relationship to their medium, material, and processes invigorates their drawing curriculum. **Julia Morrisroe**, University of Florida, P.O. Box 115801, Gainesville FL 32611-5801. 352-374-8353. Email: julia01@ufl.edu

### THE ART OF BOOKMAKING IN THE 21ST CENTURY

Intimately tied to the written work yet independent from the narrative tradition, art in book-form exists in a realm that straddles the linear nature of language and the visual immediacy of art. Whether books are considered as a forum for the written word or as a format for the visual arts, the culture of bookmaking has a long and auspicious history. This session will focus on evaluating current trends in the making of art books and on demonstrating through examples where books as an art form are taking us in the 21st century. To what extent have books-as-art moved away from the purpose for which they were historically created? When do books move into the realm of what can be called Fine Art? How can the impact of digital culture on books-as-art be assessed? This session is designed for artist and book enthusiasts whose presentations will examine the character of bookmaking in the present, offer demonstrations of current groundbreaking trends, or explore the future of books-as-art. **Scotland Stout** (Southern Arkansas University) and **Charles Jones** (Stephen F. Austin State University). **Scotland Stout**, Southern Arkansas University, P.O. Box 9143, Magnolia AR 71754. 870-235-4241. Email: rsstout@saumag.edu

### THE ARTIST'S IMPERATIVE

What is the artist's imperative in contemporary American (and global) culture? Do artists have a moral or ethical obligation to seek and to tell the truth? Is the

traditional imperative of artists working in the service of faith traditions still relevant? Or, has it become the responsibility of artists to give voices to communities or histories that might not otherwise be heard? Is it the role of the arts to be critical of political institutions and policies? Should the act of making work function as an act of resistance? Should works of art function as catalysts for resistance and rebellion? Or, could it be the case that the artist's imperative is simple (or not so simply) to seek aesthetic perfection – to invest time and attentive care in the making of beautiful things? Proposals are invited from studio artist who consider their personal imperative and the function of their studio work within a larger context. Panelists are sought who will not limit their discussion to their own work and their personal motivation, but who will engage the broader idea of the imperative(s) of all artists in contemporary culture. **Amy Broderick** and **Carol Prusa**, Florida Atlantic University, Visual Arts and Art History, 777 Glades Rd., Boca Raton FL 33431. 561-297-4315. Email: abroderi@fau.edu

### **INTERVENTIONS + SITUATIONS: PUBLIC ART IN ACTION**

This interdisciplinary session explores the social and political dimensions of the interventionist art projects that transform public places and communities. The panel will discuss actions and performances, objects and images, culture jamming and information media systems that question the status quo through civic engagement. Individual or collective artwork in public places is often an alternative means to challenge social systems and community values. Despite their impermanence, many spontaneous public art projects become the catalyst for lasting social change. Operative outside the limitations of institutions, this activist art can be a powerful commentary on differences and divisions in race, class, gender, and sexuality. Of particular interest for this panel are situations where the lines between audience and artist are blurred; nomadic and mobile projects that activate public space; mapping and urban geography as a potential for changing social landscapes; and, humor as a front for more subversive intentions. The conflicts that arise between public and private interests, especially when artists use their work to question those boundaries is another angle to be explored in this panel discussion. Artists, activists, theorists, critics, curators, landscape architects, urban planners, anthropologists, etc. are encouraged to submit proposals for this panel. Presentations need not be limited to text and image, but could include video, web-based media, and live performance. Any other experimental formats are welcome. **Jason Brown**, University of Tennessee, 1715 Volunteer Blvd., Knoxville TN 37996-2410. 865-974-3225. Email: jbrown45@utk.edu

### **A BRAVE NEW WORLD: TEACHING THE DISCIPLINE OF PHOTOGRAPHY**

Upon entering the second century of the age of Photography, questions and challenges regarding the pedagogy of teaching this discipline arise, resolve them and now have arisen again. What is the role of photography in the contemporary art/design curriculum of colleges and universities? With the introduction of digital technology, media is no longer a predetermined facet of photography thus questions of media, image, and conceptual relationship arise. What manner of instructional balance should be achieved in terms of theory, technique, and expression? As a contemporary image making process, photography crosses over into the disciplines of graphic design, mass communications, film and printmaking, as well as remaining a discipline unto itself. What opportunities and challenges does this cross-discipline nature present to the art curriculum? This panel seeks presentations that explore various approaches and questions, past and present, regarding the art of teaching photography; its evolution, its space needs an equipment challenges, and its links to other disciplines. The discussions stimulated by the panel are also intended to encourage participants to re-evaluate their existing programs and perhaps discover new directions for development. **Pamela Venz** (Birmingham-Southern College) and **Samantha Lawrie** (Auburn University). **Pamela Venz**, Birmingham-Southern College, Department of Art and Art History. 900 Arkadelphia Rd., Birmingham AL 35254. 205-226-4933. Email: pvenz@bsc.edu

### **THIS ISN'T KANSAS ANYMORE DOROTHY, OR FOR THAT MATTER, IT ISN'T GRAPHIC DESIGN EITHER.**

We're never going back to Kansas. The Land of Ahs has morphed into Multimedia. Print is losing ground and is being usurped by low resolution 72 dpi. There are visual designers who don't want to know what bleed, stochastic halftones or trapping is. The hyperactive and unfocused mind of today's cultural swimmers, describes the channel switching, internet surging student. Question is, if graphic design is morphing into multimedia, how do you channel these minds? Brain research proves that very little thinking is happening before students begin using a computer. The context and concept are not fully considered before taking refuge in the computer. The last think students want to do, is wait until they have thoughtful concepts before launching software. How do you forge the two medias –print and multimedia–into one? Do we crate new methods to refocus the unfocused brain? If research shows there is a re-wiring of student brains nurtured by fast-paced, unfocused media in out pop culture, then is multimedia really what is best? It has been proven that our attention spans and the ability to think complex thought is being short-circuited by rapid 'image bites.' What balance between pop culture and design is worth fighting for? Is technology or pedagogy driving the educational bus? Should we rename Graphic Design–Multimedia Design? Can a multimedia student successfully conquer print and pixels? **Craig Warner**, Northwest Missouri State University, 128A Fine Arts, 800 University Drive, NWMSU Art Dept., Maryville, MO 64468. 660-562-1644. Email: cwarner@nwmissouri.edu

### **ART IN COMMUNITY**

Two faculty members at the University of Indianapolis share what they have learned from partnering with schools, grant-funding organizations, non-profit organizations and other university departments to bring studio art out of the classroom and into the community. The goal of both faculty members is to increase awareness of art, appreciation of art, and participation in art; what they receive is as important as what they give. Donna Adams has taught studio art in factories as part of the School of Adult Learning's partnership in Indianapolis and Shelbyville, Indiana. She gives introductory studio courses within Shelby County and helped found a festival with a month-long juried exhibition of student and adult art that involves all art teachers in this underserved county as part of the process. As part of a partnership by the University of Indianapolis with a nearby low-middle income neighborhood, Marilyn McElwain has brought studio experiences to at-risk students in and out of school. In another partnership program that integrates art alumni, art therapy students and service-learning students, she engages senior citizens from a nearby area in developing oral and photographic histories that will eventually be shared in public murals within their community. The co-chairs are seeking proposals from individuals involved with unique community art programs that target underserved communities. **Donna Adams** and **Marilyn McElwain**, University of Indianapolis, Department of Art and Design, 1400 East Hanna Avenue, Indianapolis IN 46227. 317-788-3253. Email: dadams@uindy.edu

### **THE HISTORY AND THEORY OF METAVISUALITY IN THE VISUAL ARTS**

Metaviscual Studies strives to explore the realm beyond the visual; the un-seen as it exists in dialectical relationship to the seen. The metaviscual is not a context. Instead, it is at the core of the visual and serves as the un-seen ground against which we must encounter the seen. We can trace the origins of metaviscuality to the 18th century, when the amateur astronomer Joseph Corke wrote the first of four unpublished treatises on the subject. Corke postulated a realm beyond the seen, the un-seen, which he claimed exerted a powerful influence on the seen. None were taken seriously by the scholars of his day. It remained for the Polish scholar Kazmire Rosinski to discover the significance of Corke's theories that became the basis for his significant 1854 tome *Contributions to Corke's Theory of the Metaviscual*. Rosinski's manuscript coincided with advances in electromagnetism and contributed to the urgency of

furthering scholarship on the metavisual. In response to renewed interest in metavisuality in recent years, The Society for Metavisual Studies was founded in 2004 to mark the sesquicentennial of Rosinski's publication. The work of the society includes, but is not limited to, research on the non-seen, scholarly applications of the methodologies that define its characteristics and qualities, and to the study of its representations. Despite the broad scope of the discipline, over half of certified metavisualists come from the visual arts, including art historians, artists and museum professionals. **Beauvais Lyons** (University of Tennessee) and **Victor Margolin** (University of Illinois at Chicago). **Beauvais Lyons** University of Tennessee, School of Art, 1715 Volunteer Blvd., Knoxville TN 37996-2410. 865-974-3202. Email: blyons@utk.edu

### **TOP TEN ART SCHOOL GRIPES...AND THEN GET TO WORK**

The "Top Ten Art School Gripes" is a countdown by artists representing five different institutions of higher learning. Three art professors, a student, and a department chair will comprise this panel, offering their views on what bothers them the most about the art school experience. Each panel member will make a creative presentation of his or her ten-point list ending with his or her "number one" gripe. The presentations are intended to be creative and may be given in the form of performance, slides, lecture, etc. Although they may be entertaining, the presentations are intended to be a process that identifies issues that are rarely discussed and addressed. Non-traditional solutions will be discussed so that students and teachers can concentrate on art making without excuses.

**David Feinberg** (University of Minnesota) and **Carl Billingsley** (East Carolina University). **David Feinberg**, University of Minnesota, 1920 Adair Avenue North, Golden Valley MN 55422. 763-546-4370. Email: feinb001@umn.edu

### **INTERNATIONAL COLLABORATION: FUSION OF FOCUS/BLURRING OF BOUNDARIES IN ARTS ENTERPRISES**

This panel will explore the potential of creative cultural exchanges and collaborative intermedia projects within the U.S. and internationally. Topics will range from cross-cultural dialogue to international exhibits and shipping regulations, to educational or environmentally based projects to residencies, studies of successful programs or projects that involve intercultural creative dialogue among the U.S., Africa, the European continent, South America and the Pacific Rim region. Other global regions can be included to achieve the panel's goal of informing its audience about the full potential of international and intercultural collaboration and exchange. Panelists will be selected from a call for abstracts among MACAA and SECAC members whether independent artists, curators, residency directors, faculty, or graduate students. **Maira Geoffrion** (University of Arizona) and **Jerry R. Johnson** (Troy University). **Maira Geoffrion**, University of Arizona, School of Art, Tucson AZ 85721.. 520-621-8277. Email: moirag@email.arizona.edu

### **CATALOGING & ENVISIONING METHODS OF CRITIQUE**

With thoughtful planning and skilled facilitation, critiques can be more than just rites of passage to be endured in studio classes; they can be vital learning experiences that enable art and design students to progress in craft, concept, communication, criticism, and compassion. We aim to investigate both existing and emerging critique methods that yield such enriching exchange. Therefore, we seek models and/or case studies of various critique methods. These methods may involve proactive means by which to elicit peer feedback and ensure broad participation. They may aim to garner differing viewpoints or encourage the articulation of constructive commentary. Perhaps they are structured intellectually, socially, spatially, or temporally. We seek broadly applicable models as well as more specific ones designed to account for factors such as level of completion, class size, ability, or cultural backgrounds. We intend to catalog these methods into an accessible collection of best practices. During the session, we will present this catalog, and accepted educators will present their models. It is our hope that such sharing will prompt all of us to be more sensitive and experimental in planning and facilitating critiques, thereby providing our students with richer and

more varied experiences in this important educational context. **Cary Staples** and **Hilary Williams**. University of Tennessee, School of Art, 1715 Volunteer Blvd., Knoxville TN 37996-2410. 865-974-3210. Email: staples@utk.edu

### **RAISING THE BAR FOR CONE 6 ELECTRIC-FIRED CERAMIC WORK**

Interest in electric-fired ceramics has not always been accompanied by adequate technical and aesthetic information, even though most art programs have the capacity to create this type of work. This workshop proposes to show a variety of examples and techniques that bring such work in line with the quality of other areas of ceramics, such as wood-fired, salt-fired, and gas-fired work. Learning more sophisticated strategies of glazing for electric-fired wares has several benefits for both instructors and students. Besides opening up a whole new world of aesthetic possibilities, learning to do final firings in electric kilns can enable the teacher to complete the firing of all student work by the end of the semester. That final push at the end of the semester is always stressful. In the past, electric firing was not always popular because some instructors who came from older traditions struggled to get satisfactory results. Attempts to imitate the effects of more traditional types of firings were often disappointing. This workshop demonstrates how to rethink glazing, and gives instructors much needed technical and design information. This workshop will also benefit students who cannot set up their own studios with big gas kilns, but can instead explore and develop the possibilities that electric firing offers. Workshop: 3 hours, 8-25 participants.

**Susan DeMay**, Vanderbilt University, Department of Art, Box 351660 B, 2301 Vanderbilt Place, Nashville TN 37235. 615-343-7238. Email: demay@dtccom.net

### **THE NEW SCULPTURAL PARADIGM—INVESTIGATING THE FUTURE**

Contemporary sculptors draw inspiration from their methods, materials, environment, and personal history. As our collective cultures advance at an exponential pace, visual artists look to the future (and history) of industry and technology for new ways to combine materials with concept. This panel will discuss how today's graduate students are addressing the future of sculpture and how intertwined it has become with other traditional and non-traditional mediums within the academic realm. I would like to extend the invitation to other regional schools as well, giving other sculptors the opportunity to showcase their students' innovations and developments. **Alison Helm**, College of Creative Arts, Division of Art, West Virginia University, Morgantown WV 26506-6111. 304-291-0764. Email: Alison.Helm-Snyder@mail.wvu.edu

### **STENCIL ART**

This session will examine the stencil within a fine art context. Artists, anarchists and authoritarians all use the stencil; it is a common denominator between the United States military, Martha Stewart kitsch and the street graffiti of Shepard Fairey. This gives the stencil both the power and the flexibility to be inherently tyrannical, subversive, or decorative. The stencil also has the capacity to work outside of formal art venues, often claiming public space, be that area sanctioned or stolen. The stencil is a powerful form of expression; as a result, it has broad implications for contemporary artists. However, this raises many questions. In what ways does the historical use of the stencil influence or effect its contemporary applications? How does the syntax of the stencil change relative to site? Can stencil art relate to or fit into the larger art milieu? This session will feature artist's work whose use of the stencil is their principal means of expression as well as discussion by those who are in opposition of the stencil as a viable discipline within the fine arts. Panelists will present work and address some of the larger issues involved in employing an aesthetic form so firmly established within popular culture. **Anita Jung**, University of Tennessee, 1715 Volunteer Blvd., Knoxville TN 37996-2410. 865-974-6879. Email: ajung@utk.edu

### **NAM JUNE PAIK VS THE MATRIX**

One thing we have found unique to video and media art students is that when

they enter our media arts programs, they don't really want to make art; they want to work on *The Lord of the Rings* (1, 2 or 3), *Batman*, *Finding Nemo*, *Star Wars*. As an instructor and/or administrator of a media program, one of the first duties is to convince smart, young, interested men and women to make art! That it's o.k., even rewarding! To some extent, all disciplines in art schools deal with this problem of student interest or caring. Friends who teach sculpture tell me they have to seduce their students into making art. In this regard, such a panel may have a universal appeal. Media programs have a unique and schizophrenic relationship with their students. Critical to the success of a media arts program is the negotiation between adolescent interest and the instructor's desire to nurture curiosity, problem solving, and critical thinking skills. This panel would look at examples from different universities/colleges that are negotiating a partnership of faculty and student. We would like to invite a group of artists/educators from various media arts departments to discuss their strategies and whether said strategies failed or succeeded to promote their mission of teaching media as art, video, sound, animation. Each panelist would show samples of their students' work, culminating in a mixture of shared strategies and new work by young, aspiring media artists. **Bob Kaputof** (Virginia Commonwealth University) and **Norman Magden** (University of Tennessee). **Bob Kaputof**, Area of Kinetic Imaging, Virginia Commonwealth University, 1000 W. Broad St., Richmond VA 23284-2056. 804-828-7204. Email: rkaputof@vcu.edu

### **AMBUSHED II, STRATEGIES FOR ENGAGEMENT**

Ambushed I provided an overview of the new era of censorship that emerged in light of the tragic events of 9/11. Artworks that previously were deemed acceptable prior to 9/11 were suddenly considered inappropriate to exhibit and were now being censored. Many groups began to use the aftermath of 9/11 to rekindle censorship efforts by veiling it in the cloak of patriotism. The second part of this series, *AmBushed II*, will explore how to deal with this new form of censorship and *neopatriotism*. This opposition is powerful and organized. Artists, gallery directors, filmmakers and historians must have a clear, planned approach for dealing with controversial works and exhibitions and this session will provide an opportunity to address community concerns through education, dialog, and other practical methods. Papers are sought from artists, art historians, critics, museum and gallery professionals and others who can offer real-life strategies for addressing these situations. Gallery or museum curators who exercise some form of self-censorship are also encouraged to make their voice heard. Input from historians who can begin to place these events into historical perspectives and contemporary context is also encouraged. **Steven Bleicher** (Coastal Carolina University) and **Trina Nicklas** (Art Institute of Ft. Lauderdale). **Steven Bleicher**, Coastal Carolina University, Visual Arts Department, P.O. Box 261954, Conway SC 29528. 843-349-6472. Email: stbleicher@aol.com

### **THE SECRET SHOW SERIES: KEEP ART SCHOOL GRADUATES MAKING ART**

Nine former students of Watkins College of Art and Design in Nashville were startled and concerned about the absurdly high percentage of art majors who graduated with a BFA never to make art again. As a precaution, they designed a series of quarterly art shows to maintain their own art-making practices. Titled the Secret Show Series, these one-night events feature work by core members as well as a rotating body of invited artists. Producing these shows has proved to be a valuable addition to the classroom. By participating with the Secret Shows as guest artists, instructors and established artists validate efforts made by younger less-experienced artists, bringing education off of the academic campus and helping develop a more enlightened community of artists and viewers alike. Papers are being sought from independent artists, art faculty, and others with similar experiences and strategies for keeping the younger artist and audiences engaged. Session co-chairs: **Jason Driskell** (independent artist), **Amanda Dillingham** (Watkins College of Art and Design). Contact Jason Driskell, 310 Chestnut Street, Nashville, TN 37210. 615-481-2488. Email: email@secretshowseries.com

### **OPEN PORTFOLIO AND HONKY-TONKIN' EXTRAVAGANZA**

Open Portfolio Share: n. 1. A forum by which artists who attend conferences share their work. Studio artists bring artwork (actual work or digital portfolios on personal laptops are acceptable). 2. Event is for networking and discussing artists/artwork with fellow professionals. Curators, art historians, artists and students—all are encouraged to attend.

Open Portfolio and Honky-Tonkin' Extravaganza: n. 1. After talking art shop we invite all conference attendees to kick up your boots and experience Nashville nightlife through the spectacle that is the Broadway Strip. 2. Honky-tonk suggestions and map available.

Honky-Tonk: n. 1. A loud, rowdy bar that plays "honky-tonk" country music. Typically full of drunken hillbillies having a good ol' time. 2. To "go out honky-tonkin'" is to go out on the town to honky-tonk bars. Art likes to stay out at the honky-tonk till 3 in the morning. Session co-chairs: **Libby Rowe** (Vanderbilt University), **Jodi Hays** (independent artist). Please email libby.rowe@vanderbilt.edu to reserve space for portfolio share. Include name, email address, phone number, portfolio description (dimensions or laptop). You must provide laptop.

### **INSTRUCTIONAL STRATEGIES FOR STUDIO FACULTY MEMBERS**

The panel takes as its subject the essential pedagogical skill sets required of faculty members in the studio arts today. Proposals are sought from panelists working with graduate student preparation to teach undergraduate-level college studio courses either at their home institution or after degree completion as a career option, or from experienced faculty interested to share key concepts for effective studio course design and management. Three to four panelists will be selected based on the relevance of the proposed topic to an audience comprised of faculty members with a commitment to college-level teaching, junior faculty members who are newly employed to teach undergraduate-level studio courses, and graduate students seeking training.

Topics might include, and are not limited to, the following: The Group Critique: expectations and strategies; Collaborative Activity: outcomes, criteria, evaluation; Compounded Learning: coordinated in- and out-of-class (homework) activities; Categorical Evaluation: rubric design; Web-based Instructional Strategies (including Web-enhanced components, distributed formats, or fully online courses). Please indicate if the proposed instructional strategy is designed for a particular level, such as foundation studies or major program coursework at the beginning or advanced level. **Mary Stewart** (Northern Illinois University) and **Sandra Reed** (Savannah College of Art and Design). **Mary Stewart**, Northern Illinois University, School of Art, VAB 314D, DeKalb IL 60115. 815-753-7864. Email: mstewart@niu.edu

### **THE NEXT GENERATION OF SECAC AND MACAA ARTIST-EDUCATORS**

This session is designed to introduce new studio faculty to the SECAC and MACAA communities. Participants must hold a full-time or part-time teaching position at the university level for about three years or less. Faculty will show images of his/her work in presentations of 15-20 minutes. Artists from all studio disciplines are encouraged to submit proposals (send cv, documentation of work, etc.). This is an opportunity to present work early in one's career without having to wait for the appearance of conference session topics that are closely aligned with one's art. Submissions are being sought from faculty who have been teaching about three years or less. Session chair: **Marilyn Murphy**, Department of Art, Vanderbilt University, Box 351660 B, 2301 Vanderbilt Place, Nashville, TN 37235-1660. 615-322-8438. Email: marilyn.murphy@vanderbilt.edu

### **ARCHITECTURE, SCULPTURE, AND THE LANDSCAPE: CONTENT, CONTEXT, AND CONSEQUENCES**

Architecture and sculpture share a common formal vocabulary and have a common impact upon their contextual landscapes. While architecture aesthetically

defines and encloses space for functional purposes, sculpture functionally defines and articulates space for aesthetic purposes. Yet both gestures have a profound impact upon their environment and the larger landscape, which is defined here as an interaction between people and land: the relationship between the natural given context and the human-built intervention. Both architecture and sculpture can impact their given landscape in either their adaptation to those conditions or their alteration of those conditions. Nature is either treated as something malleable that can be altered to suit one's needs or is revered as the determining aesthetic that must be carefully retained. In either case, the placement of man-made elements in to a naturally formed environment has consequences that can be critically evaluated. Contributors to this session could contemplate the consequences of the impact that architecture and sculpture have on each other and on the environment they inhabit, either natural or urban. Papers should be submitted to *both* panel chairs for consideration. Session co-chairs: **James Rodger Alexander** (University of Alabama at Birmingham), **Armin Muhsam** (Northwest Missouri State University). James Rodger Alexander, University of Alabama at Birmingham. 205-934-8568. FAX: 205-975-2836. Email: alexart@uab.edu. Armin Muhsam, Fine Arts, Northwest Missouri State University, Maryville, MO 64468. 660-562-1789, FAX: 660-562-1346. Email: amuhsam@nwmissouri.edu

### **HOW MUCH IS ENOUGH—KEEPING PACE WITH DIGITAL TECHNOLOGY IN THE FINE ARTS CURRICULUM**

The photographers are packing up the darkroom, the designers are knocking on your door with an armful of new software requests, a ceramics major has requested six computer monitors to accompany her senior exhibition, and a department committee is putting the final touches on a proposal for a New Media major. If this sounds familiar, then you are not alone. Art departments large and small are trying to keep up with the Net Generation's appetite for all things digital, coupled with the pedagogical imperative of providing our students with the technical knowledge and critical sensibilities required to participate in a continually expanding environment of contemporary art production. This panel will address some of the pressing questions facing programs throughout the country. How do you plan for the inevitability of increasing needs and costs associated with new technologies? Are there institutional models that can provide adequate hardware, software, and production capabilities for art departments while sharing the burgeoning costs with other disciplines, departments or colleges? Digital artists, designers, department heads, technicians, and instructors with experience related to the instruction, maintenance, and administration of digital technologies in the visual arts are welcome to present their thoughts and insights. Session co-chairs: **Thomas McGovern** (Northern Kentucky University), **Sisavanh Houghton** (Middle Tennessee State University). Submit abstracts to Thomas McGovern, Dept. of Art, FAC 312 B, Nunn Drive, Department of Art, Northern Kentucky University, Highland Heights KY, 41099. 859-572-6952, FAX: 859-572-6501. Email: mcgovern@nku.edu

### **ARE THERE REPUBLICAN ARTISTS? IS CREATIVITY PASSE? IS POLITICAL ART DEAD IN AN AGE HELL-BENT ON REDEMPTION? SHOULD I INVEST IN MY WORK OR MY IRA?**

All these issues and MORE are swimming in my head these days. I'll bet I'm not the only one. We are seeking presenters who love a good argument, don't care if they disagree vehemently with other panelists, and have no intention to solve any of the problems stemming from issues stated in the title. Session co-chairs: **Mo Neal** (University of Nebraska), **Rukmini Ravikumar** (University of Central Oklahoma). Contact Mo Neal, Rm. 120 Richards Hall, University of Nebraska, Lincoln, NE 68588-0114. 402-472-2631, FAX: 402-472-9746. Email: moneal@unl.edu

### **IMPERMANENCE**

Since the 1960s artists have questioned the notion that art needs to be permanent and static. This session seeks papers that investigate contemporary art practices that challenge the permanence of the art object. Possible subjects

may include site-specific installation art, performance art, and the use of fragile, non-archival materials. This panel aims to explore the relevancy of temporary art and the inherent challenges in documenting and archiving such works. **Cindy Rehm**, Middle Tennessee State University, 322 N. Maney Ave., Murfreesboro, TN 37130. 615-904-8386. Email: crehm@mtsu.edu

### **FINE ART DOCUMENTATION FOR THE ARTIST: AN INFORMATIONAL SESSION**

**Fine Art Documentation for the Artist** includes a lecture excerpt from our larger "Enterprising Art Workshop/Course" sponsored by Curatorial Management Systems© (CMS). Focus: The intention is to emphasize that prior to closing a sale or delivering artwork to the gallery, the artist has an opportunity to represent his/her work accurately and seal his/her identity with a specific piece of art. This informational session introduces professional artists and art students to the multitude of ways art documentation affects their artwork and reputations after a collector acquires their artwork privately, through a gallery, or at an auction, decades from now. Included is the introduction of Object IDTM, the 1997 established international standard for fine art documentation used by the FBI, Scotland Yard, and Interpol; museum, cultural heritage, art trade, and art appraisal organizations; and insurance companies. Further discussion will turn to the "Art and Collectibles Capital Gains Tax Treatment Parity Act" being considered for inclusion in the 2006 National Budget Bill. If passed in this year's National Budget Bill, this bill will ensure artist parity in tax deduction when donating artwork to museums and schools. The requirement for this benefit is an appraisal that in turn requires standardized documentation. Session chair: **Carol Hagen**, Curatorial Management Systems© software and services. 615-354-9401. Email: chagen@visunlimited.com

### **CRITIQUING FRANKENSTEIN'S BODY; THE ANTI-CRITIQUE**

Panelists will address the changing nature of print media and discuss how this media that currently borrows from other media exists as a new body made of foreign parts. Is the established critique model still valuable? How do we establish a critical framework for a media that is growing increasingly detached from its history? Panelist will deconstruct the critique process part by part; subjects are likely to include an anti-critique, the politics of the critique, a media without a history, traditional logic and the current state of self-criticism in print. This will be an informative multi-media presentation addressing the morbidly indispensable educational device – the critique. **Mark Hosford** (Vanderbilt University) and **Michael Krueger** (University of Kansas). **Mark Hosford**, Vanderbilt University, Department of Art, Box 351660 B, 2301 Vanderbilt Place, Nashville TN 37235. 615-322-4330. Email: mark.hosford@vanderbilt.edu

### **A DIGITAL PORTFOLIO STANDARD FOR VISUAL ARTISTS: OR, STANDARD? WHAT STANDARD?**

As the world moves into a digital age, so, too, must the visual artists, gallery, museum and other institutions requesting images from the visual artist. Unfortunately, there is no standard system for submitting portfolios. Just as the 2" x 2" 35mm slides became a standard in the field, the time has come to establish a digital standard. This session will examine the many formats that are required by institutions when reviewing work by artists. The session chairs request that interested colleagues submit their digital portfolios as examples of the various options that are available. Participants will provide brief explanations of their formats and significant time will be provided for a meaningful open discussion. The goal of this session is to come to an understanding of formats worthy of becoming a standard. A viable standard will allow one to cross platforms and function on most computer systems. Session co-chairs: **Gregg Schlanger**, **Barry Jones** (both Austin Peay State University). Contact Gregg Schlanger, Department of Art, Austin Peay State University, PO Box 4677, Clarksville, TN 37040. 931-221-7789. Email: schlanger@apsu.edu

## Art Education

### ART EDUCATION FORUM IV

This panel is the fourth session in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again in 2003 in Raleigh, NC. Papers for the 2006 SECAC panel will represent an ever-growing professional array of arts educational interests for all levels of public and private education. This art education venue offers an excellent regional opportunity for art educators to develop and present new ideas in a forum other than the National Art Education Association. All art educators and SECAC members are welcome to participate and topics can include art education policy, teach preparation, preK-12 art education, or any other relevant topics.

**Thomas Brewer**, University of Central Florida, College of Education, P.O. Box 161250, Orlando FL, 32816-1250. 407-823-3714. Email: tbrewer@mail.ucf.edu

## Student Sessions

### OPEN SESSION FOR UNDERGRADUATE PAPERS

This session will consider papers on any subject of the visual arts and art history by undergraduate students. Session co-chairs: **David Gliem** (Eckerd College), **Dita Knappova** (University of North Florida). Send materials to David E. Gliem, Eckerd College, St. Petersburg, FL 33713. 727-864-7973. Email: gliemde@eckerd.edu

### OPEN SESSION FOR GRADUATE PAPERS

This session welcomes papers on any subject of the fine arts and art history by graduate students. Additional sessions may be organized depending on the response to the call for papers.

**Jane Brown** (University of Arkansas at Little Rock) and **Claire McCoy** (Longwood College). **Jane Brown**, University of Arkansas at Little Rock, 2801 S. University, Little Rock, AR 72204-1099. 501-569-3145. Email: jhbrown@ualr.edu

### THE ART OF GRADUATE SCHOOL

This session provides current MFA students a forum to discuss their work at the conference. We hope to have applicants working in a variety of disciplines and representing as many institutions as possible. Applicants should send a MAC-compatible disk with an outline of their presentation, an artist statement, and PowerPoint documentation of their work. Eight to ten graduate students will be selected for presentations of roughly ten minutes each. Session co-chairs:

**Katherine Nanfro** (University of Tennessee), **Audrey Molinare** (University of Georgia). Contact Katherine Nanfro, 1715 Volunteer Blvd., Knoxville TN 37996-2410. 865-546-3038. Email: knanfro@utk.edu

## Affiliate Sessions

### VISUAL RESOURCES: ASK THE EXPERTS

Members of SECAC/VRA propose a three-hour session wherein conference attendees may approach the "expert" visual resources professionals and ask questions about the changing field. This method of open forum presentation allows attendees to approach our table and pose questions about the digital transition and provides an opportunity to learn about this exciting shift in the field. The session will appeal to artists, art historians, arts faculty, and administrators and will raise awareness as to what we, as visual resource professionals, do. As the field of visual resources shifts its focus from 35 mm slides to digital images, people have questions and concerns about a multitude of issues, ranging from those of practical usage to preservation and storage. The visual resources panelists will respond to these questions and others proposed by the session participants in order to clarify the digital process and make it more tangible, striving to make users feel more comfortable with the new technologies involved in teaching with digital images. **Emy Nelson Decker** (University of Georgia) and **Christina Updike** (James Madison University). **Emy**

**Nelson Decker**, University of Georgia, Lamar Dodd School of Art, 115 Visual Arts Building, Athens GA 30602-4102. 706-542-1618. Email: edecker@uga.edu

### NUDES, DUDES AND PRUDES: THE ROLE OF FIGURE DRAWING IN THE FOUNDATIONS CURRICULUM (FATE Session)

The practice of working from a nude figure has its place in history. In the past, academies placed a heavy emphasis, and in some cases based the whole curriculum on figure practice, be it drawing, painting or sculpture. The tradition of learning to draw from the nude is still widely practiced and is considered a key skill in the foundations and drawing curriculum. As many of our foundations programs are re-vamped to accommodate new media and contemporary approaches, what is the role of figure drawing in today's programs and how can it be adapted? The panel also aims to examine some of the practical issues arising from the use of nude models in the classroom. Many programs have to make allowances for students who choose to opt out of figure drawing from religious and ethical reasons. Other problems arise when students refuse to draw a nude model of the same or opposite sex. How can we fairly accommodate students and what policies can be implemented? Many educators find themselves taking on the job of model coordinator, employer and trainer in addition to their teaching duties. How are different schools dealing with the organization and employment of life models, and what systems work effectively? **Alison Denyer**, Appalachian State University, P.O. Box 58, Boone NC 28607. 912-507-8059. Email: adenyer@earthlink.net

### HELICOPTER PARENTS AND OTHER HAZARDS IN FOUNDATIONS (FATE Roundtable)

We've all had them - students who arrive late without the supplies needed for class. What are some of the hazards in teaching first-year students? How do we deal with difficult students who don't see the need for attendance in a studio course, and when they finally show up, demand attention and make classmates uncomfortable? What are some practical solutions in dealing with problem students? When problems result in poor grades, parents will attempt to resolve the situation by contacting the teacher or department head. There is an increase in the level of involvement of parents who hover over their sons and daughters helping in selecting courses, choosing majors, and attempting to resolve conflicts. Combine this with cell phones and instant messaging, and we see an increase in parental involvement in all facets of a student's education. What are some of the creative strategies in coping with parents and assisting students in gaining greater independence and responsibility for their education? A roundtable discussion will provide an open format to pose questions and comments from a variety of perspectives about the challenges and issue of working with first-year students. We are seeking proposals from "roundtable facilitators" who will focus on various points of view of student-related issues arising in real-life situations and their solutions. Facilitators do not make a formal presentation but are asked to provide participants a brief (1-2 page) written summary of the topic of case. Participants may then brainstorm, exchange ideas, and ask or answer questions. **Barbara Giorgio**, Ball State University, Department of Art, AJ 401, Muncie, IN 47306. 765-285-5841. Email: bggiorgio@bsu.edu