



BEAUTIFUL SARASOTA UPDATE

SECAC's 70th Annual Conference, *NEXUS: From Handmade to High-Tech*, will take place October 8–11, 2014 in Sarasota, Florida. SECAC 2014 sessions and activities will take place at the beautiful waterfront Hyatt Regency Sarasota for the first three days of the Conference. Wednesday: 4–7 pm, SECAC Board of Directors meeting, and an evening Welcome Reception. Thursday through Saturday will have a full slate of sessions, panels and workshops. On Saturday, we will board buses from the Hyatt for a short ride to Ringling College of Art and Design, our host, for Saturday's presentations, Awards Luncheon, and workshops on campus.

Conference highlights will include the Juried Art Show and keynote presentation on Thursday evening, October 9. The reception and show, judged by Dr. Matthew McLendon, Curator for Modern and Contemporary Art at The Ringling Museum, will take place across the street from the Hyatt at the Art Center Sarasota. Following the reception we'll head back to the Hyatt for dessert and a keynote speech by Ringling College alumnus Brandon Oldenburg, founder of Moonbot Studio. Oldenburg, whose short animated film *The Fantastic Flying Books of Mr. Morris Lessmore* won an Academy Award in 2012, has a long history of collaboration with some of the world's top studios including DreamWorks, Pixar, and Disney. He and designer Brad Oldham collaborated on a giant sculptural series called *The Traveling Man*, which has won national acclaim. Oldenburg is also a Trustee of Ringling College of Art and Design and the recipient of its Distinguished Alumni Award. Following Oldenburg's keynote, those with a desire to party on will be invited back to the Arts Center Sarasota grounds for a celebration with food trucks, music, and more.

The Ringling Museum, featuring 31 galleries with everything from Old Masters to Contemporary masterpieces, is rolling out the red carpet for SECAC attendees. Show your conference badge from October 8–12 and receive a special \$10 rate for admission (a \$15 savings off the regular price). While you're at The Ringling, you won't want to miss a tour of the spectacular Ca d'Zan, a 56-room Italian palazzo on Sarasota Bay; the Ringling Art Library, home to over 80,000 volumes; and the Circus Museum, a tour through the history of the American circus. Tickets to James Turrell's *Joseph's Coat Skyspace* on the evening of October 10 will be available during online conference registration. Only 50 tickets are available, so please be sure to get yours when registration opens on August 1.

In addition to the museums, gardens, public art, and performing arts you'll have a chance to enjoy while in Sarasota, SECAC 2014 Conference Chair Jeff Schwartz and his team have prepared a number of optional tours and excursions for you to choose from during online registration. Among them are sunset cruises on tranquil Sarasota Bay on Saturday night and tours of famed Sarasota School of Architecture private residences and commercial buildings (times, TBA). And for those of you who really need a day to relax, there is always the beach. Siesta Key Beach, ranked the best beach in the United States for its sugar sand beaches and pristine gulf waters, is just down the road.

The SECAC 2014 call for papers has ended and presentation selection is underway. Stay tuned for more updates on the SECAC website.

2014 MEDIA POLICY

- All meeting rooms will be equipped with one digital projector, screen, podium and podium light.
- Presenters must supply their own laptops.
- All Macintosh users must supply the appropriate VGA adapter.
- No internet access will be available in session rooms. Presenters must have website information downloaded to laptops or other media devices.
- Session chairs must notify the conference director of any special media requests by July 1, 2014. The conference director will determine if special requests can be filled.
- No slide projectors will be available.

Vol. XLVI, No. 1

April 2014

PO Box 656

Carrboro NC 27510-0656

Phone/Fax: 919/942-8235

Email: secac@secollegeart.org

www.secollegeart.org

SECAC BOARD OF DIRECTORS ELECTION RESULTS

The 2014 election results:

Georgia | Sandra Reed (re-elected)

South Carolina | Ute Wachsmann-Linnan

Virginia | Reni Gower (re-elected)

West Virginia | Heather Stark

At-Large | Ria O’Foghluha (re-elected)

Thanks are due not only to these individuals for their willingness to serve on the board, but also to Jane Nodine and Kristina Olsen who conclude their six-year terms on the board.

BOSCH GRADUATE TRAVEL ASSISTANCE AWARD

Thanks to the generous bequest of the late

Gulnar Bosch, SECAC offers assistance to graduate students who will be presenting at the 2014 Annual Meeting, or are included in the 2014 Juried Exhibition. Student members must reside more than 200 miles from the conference site may apply for assistance. Average awards are \$200. An online submission form is available on the SECAC website.

Deadline: September 1, 2014.

2013 CONTRIBUTORS

It is always a pleasure to acknowledge the generosity of those members listed below who make a contribution of \$10 or more. SECAC expresses gratitude to all on this list and offers special thanks to those whose names in bold for the exceptionally generous contributions.

A. S. Arbury

Michael Aurbach

Ruth Bolduan

Thomas Brewer

Amy Broderick

Charles Clary

Dario Covi

Kevin Concannon

Carol Crown

James Carlton Hughes

William R. Levin

Floyd Martin

Carol Mattusch

Debra Murphy

Ria O’Foghluha

Sandra Reed

Kathleen Rieder

Mysoon Rizk

Roger Rothman

Elise Smith

Preston Thayer

Anne Thomas

Christina Updike

Donald Van Horn

Ute Wachsmann-

Linnan

Tina Yarborough

Anne Thomas made an additional contribution in memory of Virginia Rembert Liles. Bryna Bobick contributed to the William R. Levin Award.

THE SECAC ARTIST’S FELLOWSHIP

The SECAC Fellowship was established in 1981 for the purpose of supporting member artists and to encourage individual creative growth, the development of new ideas for exhibitions and creative projects. Through this program, SECAC can more completely serve member artists and institutions.

Fellowship Amount

\$5000 to be awarded to an individual artist or to a group of artists working together on a specific project.

Eligibility

Any member of SECAC may apply. Memberships must be current at the time of review. The cost of individual membership is \$70.00. Apply for membership online and pay by check or by MasterCard/Visa/Discover. Previous grant recipients must wait five years before re-applying.

Responsibility of Grantee

No restrictions are made by SECAC on how the fellowship funds are expended. SECAC requests that the fellows provide documentation of the project or work produced during the fellowship period (one year from receipt of fellowship money). Documentation may take the form of an exhibition at the subsequent annual SECAC conference, a catalogue or other publication form, an exhibition of the work exhibited at another institution during the fellowship period, a presentation or other proposed and accepted form of documentation. There is no fee for application for the fellowship.

Responsibility of SECAC

The full amount of the fellowship will be paid to the fellow (or group of artists working jointly) when the fellow agrees to accept the award and the conditions of the award. The host institution of the subsequent SECAC conference agrees to attempt to accommodate any exhibition/installation proposed by the fellow.

Application Requirements

- Digital entries only.
- Submit one PDF file that contains:

- A 2–3 page CV of the applicant artist or of each artist in a group application including all contact info. (email, mailing address, phone number, etc.).
- A project proposal, limited to one page in length. Clearly describe the work and the intentions for the fellowship funds.
- 10 images, sampled at 72 ppi, high quality (maximum) setting. Include artist name, title, media, dimensions, date at the bottom of each image.
- Video files should be included in the PDF as clickable web link(s). Multiple videos are acceptable. Up to 10 minutes of total video footage will be reviewed.
- Entries must be submitted as one PDF document via www.rapidshare.com.
- Title your PDF exactly as such:
 - FirstnameLastname_ProjectTitle.pdf
 - Example: ScottBetz_RustAndSatin.pdf
- Instructions for Rapidshare: Go to www.rapidshare.com. Upload your PDF document (click the big UPLOAD button). This opens the RapidShare File Uploader. Click ‘select’. Then navigate to, and open, your PDF entry. This both uploads the file to the RapidShare server, and at the same time, creates a ‘downloadlink.’ In a second and separate window, open your email and address an email message to betzs@wssu.edu. Copy and paste the RapidShare ‘downloadlink’ for your PDF entry into the message area of this email. In the subject line of this email, write, “SECAC Artist Fellowship” followed by “submission by [your full name].” Example: “SECAC Artist Fellowship submission by Jane Doe.” Send the email. Your submission is complete.

Deadline

Entries must be submitted by August 1, 2014 at midnight EDT. A committee composed of SECAC members selects the Artists Fellowship recipient at the annual SECAC meeting. The award winner is recognized at the meeting and all applicants are notified of the committee’s decision within 60 days of the end of the meeting. Income

2013 FINANCIAL REPORT

Income		
	Memberships	65,835.00
	SECAC Review Income	5,294.15
	Miscellaneous Income	122.53
	Dividends	983.67
	Contributions Income	1,940.00
	Conference Income	99,089.00
Total Income		\$173,264.35
Expense		
	Webmaster	2,300.00
	Artist's Fellowship	5,013.68
	Newsletter	3,457.63
	Tax Preparation	975.00
	Supplies	325.88
	SECAC Review	14,138.50
	Postage	159.9
	Office Supplies	20
	Miscellaneous	2,334.89
	Internet Access/Telephone	2,343.78
	Conference Expense	89,282.80
	Bookkeeping	975.84
	Bank Service Charges	12,346.12
	Payroll Expenses	33,356.55
Total Expense		\$167,030.57
Net Income		\$6,233.78

Current Assets		
	Checking/Savings	
	LCCU Money Market	67,114.17
	LCCU Share Account	10.01
	LCCU Checking	19,867.96
	Total Checking/Savings	86,992.14
	Other Current Assets	
	VALIC	
	VALIC - Securities	
	Unrealized Gain/Loss	3,096.31
	Pimco Total Return	47,440.73
	Pimco Real Return	22,467.68
	Pimco Commodity Real	25,940.02
	American Growth Fund	21,591.90
	American Capital World Growth	10,566.00
	Total VALIC - Securities	131,102.64
	VALIC - Cash & Cash Equiv.	11,859.21
	Total VALIC	142,961.85
Total Current Assets		\$229,953.99

SECAC REVIEW

The *Southeastern College Art Conference Review* invites submissions for its 2015 issue. The *SECAC Review* is a peer-reviewed academic journal that publishes original scholarship in all fields of art history, art education, and art criticism. Submissions and inquiries should be sent to Peter Scott Brown, editor, at psbrown@unf.edu. The Review is published annually and is indexed in Art Full Text and other indices. The deadline for submission is July 1, 2014. Forthcoming this fall in the *SECAC Review*:

- Denise Budd sheds new light on the Leonardo da Vinci's early career in Milan.
- Ilenia Colon explores the relation between mysticism and the iconography of the *Cristo yacente* in seventeenth century Spain.
- Andrew Hottle rediscovers the nearly forgotten artist Marie-Thérèse Vien, née Reboul, one of the few women admitted

to the Académie Royale de Peinture et de Sculpture in eighteenth century France.

- Charles R. Mack considers reproductions of the Vendôme column, the Grand Tour, politics and culture in nineteenth century France and America.
- Efram Burk examines the impact on the artist couple, William and Marguerite Zorach, of their summer in Yosemite in 1920, in particular Yosemite's role in William's embrace of sculpture.
- Jim Toub investigates the history and significance of the doodle.
- Interviews with Artist's Fellowship winners: 2012 Hanna Jubran by Amy Kirschke and 2013 Carol Prusa by Amy Broderick.

SECAC welcomes John Taormina of Duke University as the next editor of the *SECAC Review*. Taormina is the Director of the Visual Media Center at Duke University. Contact him at taormina@duke.edu.

Peter Scott Brown deserves thanks and gratitude from all SECAC members for his superb tenure as editor for the past three years.

MESSAGE FROM THE PRESIDENT-FLOYD MARTIN

This year is one of transition of leadership for two important aspects of SECAC. Both the administration of the Artist's Fellowship competition and the editorship of the *SECAC Review* will be in new hands by the 2014 annual meeting in Sarasota. Scott Betz (Winston-Salem State University) will now be in charge of the annual Artist's Fellowship, and John Taormina, Duke University, will be the new *Review* editor. We are most grateful to both for taking on these important responsibilities. We also as an organization owe thanks to Jenny Holzer, University of North Florida, for her years of service with the Artist's Fellowship, and to Peter Scott Brown, University of North Florida, for his years of service with the *Review*.

SECAC AT CAA 2014

M. Kathryn Shields, Guilford College, chaired the SECAC at CAA affiliate session in Chicago, February 13, on Collaboration in Art and Art Historical Practice: *Rondom Rembrandt: Art History and Information Design in Europe between the World Wars*, Benjamin Benus, Loyola University New Orleans; *Why Collaborate at University?* Scott Betz, Winston-Salem State University; *Geometric Aljama: A Visual Transliteration*, Reni Gower and Jorge Benitez, Virginia Commonwealth University.

NEWS OF MEMBERS

GREG SHELNUTT, Professor of Art and Chair of the Art Department at Clemson University will exhibit his sculpture as a part of the juried exhibition, *ArtFields*, Lake City, South Carolina, April 25–May 4, 2014. The Review Panel consisted of: Jill Hooper, Classical/Realist Painter; -Stuart Horodner, Artistic Director, Atlanta Contemporary Art Center; Mark Scala, Chief Curator, The Frist Center for the Visual Arts; Renee Stout, Contemporary Artist, the first American to exhibit in the Smithsonian's National Museum of African Art; and Kristen Watts, Director of Collections & Exhibitions, The Mint Museum. 400 works were selected from 780 entries from across the Southeast (Alabama, Arkansas, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia).

ROBERT M. CRAIG has published "Conversations Among Elsay Buildings," in *Elsah History* No. 104, Fall 2013. The article's focus is on the constructional materials used in a vernacular house in the small Mississippi River town of Elsay, Illinois, in an issue dedicated to the masonry of Walter Cresswell.

WILLIAM R. LEVIN, Centre College, emeritus, reviewed Michele Tomasi's *Le arche dei santi: Scultura, religione e politica nel Trecento Veneto* (Études lausannoises d'histoire de l'art, vol. 13), Rome: Viella, 2012, in *Speculum: A Journal of Medieval Studies*, vol. 88, no. 4 (October 2013).

NAOMI J. FALK has a solo exhibition of sculpture and prints entitled *Remembering* at the Haas Gallery at Bloomsburg University from March 15–April 25, 2014. Falk is a Visiting Assistant Professor at The College of William & Mary.

BETH MULVANEY, Meredith College, is one of twenty-one faculty members nationwide chosen by the Council of Independent Colleges (CIC) to participate in a special week-long seminar on Teaching Pre-Modern European Art in Context. The seminar on "The Uses of Antiquity" is for full-time faculty members who regularly teach art history at smaller colleges and universities. It will be hosted by the University of Chicago's Smart Museum of Art in Chicago, Illinois, July 13–18, 2014. The goal of the seminar is to strengthen the teaching of art history to undergraduates at smaller colleges and universities.

The seminar will take as its starting point European objects spanning the years 1300–1800 at the Smart Museum. Participants also will have the opportunity to examine prints and rare printed books in the Regenstein Library's Special Collections Research Center, principally the large collection of the *Speculum Romanae Magnificentiae* and related prints after Roman monuments and antiquities, considering the role of prints, books, and other small objects in disseminating and popularizing classical styles and imagery. Participants will visit local sites such as the university's Oriental Institute, campus and neighborhood murals, and the nearby Museum of Science and Industry to consider how participants can use their own local resources creatively to discuss with students ways in which artists, architects, patrons, and others have understood and reinterpreted the past. Pedagogical discussions will address close looking, the relationship of texts to objects, and ways faculty members can help students think critically about the texture of history and the practices and decisions of artists.

The Chrysler Museum of Art in Norfolk, VA, reopens to the public on May 10, 2014, following a \$24 million expansion and renovation. **ALEX MANN**, the Brock Curator of American Art, supervised a complete reinstallation of the Chrysler's American art galleries within this project.

Recent installation and performance work by **JEFF MARLEY** was featured Feb. 3–27 in the Bob Owens Art Gallery, University of North Georgia, Dahlonega, GA. Marley also participated in *{Re}happening* on April 5, at the Black Mountain College Museum + Art Center. Marley will be exhibiting and participating in *Indigeneity (De)colonality*, April 30th–May 3, at Duke University.

Drawings and site-specific installations by **CHUNG-FAN CHANG** were on view in *Kite: The Act of Drawing* at Gallery 130, The University of Mississippi in Oxford, MS from January 27–February 20. She will have a two-person exhibition *Next Kite, Next Weather* at Kuandu Museum of Fine Arts from May 16–July 6 in Taipei, Taiwan. Her ongoing collaborative project *Drawing Noise* is expected to be finished in May 2014. Chang is an Assistant Professor of Art at Jackson State University.

The *Journal of Museum Education* published **KERI'S WATSON's** article, "'Before We Were Us, We Were Them': Curating Controversy," which was also selected for inclusion in their *Museum Education Roundtable*. Watson is an assistant professor of art history and museum studies at Ithaca College.

VIRGINIA DERRYBERRY's large scale narrative paintings and costume constructions in the "Third Nature" series will be shown at the Isabella Cannon Gallery, Elon University, NC, from April 14–May 30, 2014. Virginia, a professor of painting and drawing, is chair of the Department of Art and Art History at the University of North Carolina Asheville.

Associate Professor of Art History at James Madison University, **JOHN OTT** has published the book *Manufacturing the Modern Patron in Victorian California: Cultural Philanthropy, Industrial Capital, and Social Authority* (Ashgate, 2014), which received the support of a College Art Association Wyeth Foundation for American Art Publication Grant.

MARY STEWART's presentation titled *Bridging the Gap through Inquiry-Based Teaching and Learning* will be included in the April 10–12, 2014 *ReMixing Art Education* conference at Columbia University in New York City. Stewart is a professor at Florida State University and co-founder of Integrative Teaching International.

Using funds that cannot be spent because they must be given away, **MARY D. EDWARDS**, Pratt Institute, has helped endow a two-week-long annual residency at the Virginia Center for the Creative Arts for a painter who is a Native American female, thirty years of age or older. The residency is established in memory of Mary's parents, Archibald Cason and Sarah Stanley Gordon

Edwards, who collected British 19th and 20th-century watercolors and drawings and in addition supported all seven of the arts. Contact the VCCA if eligible at www.vcca.com.

New works by **WANDA RAIMUNDI-ORTIZ** featured in the current exhibition *I SEE YOU: The Politics of Being* at the Harvey B. Gantt Center, January 26 through June 1, 2014. Raimundi-Ortiz is an assistant professor of studio art at the University of Central Florida.

ELIZABETH PERRILL has been promoted to the level of Associate Professor at the University of North Carolina at Greensboro. Perrill chaired a panel at the Arts Council of the African Studies Association Triennale (March 19–23) in Brooklyn and will be speaking at the 2014 Taiwanese Ceramics Biennale in Taipei (May 3rd).

SHONA MACDONALD won a Marion and Jasper Whiting Travel Fellowship and a fellowship from the Cromarty Arts Trust on the Black Isle in Scotland, where she will be an artist-in-residence during August 2014. She will also have a solo project at Gridspace in Brooklyn NY in June, 2014 and will participate in a group show *The Lure of the Sea*, in Brighton, U.K. in November 2014.

RENI GOWER, Professor in the Painting and Printmaking Department at Virginia Commonwealth University, received the 2014 College Art Association's Distinguished Teaching of Art Award. Since June 2013 her work has been or will be in exhibitions at the following galleries and museums: Mesa Contemporary Arts, Mesa, AZ (*Fold, Paper, Scissors*); Gallery B, Bethesda, MD (*Bethesda Prize Finalists*); Villa Richardson, Vatican City, Rome, Italy (*Art in the Embassies*); Langford 120 Gallery, Melbourne, Australia (*Geometric Aljama: A Cultural Transition*); Tinney Contemporary, Nashville, TN (*Shadow and Light*); Ewing Gallery, The University of Tennessee, Knoxville, TN, Herron School of Art, Indianapolis, IN (*Ossuary*); Ridderhof Martin Gallery, Mary Washington University, Fredericksburg, VA (*Anarchistic Abstraction*); Slocumb Galleries, ETSU, Johnson, City, TN (*Radiant*); Eleanor D. Museum at Hollins University; Emily Davis Gallery, Myers School of Art, The University of Akron; Muskegon Museum of Art, MI, traveling to Purdue University Galleries this summer and Columbia College Chicago in the fall, (*Papercuts*). Gower was also a visiting

artist at Hollins University and University of Akron. Her newest co-curatorial project *FABRICation* was launched at (TAG) Theatre Arts Galleries, Highpoint, NC in October and will travel to A.D. Gallery, University of North Carolina at Pembroke next September. Reni was a RELEVANT Artist-in-Residence Mentor at the Kimball Art Center, Park City, Utah and her work was included in the corresponding RELEVANT exhibition. Gower's contribution to Bad at Sports: Contemporary Art Talk podcast *On the Practice of the Artist as Arbitrator* is available at <http://badatsports.com/2013/episode-416-artist-as-arbitrator/>. For up-to-date news, visit her website at www.renigower.com

KARIN TOLLEFSON-HALL and **BRYNA BOBICK** authored chapters in *Practice Theory: Seeing the Power of Art Teacher Researchers*, published by the National Art Education Association. Tollefson-Hall is assistant professor of art education at James Madison University and Bobick is assistant professor of art education at the University of Memphis.

ANJA FOERSCHNER recently published an essay titled "The Fairest in the Land: The Deconstruction of Beauty in Paul McCarthy's *WS*" in *Afterimage—The Journal of Media Arts and Cultural Criticism*. Together with Thomas W. Gaehtgens, she wrote an article on "Ernst Ludwig Kirchner's Drawings of the Apocalypse", which appeared in the *Getty Research Journal*, no. 6. She was selected to participate in the 51st Annual Juried Competition of the *Masur Museum of Art* in Monroe, LA. A brand new photograph titled "California Beauty" is on view there until June 14, 2014. Foerschner is an artist and art historian currently working at the Getty Research Institute.

11 relief prints by **ALAN SKEES** were seen at an exhibition *New Waves 2014* at the Virginia Museum of Contemporary Art, February 7–April 27, 2014. Charles Moffett of Sotheby's juried the exhibition. Prints by Skees were seen at the "29th Annual POSITIVE NEGATIVE National Juried Art Exhibitions" at Tipton Gallery at East Tennessee State University February 17–March 14, 2014. Juror was Buzz Spector. Skees is a lecturer of art at Christopher Newport University. Skees is a lecturer of art at Christopher Newport University.

Enduring Bronze: Ancient Art, Modern Views, by **CAROL C. MATTUSCH**, will be published by the J. Paul Getty Museum in April, 2014. Mattusch is Mathy Professor of Art History at George Mason University in Fairfax, Virginia.

LEDA CEMPELLIN was awarded an SDSU Griffith Foundation Award to serve on the Education Committee at the 2014 CAA Conference in Chicago. Her interview of Daniel Spoerri was published for the exhibition *Die Künstler des Giardino* at Forum Kunst Rottweil, Germany, Sept. 7–October 27, 2013. Cempellin is an Associate Professor of art history at South Dakota State University.

Body of Evidence book art series by **MEENA KHALILI** was made a permanent part of the Special Collections & Archives at Virginia Commonwealth University Libraries. Khalili is an assistant professor of art and design at Virginia State University.

HEATHER DEYLING had a solo exhibition at 621 Gallery in Tallahassee, FL, January 3–31, where she created a site-specific installation titled *Entropy*. Deyling is also exhibiting a site-specific installation at 505 Union in Jonesboro, AR, where "Accumulation: Works by Heather Deyling" is on view March 17–April 21. Deyling was a visiting artist at Arkansas State University in Jonesboro, AR in March.

PLAYNTINGS by **LILY KUONEN** were included in the exhibition *Out of Order* at McCormick Gallery at Midland College in Midland TX February 27–March 28, 2014. *Out of Order* included a weeklong workshop creating the proposed site-specific works and was funded through donations by the Rea Charitable Trust and Stacy & Jim Geitgey. Kuonen is an assistant professor of art at Jacksonville University in FL.

JASON GUYNES received *Best in Show* for his painting, *Canebrake: A Self-Portrait* in the 2014 *Art of the State Exhibition* at the Tennessee Valley Museum of Art. The juried exhibition featured work from faculty at Alabama's colleges and universities.

MARGARET ANN ZAHO is an assistant professor at the University of Central Florida. Kendall Hunt recently published her second book entitled *Art is an Endangered Species. A History of Western Art: Paleolithic-Romanesque*. Zaho was also just awarded a 2014 Sony Award and will lead the 7th annual Art History in Italy study abroad program.

NONPROFIT ORG
US POSTAGE
PAID
Columbia SC
PERMIT NO. 487

AL DENYER recently exhibited work at *Shades, Contemporary Drawing*, a four-person exhibition at the John A. Day Gallery, Vermillion SD. Her work was also shown in *Mark By Mark*, three-person exhibition, at the Alice Gallery, Salt Lake City UT; *Land + Performance + Space*, curated by Laura Hurtado, at The Granary Arts Center, Ephram UT; and *The 29th Paper In Particular* National Juried Exhibition, Columbia College, Columbia MO. Al Received an Honorable Mention from the *Dave Bown Projects—7th Semiannual Competition*, curated by Jeremy Adams, CUE Art Foundation, New York; Janet Dees, SITE Santa Fe; David S. Rubin, San Antonio Museum of Art. Al Denyer is an Assistant Professor of Painting and Drawing at the University of Utah, Salt Lake City.

BEAUVAIS LYONS, Chancellor's Professor from the School of Art at The University of Tennessee, Knoxville, received the 2013 Outstanding Service Award from the UTK College of Arts and Sciences. Over the prior 18 month he chaired a process that lead to the ratification of an extensive set of changes to the college's bylaws. Lyons also received a purchase award from the Tenth National

Print Competition and Exhibition held in at the Janet Turner Print Museum at California State University, Chico in January-February 2014.

FLOYD MARTIN will receive the 2014 Faculty Excellence Award for Teaching in the College of Arts, Humanities and Social Sciences at the University of Arkansas at Little Rock.

VESNA PAVLOVIĆ presented her work at several solo and group exhibitions including: *Altered Connections: Recent Art from Serbia*, curated by Jeffrey Hughes, at the Cecille R. Hunt Gallery at Webster University in St. Louis; *Fabrics of Socialism*, at whitespace, Atlanta; *Pictures We Were Supposed to Take* at the Centro de la Memoria Haroldo Conti in Buenos Aires, Argentina; *Arquivo Vivo*, curated by Priscila Arantes at Paço das Artes, São Paulo, Brazil; *Score: Artists in Overtime*, curated by Hope Cohn, at the Museum of Contemporary Art of Georgia, Atlanta; *Art and Sport*, curated by Craig Smith and Sean Donaher, at the CEPA Gallery, Buffalo, NY; *Spectator Sports*, curated by Allison Grant, Museum of Contemporary Photography, Chicago; *We're Everything to Eachother*,

curated by Maja iri, at the Lanchester Gallery Projects in Coventry, GB. Pavlović's upcoming exhibition includes a solo project at the Phillips Collection in Washington DC, in May 2014, within the *Intersections* contemporary art series. Pavlović's work has been reviewed in the *World Sculpture Magazine*, *Burnaway Magazine*, *ArtsAtlanta*, and *Reforma* magazine. Pavlović is the 2015 recipient of the Columbus State University Artists in Residency Program (VASRP). Pavlović presented her work at the George Washington University Department of Fine Arts & Art History; CENCIA, the Center for Collaborative and International Arts at the Georgia State University, and at the University of Buffalo symposium on *Sport and Art*. Pavlović is an Assistant professor of Art at Vanderbilt University Department of Art where she teaches photography and digital media.

Southeastern College Art Conference
PO Box 656
Carboro, NC 27510-0656

seac