



SECAC/MACAA Richmond Conference Updates

The 2010 joint meeting of SECAC and MACAA will be in Richmond, Virginia October 20-23 and will be hosted by Virginia Commonwealth University.

The conference headquarters will be the historic Jefferson hotel located in downtown Richmond. The conference will begin with the SECAC Board of Directors meeting on Wednesday afternoon, followed by an open house for all that evening at VCU's Fine Arts Building located at 1000 West Broad Street. Facilities and studios will be open to the membership, and a reception will be held for Christina West, the 2009 SECAC Artist's Fellowship winner, in the Fine Arts Building Gallery. Additionally, VCU's Anderson Gallery will be host an opening for their current exhibition. Both the Fine Arts Building and the Anderson Gallery are located within a short 10-minute walk from the Jefferson Hotel.

Sessions and panels will begin on Thursday morning and continue through Saturday afternoon. Thursday evening will feature the keynote presentation by Pablo Helguera at the Jefferson Hotel and a reception for the juried Members Exhibition at 1708 Gallery. On Friday, the awards ceremony will take place during a luncheon at the Jefferson; attendees will be asked to sign up in advance to take part, and a small fee will provide a lunch catered by the Jefferson. Friday evening the membership is invited to the newly renovated and expanded Virginia Museum of Fine Arts. Transportation will be provided but you must sign up for it in advance when you register. In addition to sessions and panels, Saturday will also feature a selection of trips to local museums and locations throughout Richmond. Currently the list includes the Valentine Museum, Eclectic Electric, and Richard Neutra's Rice house. There will be fees to cover the costs of transportation. Attendees will be able to sign up for these events when they register in advance. Look for more information about all these activities on www.curiouser.vcu.edu and on the SECAC website in the coming weeks.

We are excited to have **Pablo Helguera** as our keynote speaker. Pablo Helguera (b. Mexico City, 1971) is a New York based artist working in installation, sculpture, photography, drawing, and performance. Helguera's work focuses on a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction. For more information please visit: <http://pablohelguera.net>

Preliminary Conference Program: the preliminary program will not be printed and mailed to members. It will be available on the SECAC website by August 1, and will be updated regularly. If you do not have Internet access and wish to receive a printed copy, please contact the SECAC office at 919-942-8235.

Fees: Conference registration fees will be \$145 for individual members and \$50 for student members prior to September 20; \$170 and \$70 beginning September 21, ending October 10. Registration after October 10 will be onsite only at \$200 and \$95. SECAC and or MACAA membership is required for conference attendance. Online registration begins on August 1.

Hotel: The conference hotel is the Jefferson Hotel located at 101 West Franklin Street. Most conference activities will be held at the hotel. Rates for the 2010 conference are as follows: \$155 for run of the house and \$175 for deluxe rooms, plus applicable taxes and fees. Please make sure to reserve your room early, as there are a limited number of rooms reserved at these rates! Use the following link to book your room: https://reservations.ihotelier.com/crs/g_reservation.cfm?groupID=428827&hotelID=14348
Please reserve early.

Transportation: The conference hotel can be reached easily from Richmond International Airport (RIC) by taxi or shuttle service. For more information regarding travel services please visit www.curiouser.vcu.edu

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CONTRIBUTORS

SECAC take particular pleasure in expressing gratitude to contributing members. Those persons whose names are in bold have been exceptionally generous. Many thanks go to contributors old and new.

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Elise Smith
 Evie Terrono
 Anne Thomas
 Christina Updike
 Donald Van Horn
 Leslie Wallace
 Tina Yarborough
 Saul Zalesch

2009 FINANCIAL SUMMARY

Income

Conference	\$70,789.00
Contributions Income	1,000.00
Membership Dues - Individual	28,895.00
Membership Dues - Institutional	11,500.00
Membership Dues -Retired Member	645
Membership Dues - Student	2,100.00
SECAC Review Income	1,941.33
Total income	116,870.33

Expenses

Conference Assistance	250
Tax Preparation	600
Artist Grant	3,000.00
Bank Service Charges	7,106.63
Conference	64,085.63
Internet Access/Telephone	2,502.23
Miscellaneous	3,560.24
Postage	1,333.44
Printing and Reproduction	3,120.13
Salary - Assistant	2,300.00
Salary-Staff	18,000.00

SECAC Review	10,540.58
Supplies	177.72
Travel Allowance	210.2
Total Expenses	110,786.80
Net income	6083.53

Assets as December 31, 2009:

Investment account:	\$121,740.32
Checking account:	\$1995.74

SECAC REVIEW

Peter Scott Brown, associate professor of art history at the University of North Florida, has been appointed to succeed James Boyles as editor of the *SECAC Review* beginning with the 2011 edition. A medievalist with a specialty in Romanesque sculpture, Brown has published in the *Art Bulletin* and *Journal of Medieval Iberian Studies*. He has been a regular contributor to SECAC meetings as a presenter and as a coordinator of sessions. His article "The Virago and the Prince of Orange in Salomon de Bray's Jael, Deborah, and Barak: Insights on the Image of the Dutch Republic around 1630," will appear in the forthcoming *SECAC Review*.

NEWS OF MEMBERS

Saul Zalesch, Louisiana Tech University, has launched a new website that posts numerous images of rare ephemeral publications with strong aesthetic and/or documentary significance. The address is www.ephemerastudies.org. This site presents an Image of the Week and a continually growing inventory of images dating between the 1860s and 1950s. Zalesch will supply without charge high-resolution images of, and free permission to publish, any piece that scholars might wish to include in their publications.

The Medieval Feminist Forum is publishing **Saisha Grayson's** essay, "Disruptive Disguises: The Problem of Transvestite Saints for Medieval Art, Identity & Identification," in its Winter 2010 issue. Grayson is a Graduate Teaching Fellow at Queens College, CUNY and PhD candidate at The Graduate Center, CUNY.

Beth Grabowski will be in a printmaking residency at the Frans Masereel Centrum, Kasterlee, Belgium from April 10-30, 2010, followed by a week at the Tom Blaess Atelier in Bern, Switzerland. She is working on a series of intaglio and monotype images with a working title of "Presumptions of a Common Fate". Grabowski is a Professor of Art at the University of North Carolina at Chapel Hill.

Roann Barris will be a Fulbright Scholar, teaching and doing research in Moscow next fall. She is an associate professor of art history at Radford University.

Paintings by **Rosemary Goodell** were exhibited in three-person show at the Baton Rouge Gallery, May 1-28. Two painting by Goodell were included in the Tom Peyton Memorial Arts Festival in Alexandria April 16 - 25. She is an associate professor of art at Baton Rouge Community College.

Alan Wallach, Ralph H. Wark Professor of Art and Art History, College of William and Mary, will be Terra Visiting Professor in American Art at the Freie Universität in Berlin in the fall of 2010.

In January 2010, **Emily Williams** exhibited several sculptures in the "Surreal Salon" a show held at the Baton Rouge Gallery and Center for Contemporary Art in Baton Rouge, Louisiana. She is currently exhibiting new sculpture in the *Biennial LaGrange National XXVI* held at the LaGrange Art Museum and the Lamar Dodd Art Center in LaGrange, Georgia. From April 13-15, Emily Williams will deliver her conference presentation "Integrating Video Into the Online Course" for the Troy University eCampus eColloquium 2010. Emily Williams is faculty with the Art Department at Troy University and she teaches within the Troy University Global eCampus.

Cynthia Farnell's pigment inkjet prints on silk are on view through May 8 in *Transitive Geographies: Contemporary Visions of an Evolving South*, curated by Shannon Morris at the Georgia College & State University Museum in Milledgeville, GA. *Transitive Geographies* will travel to the Bryan Gallery at Coastal Carolina University and open on July 15. A solo exhibition of Farnell's new work called *Presence (Veils)* will be on view at The McClellanville Arts Center in McClellanville, SC from May 22 through June 26. Farnell is the director of the Bryan Gallery and assistant professor of visual arts at Coastal Carolina University. Visit her web site: cynthiafarnell.com.

Robert M. Craig and his wife Carole received a 2010 Georgia Trust Award for Rehabilitation recognizing their 27-year project in preserving and restoring the Smith-Benning House in Atlanta, the Craigs' ("Adams Family") home since 1983. The Smith-Benning House, built in 1885, is an Eastlake Victorian styled house, and is listed on the National Register of Historic Places. The award is a statewide competition and recognizes preservation and restoration as well as compatible new design.

William Eiland reports that The Georgia Museum of Art's recently published three-volume reference work the *Corpus of Early Italian Paintings in North American Public Collections: The South* is a finalist in *Foreword* magazine's Book of the Year Awards, a competition in which more than 1400 publications were submitted. Award winners will be announced May 25. The Henry Luce Foundation recently awarded the Georgia Museum of Art, the Fred Jones Jr. Museum of Art at the University of Oklahoma and the Jule Collins Smith Museum at Auburn University a collaborative

grant for the exhibition and publication *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy*. The exhibition will tour all three venues, plus a fourth to be named later, from 2012 to 2013 and will reassemble, as much as possible, the group of modernist paintings purchased by the U.S. State Department in 1946 for a goodwill tour of Latin America and Europe. And please save the date of January 29, 2011, for the Georgia Museum of Art's biennial gala, "Elegant Salute XII: Metamorphosis", that will mark the reopening of the museum after a two-year expansion and renovation project.

"Sublimation: New Work by David Meyer" was on view at the Skybox in Philadelphia from March 12 -27, 2010 as an Independent Project for the international print festival *Philagrafika 2010*. For the exhibition Curator Eileen Tognini invited **David Meyer** to create a monumental-scale floor based installation from thousands of pounds of sifted baking flour. Meyer is an Assistant Professor of Art at the University of Delaware.

Steven A Ramsey was an exhibitor at the American Craft Council Exhibition, Atlanta at the Cobb Center Galleria, March 11th - 14th 2010. Steven is a professor at the Savannah College of Art and Design.

Paintings by **Gary Chapman** were selected for publication in the 2010 title, *New American Paintings*, juried by Barbara O'Brien, Curator, Kemper Museum of Contemporary Art. Chapman is Professor of Painting and Drawing at the University of Alabama at Birmingham.

Beauvais Lyons' exhibition and performance project "The Association for Creative Zoology" will be presented in the Jefferson Garden at the Museum of the American Philosophical Society in Philadelphia, PA from September 10-18, 2010.

Marjorie Och, of the University of Mary Washington, presented a paper, "Vittoria Colonna and a Visual Cult of Friendship," at the annual meeting of the Renaissance Society of America in Venice, Italy in early April.

Organised by Afterall as part of the Exhibition Histories project, the symposium *Art and the Social: Exhibitions of Contemporary Art in the 1990s*, at Tate Britain, London (UK), took place on April 30th, 2010. **Stéphanie Jeanjean** was invited to speak about the social turn in exhibition making in France in the 1990s. Jeanjean is a PhD candidate in Art History at the CUNY, Graduate Center in New York, she teaches Modern and Contemporary Art History at Pace University in New York City.

Kathryn Hagy has received a 2010-11 Fulbright Award for teaching and research in Nepal. Hagy is Associate Professor of Art and Department Chair of Communication, Literature and Arts at Mount Mercy College.

Brooke White, Assistant Professor of Art at the University of Mississippi is currently exhibiting photography and video work at these venues: *Emerging Landscapes*,

School of Media, Arts and Design, University of Westminster, London, England; *Video Appart PARIS*, supported by the Portugal Embassy and FNAC Belushi's St. Christopher Hotel, Paris, France; *Video Appart DUBAI*, Carbon 12 Gallery and The American University, Dubai, UAE; and the International Video Shorts Festival, Women's Caucus for Art, Chicago, IL

Paintings and drawings by **Laura Mosquera** are a part of a traveling group exhibition "Why Go Anywhere Else". The exhibition locations are: Contemporary Art Centre of Montenegro Podgorica Petrovic Castle; Modern Gallery Budva; Gallery Josip Bepo Benković Herceg Novi; Kod Homena Gallery Kotor; National Gallery Belgrade, Serbia; Vojvodina Contemporary Art Museum Novi Sad.

Jane Allen Nodine, University of South Carolina Upstate, is exhibiting recent work in several shows during April and May including "Transitions/2010 : Women's Caucus for Art Georgia" at Georgia Perimeter College, Clarkston, GA from March 22nd – April 16th, "M/A/M/A – Mother Artist Mother Artist" at the Arts Center, Clemson, SC from March 29th - June 1st, and the Elizabeth M. Guinan Gallery at the Art Institute of Charlotte, Charlotte, NC where she has a solo exhibition April 2 - May 31st.

Judy Pfaff selected **Julia Morrisroe**'s painting "More of Everything" for inclusion in the Texas National 2010 exhibition at Stephen F. Austin State University, TX. Morrisroe is an Assistant Professor at University of Florida.

Norman Magden's film, *CAFÉ*, received First Place in Experimental Film in the Los Angeles Reel Film Festival. *CAFÉ* was also selected for screening at the following festivals: New Filmmakers (Hollywood), International Vampire Film Festival (New Orleans), Festivus Film Festival (Denver), Peoples Awards Film Festival (Quito, Ecuador), Athens International Festival (Ohio), and the Kansas City Filmfest.

Kelly Wacker curated, *Range, Furrow, Grove: Images of Florida Agriculture* April 5-16, at the University of Florida as part of the Florida Food Summit. Wacker is an associate professor of art at the University of Montevallo.

"BLITscapes: Composition in Blue and Green" a multimedia installation by **Edward Ramsay-Morin** was selected for exhibition in *X by Y: Digital Art in 2010* held at the A.D. Gallery, University of North Carolina at Pembroke, March 18 to April 7. This work was also awarded an Honorable Mention. Edward Ramsay-Morin is an Assistant Professor in New Media and Animation at Southeastern Louisiana University.

Vesna Pavlovic, Assistant Professor of Art at Vanderbilt University, will participate at the PhotoBiennale 2010 in Thessaloniki, Greece in April, with her "Search for Landscapes" project. The exhibition is held at the Bezesteni, the Ottoman monument from the 16th century. Pavlovic

will present her work at another solo show at the Center for Cultural Decontamination in Belgrade, Serbia in July.

Nancy L. Wicker has been elected to membership in Filosofisk-historiska avdelningen, Kungliga Humanistiska Vetenskaps-Samfundet i Uppsala (the Philosophical-Historical Section of The Royal Society of Humanities at Uppsala, Sweden). Membership is limited to fifty individuals. Wicker is a professor of art history at The University of Mississippi.

Wendy Koenig, Associate Professor of Art History at North Central College in Naperville, Illinois co-edited a volume of essays entitled *Holocaust Persecution: Responses and Consequences* (Cambridge Scholars Publishing, 2010) with a former colleague from Middle Tennessee State University, Dr. Nancy Rupprecht.

Al Denyer's solo exhibition 'Flow' was shown at the Malone Gallery, Troy University, Troy, AL in October 2009, and solo show will take place at the Finch Lane Gallery, Salt Lake City, UT in June 2010. Her work was shown at The Chautauqua National Juried Exhibition; Eastern Kentucky University, KY, Group Show; Invitational, Time and Space Gallery, Bath, England; 'You Looking At Me?', Invitational Exhibition, UWE Impact, Bristol, England; Global Impact Invitational Exhibition, Bing-Davis Memorial Gallery, Upper Iowa University, Fayette, IA; and the Americas 2009 National Juried Exhibition, Northwest Art Center, Minot State University, Minot, ND. Denyer co-presented a paper at the IMPACT 6 international print conference in Bristol, England in September 2009. Her work was recently published in *New American Paintings '15 Years'* edition. She has been selected for a residency at the Santa Fe Art Institute Artist in Residence Program for Fall 2010 and has been appointed Faculty Fellow for 2010 / 2011 from the University of Utah. She is an Assistant Professor of Painting and Drawing at the University of Utah, Salt Lake City.

The Wichita Art Museum will be hosting a solo exhibition of sculpture by **Michael Aurbach**, Professor of Art at Vanderbilt University. *The Secrecy Series: Selected Works* will run from June 13 through October 10, 2010.

The National Council on Education for the Ceramic Arts honored **Christina West** with their 2010 Emerging Artist Award at this year's conference. West is an assistant professor of art at Georgia State University.

Michael McFalls, Assistant Professor of Art at Columbus State University, had sculptures included in two exhibits this spring. His work is currently on display through the end of May as part of "Frantic Chaos" a Four-Artist Exhibition at The 621 Gallery in Tallahassee, FL. During the month of March his work was selected for the 2010 *Alice Hirt Memorial Solo Art Exhibition* in the Campus Gate Art Gallery at Young Harris College, GA.

Amy S. Broderick, Associate Professor at Florida Atlantic University, has been selected to lead an FAU Faculty Learning Community, *Cultivating and Sustaining Undergraduate Research*, during the 2010 - 2011 academic year. Broderick's learning community proposal was inspired in part by her students' achievements in original research. Among these achievements was the recent exhibition, *Persistent Objects: A Drawing Marathon*, an exhibition organized by Broderick's students in Narrative Drawing. Broderick is also exhibiting new work combining drawing and paper engineering this spring in the exhibition *Nexus: Science + Art* at the Scripps Research Institute Florida. Broderick also recently interviewed artist William Kentridge in conjunction with the exhibition *William Kentridge: Five Themes*. An article based on the interview is forthcoming.

New works by **Marsha L. Kirk** will be seen at a solo exhibition *Marsha L. Kirk The Object Is* at Fahm Gallery in Savannah GA, April 26-May 10, 2010. Kirk is a graduate student at Savannah College of Art and Design.

Virginia Derryberry's work will be shown in the *SEEING VOICES: The Visual Voices* exhibition/ symposium at Rutgers University, Camden, NJ, March 15-24. Her work was also shown in the exhibition, "The Painter's Eye", held in the Ingram Studio Arts Building, Vanderbilt University, followed by her guest artist lecture on March 29. Derryberry is a Professor of Art, Drawing and Painting at the University of North Carolina at Asheville.

NEWS FROM SECAC AFFILIATES

Visual Resources Association (VRA)

The VRA annual conference was held March 17-20, 2010 in Atlanta, Georgia. You can view the final plenary presentation as well as many of the conference presentation PowerPoints at: <http://vraweb.org/>

Highlights of the conference included:

Opening and closing plenary speakers: Peter Brantley, a creative visionary and activist leader in the library community, discussed the information technology landscape of the future, especially in terms of copyright issues; and Jason Roy, head of the Digital Collections Unit at the University of Minnesota, addressed "Collections of Distinction: Adding Value to the Online Community of Visual Resources" with a moderated panel of respondents.

Twelve timely, vital sessions on topics including embedded metadata, using social networking tools to promote awareness of visual resources, managing change and dealing with the consequences of the digital transition, appropriate disposition of legacy collections, and international aspects and concerns of the visual resources environment.

Workshops on strategic planning, enhancing one's professional profile, and promoting the value of visual resources by using cutting-edge communication and marketing strategies.

The official rollout and presentation of the VRA Strategic Plan, in which the Association charts its future course for the coming years.

The return of the popular "Vendor Slam," allowing vendors to present overviews of their new products and services, with plenty of opportunities for follow-up questions and individual consultation afterwards.

A record number of Special Interest Groups, including both those oriented towards specific content management systems or utilities and several open-ended affinity groups.

The popular Birds-of-a-Feather lunches—affinity networking groups hosted and facilitated by seasoned VRA professionals, specifically (but not exclusively) geared towards new members of the organization and first-time attendees; and "Ask the Expert" encounters, providing opportunities to learn about emerging technologies, new products, and shared professional interests in one-on-one exchanges.

Special events including the Membership Dinner and Awards Ceremony; the opening night reception; and the always-spectacular VRAffle.

MDID 3 as a platform for building innovative multimedia applications: mdid.org

The James Madison University Center for Instructional Technology MDID development team is releasing MDID 3 in late May/early June of 2010. MDID 3 will feature an updated version of the familiar interface for discovering images, building and presenting slideshows and managing collections. Beyond the familiar, MDID 3 will also serve as a powerful platform for building innovative, web-based multimedia applications. The MDID 3 core stores, manages and delivers data records and media files; web developers will be able to author customized user interfaces to take advantage of specific MDID 3 core functionality.

MDID 3 includes a new content discovery interface that allows users to visually browse all available content or filter on any combination of keywords, metadata facets, content type, and other criteria. A federated search module simultaneously finds content in remote collections and databases.

Continuing the tradition of a freely shared educational resource, MDID is distributed free of charge under an open source license. Many institutions in the United States and around the world use MDID in their curricula.

Visit our web site at <http://mdid.org> to get more information and download the software.

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2010 SECAC ARTIST'S FELLOWSHIP

Fellowship Amount

\$3000.00 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 \$60.00, \$25 student. Apply for membership online at www.secollegeart.org/membership.html and pay by check or by MasterCard/Visa/Discover. Previous grant recipients must wait 3 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.
 - 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: JennyKHager_RustAndSatin.pdf*
- Instructions for Rapidshare: Go to www.rapidshare.com. Upload your PDF document. List your full name as "the sender" and then jennykhager@gmail.com as the "email address of the first recipient." In the short message to the recipient, please put "SECAC Artist's Fellowship" followed by "submission by your name." Example: "SECAC Artist's Fellowship - submission by Jenny K. Hager. Then hit "send download link."

DEADLINE:

Entries must be postmarked by Friday, July 23rd at 5 pm EDT. Submissions received thereafter will be returned unopened. Digital entries only via www.rapidshare.com.

A committee composed of SECAC members selects the Artist's 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 by mail within 60 days of the end of the meeting.