



November in Savannah

SECAC will hold its 67th annual meeting Wednesday, Nov. 9 through Saturday, Nov. 12, 2011, in **Savannah, Georgia** hosted by the **Savannah College of Art and Design**. It has been twenty years since SECAC met in Georgia, and this is the first time that our conference will meet in Savannah. Famed for its city plan, and ornamented by live oak trees and Spanish moss, Savannah is the fourth largest port in the United States. Hunter Army Air Field and major companies, such as Gulfstream Aerospace, are based here. Art exhibition venues abound, including eight SCAD galleries, the Telfair Museums, the SCAD Museum of Art, and a multitude of alternative and commercial spaces.

The conference hotel, the Hilton Savannah DeSoto, is centrally located in Savannah's historic district on Madison Square. Within two blocks of the DeSoto Hotel, you will find coffee shops, reasonably priced and diverse restaurants, house museums, historic churches, a synagogue, monuments, Segway and bike rentals, eclectic shops, karaoke, pubs and bars (including the one in which Jimmy Carter announced his presidential candidacy), an all-night gourmet deli, and much more. Savannah's shopping districts include Broughton Street, City Market, the Design District, and River Street.

Conference planners, state representatives, and other members have coordinated sessions and events for members at any stage of their career. These include mentoring sessions, panels and workshops for early- and mid-career practitioners, and a session featuring the most recent recipients of the SECAC Award for Teaching Excellence, among other events. Members will have the opportunity to meet their state representatives at informal meetings. The specific time and location of each state gathering will be indicated in the conference program.

Preconference events will be offered on Wednesday, Nov. 9 beginning at noon, including tours structured around the conference theme of "Text + Texture." The SECAC board will meet on Wednesday afternoon in the DeSoto Hotel's Pulaski Room, followed by a welcome reception for all members in Madison Square. Members who have pre-registered for the conference may pick up their registration materials between 5 pm and 9 pm in the conference hotel foyer.

Thursday, Nov. 10 and Friday, Nov. 11 will begin with an optional guided jog for experienced runners departing from the DeSoto Hotel at 6:30 am, for those who want to explore the city as they get in their day's exercise. Conference onsite registration begins at 7 am in the DeSoto Hotel's foyer; pastries, coffee, and tea will be provided. Sessions will begin at 8 am and run concurrently until 5:30 pm on Thursday and Friday, while Saturday sessions will begin at 9 am and run concurrently until 4:30 pm.

We are pleased to announce our distinguished keynote speaker, MacArthur Foundation grant recipient, **Ann Hamilton**. Ms. Hamilton will speak Thursday night in SCAD's Trustees Theater. A reception for the SECAC 2011 Juried Exhibition (members' exhibition) will immediately follow. Buses will run in a loop from the conference hotel to the theater. 180 artists entered the exhibition, and notices of acceptance will be sent on or before May 15.

The Awards Luncheon will take place in the Madison Ballroom in the DeSoto Hotel on Friday, Nov. 11. Seating is capped at 250. Tickets may be purchased as part of your online registration. No tickets will be sold in Savannah. During the luncheon, recipients of the SECAC Awards will be announced, and **Dan Cameron**, the juror for the SECAC 2011 Juried Exhibition, is a featured speaker. Friday night will be an evening of art hosted at the SCAD Museum of Art, with its first-phase, 60,000-square-foot expansion on schedule to be completed in time for our visit. The SCAD Museum of Art is home to the Walter O. Evans Center for African American Art, as well as the Earle W. Newton Center for British and American Studies, and other collections.

Saturday, Nov. 12 will begin with the option of a sunrise jog on Tybee Island (a

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modest fee will be charged to cover roundtrip travel; tickets may be purchased during online registration). An informal members' breakfast will begin at 7 am in the DeSoto Hotel's Harborview Room, before the annual Members' Meeting from 7:30 am to 9 am. The breakfast and meeting are open to all members, and all are encouraged to attend.

Tours and other activities will be available each day, offering members many options for the exploration of Savannah's history, cultural treasures, and natural beauty, such as the Colonial Park Cemetery, Georgia Historical Society, Jepson Center for the Arts (which will host its annual Telfair Art Fair during our time in Savannah), or gorgeous Forsyth Park. Additionally, SCAD faculty and staff members will welcome SECAC members to their programs. For instance, industrial design program faculty members will host a workshop on information and idea visualization at its Gulfstream Center for Industrial and Furniture Design, and researchers may be interested to study the Don Bluth Collection of Animation at SCAD's Jen Library. An extended excursion, a *Tour of Texts + Textures*, is planned for Saturday; tickets may be purchased using online registration.

A closing celebration on Saturday night is planned for Alexander Hall, home of the painting, printmaking, and ceramic programs, which have scheduled an Open Studio Night for SECAC members. Alexander Hall is beside the Savannah River and beneath the towering Talmadge Bridge. Buses will run in a loop from the DeSoto Hotel to Alexander Hall.

Updates will be posted on www.scad.edu/secac2011 and www.secollegeart.org/annual-conference.html. Make plans to attend SECAC 2011 from November 9–12, 2011, and join us on Facebook now.

Fees: Conference registration will be available in three tiers:

Early registration (online) Aug 1–Sept 30: individual member \$150; student \$50

Registration (online) Oct 1–Oct 31: individual member \$180; student \$60

Registration closed: Nov 1–Nov 9

On-site registration: Nov 10–Nov 12: individual member \$210; student \$70

SECAC membership is required to complete registration. Both individual membership (\$65), retired (\$60) and student membership (\$30) may be completed online. If you do not have Internet access, please call the SECAC office at 1.919.942.8235.

Hotel: The conference hotel is the Hilton Savannah DeSoto Hotel, located at 15 E. Liberty St., Savannah, Georgia, United States, 31401-3979. The direct phone number is 1.877.280.0751, and the fax number is 1.912.232.6018. The group/convention code is "SEC." A dedicated webpage for SECAC 2011 is available to reserve your room online: www.hilton.com/en/hi/groups/personalized/S/SAVDHFF-SEC-20111109/index.jhtml?WT.mc_id=POG. The conference rate will be available until October 10 or until

the group block is sold out, whichever comes first. The conference rate is \$159, plus applicable taxes and fees. Hotel reservations may be made now.

Transportation: The Savannah/Hilton Head International Airport (SAV) is ten miles from downtown Savannah. It offers 82 daily flights in and out of Savannah. The average cost for a taxi to the conference hotel is \$28. A Chatham Area Transit (CAT) bus departs from the airport and has a stop a few blocks from the DeSoto Hotel; the trip takes about 35 minutes and the fare is \$1.50 each way. Shuttles are also available; details will be forthcoming on the SECAC and conference websites. Savannah is readily reached by car. Carpooling is encouraged. The conference hotel offers self-parking and valet options. Long-term parking garages are available nearby. City parking meters are not monitored after 5 pm or on weekends.

Local Transportation: Conference buses will provide transportation to off-site conference events. The City of Savannah provides free shuttles around the historic district, including a ferry to cross the Savannah River. Bicycles, scooters, and Segway Personal Transporters can be rented; and tours by horse-drawn carriage, hearse, pedicab, and trolley are readily available. Members are encouraged to bring comfortable shoes to traverse the historic streets. Wi-Fi is available throughout much of downtown Savannah.

For more information, see either secollegeart.org/annual-conference.html or www.scad.edu/secac2011. The conference coordinator, Sandra Reed, professor of painting at SCAD, may be reached at secac2011@scad.edu or Rachel Frew, SECAC administrator, at secac@secollegeart.org.

SECAC 2011 Conference Media Policy

- All meeting rooms will be equipped with one digital projector.
- Rooms that require public address will be so equipped, and each room will have a podium and podium light.
- Each room will be equipped with one screen, or in smaller rooms, a plasma TV.
- Presenters must supply their own laptops and supply a USB cable.
- Presenters using a Macintosh computer must supply an appropriate VGA adapter.
- No Internet access will be available in session rooms.
- Presenters must have website information downloaded to laptops or other media devices.
- Slide projectors will not be available.
- On behalf of presenters, session chairs must notify the conference director of any special media requests by July 1, 2011. The conference coordinator will determine whether or not special requests can be filled.

2010 FINANCIAL SUMMARY

Income

| | |
|---------------------------------|------------|
| Conference Income | 110,739.00 |
| Contributions Income | 1,420.50 |
| Membership Dues—Individual | 38,675.00 |
| Membership Dues—Institutional | 10,825.00 |
| Membership Dues—Student | 4,240.00 |
| Membership Dues -Retired Member | 500.00 |
| Miscellaneous Income | 273.68 |
| SECAC Review Income | 1,425.24 |
| Valic Income | 10,244.48 |
| Total Income | 178,342.90 |

Expense

| | |
|---------------------------|-------------------|
| Artist Grant | 3,000.00 |
| Newsletter Design | 737.98 |
| Bookkeeping | 166.00 |
| Bank Service Charges | 10,076.29 |
| Conference | 95,568.34 |
| FICA/Medicare match | 1,116.00 |
| Miscellaneous | 3,010.90 |
| Internet Access/Telephone | 2,556.86 |
| Postage | 1,645.48 |
| Printing and Reproduction | 3,032.50 |
| Tax Preparation | 600.00 |
| Supplies | 66.04 |
| Salary-Staff | 18,000.00 |
| SECAC Review | 11,110.95 |
| Valic Fees and Securities | 2,921.52 |
| Webmaster | 2,300.00 |
| Total Expense | 153,676.86 |
| Net Income | 24,666.04 |

Assets as of December 31, 2010:

| | |
|---------------------|--------------|
| Investment account: | \$129,299.69 |
| Checking account: | \$ 18,666.97 |
| Total | \$147,966.66 |

Investment account growth for FY 2010 was 8.2%

SEACA AT CAA 2011

Benjamin Harvey, Mississippi State University, chair of the SECAC at CAA session, reports that the session at the 2011 CAA conference in New York was devoted to the subject of "The Artist's Progress: Sequential Art and Aesthetic Education." The call for papers elicited a wide variety of proposals from all elements of SECAC's membership. Three were selected for inclusion. Speaking first, Chris Schweizer, a cartoonist and professor at SCAD-Atlanta, discussed the growing popularity of genre fiction in contemporary art comics, especially as an alternative to autobiographical subjects. Next, Hannah Means-Shannon, a member of the English Department at Georgian Court University (New Jersey), focused on two graphic novels by the partnership of Neil Gaiman and Dave McKean. Drawing on a Jungian developmental model, she investigated the

use of light and darkness in *Violent Cases* (1987) and *The Tragical Comedy or Comical Tragedy of Mr. Punch* (1994). Finally, K.C. Williams, a curator at The Mattie Kelly Arts Center (Northwest Florida State College), spoke about the contemporary Japanese-American artist Yoko Nogami, whose serial works bring together aspects of her Japanese heritage (e.g. panel-illustrated storytelling or *kamishibai*) and aspects of American culture (e.g. old Florida/cracker folklore). The panel was well attended and, after the papers had been delivered, there was ample time to field questions from audience members, as well as for discussion between the various panelists.

BOSCH GRADUATE TRAVEL ASSISTANCE AWARD

Thanks to the generous bequest of the late Gulnar Bosch, SECAC offers assistance for a limited number of graduate students who are on the 2011 conference program and in the SECAC 2011 Juried Exhibition. Graduate students who have acceptance of either their paper or in the juried show, are members of SECAC, and reside more than 200 miles from the conference site, may apply for assistance. An online submission form is available on the SECAC website.

CONTRIBUTORS

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

| | |
|------------------------|-----------------------|
| Porter Aichele | David Lewis |
| A. S. Arbury III | Fu-chia-Wen Lien |
| Michael Aurbach | Charles R. Mack |
| Jamie Badoud | Floyd Martin |
| Thomas Brewer | Fred Moffatt |
| Amy Broderick | Debra Murhpy |
| Martha Caldwell | Ria O'Foghludha |
| Kevin Concannon | Yumi Park |
| Kevin Conlon | Sandra Reed |
| Diane Fox | Margaret S. Rich |
| Jennifer Furlong | Roger Rothman |
| Steve Gaddis | Donna Sadler |
| Lissa Gill | John M. Schnorrenberg |
| Margaret Gluhman | Bruce Shores |
| Colleen Grant | Anne Thomas |
| Nora Heiman | Christina Updike |
| Sara James | Donald Van Horn |
| Michael Klein | Stephen Wagner |
| Lance Larkin | Daniel Weber |
| William Levin | Tina Yarborough |

SECAC REVIEW

The *Southeastern College Art Conference Review* invites submissions for its 2012 issue. The *SECAC Review* is a

peer-reviewed academic journal that publishes original scholarship in all fields of art, 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 June 1, 2011. Forthcoming this fall in the *SECAC Review*:

- Norman Land sheds new light on the originality of the Florentine Jacopo del Sellaio's contributions to Renaissance painting
- Vida Hull's investigation of a painting by Lucia Anguissola yields insights into the artist's identity, education, and role as a woman painter in the Renaissance
- Bradley Bailey explores the artistic dimensions of Marcel Duchamp's chess-player persona
- Elizabeth Richards examines the influence of Robert Rauschenberg's spirituality and religious upbringing on his use of textiles in his early works
- Amy Broderick speaks with South African artist William Kentridge about the exhibition of his work, *William Kentridge: Five Themes* that is currently travelling the United States

SECAC BOARD OF DIRECTORS ELECTION RESULTS

The 2011 elections for the SECAC Board of Directors have produced the following results:

Georgia—Sandra Reed

South Carolina—Jane Nodine (reelected to a second term)

Virginia—Reni Gower

West Virginia—Kristina Olson (reelected to a second term)

At-Large #2—Ria O'Foghludha (a newly created position on the board)

Thanks are due not only to these five individuals for their willingness to serve on the board, but also to the following who were candidates in the election: Harry Boone, Steve Arbury, Sara James, and Kurt Pitluga. Thanks are also due to Tina Yarborough, who will conclude 6 years as a board member in November.

2013 SECAC CONFERENCE

The SECAC Board of Directors has accepted an invitation from the University of North Carolina at Greensboro to host the 2013 SECAC conference. Lawrence Jenkins will serve as chair.

NEWS OF MEMBERS

Independent scholar, **Marie T. Cochran** will present a paper titled "Palmer Hayden's *John Henry* series as an Appalachian Visual Narrative," at the 34th Annual Appalachian Studies Association to be held at Eastern Kentucky University, March 12, 2011.

The John Michael Kohler Arts Center announced the addition of **Jim Neel's** *Babel* to its collection. The ceramic work of art was acquired through the auspices of Kohler Foundation Inc. Neel made the 50-component installation in the Kohler Co. Pottery during his 2008 Arts/Industry residency at Kohler Co. in Kohler, Wis. "Babel is a powerful, multi-sensory work of art that engages viewers on visual, visceral and intellectual levels all at once," said Leslie Umberger, senior curator of exhibitions and collections at the Arts Center. "It also conveys the scale of what artists are able to achieve through this amazing residency." *Babel* presents an army of vitreous china chimpanzees in battle formation accompanied by a recording of 50 voices reciting a sonnet by Percy Bysshe Shelley. Each reader begins this 1818 poem about man's hubris and never-ending thirst for power at a different point; the resultant sound rises and falls into an unintelligible babel. Neel has personal insight into the haunting realities of war from his work as a photojournalist documenting war in Central America. In addition, his family history includes involvement in every United States war since the American Revolution. Through *Babel*, Neel presents the question of war's inevitability and what the ramifications of battle mean for humankind. Neel is an associate professor of art at Birmingham Southern College.

Work by **Donald Robson** was exhibited at the 26th Annual Positive/Negative National Juried Art Exhibition, at Slocumb Galleries, East Tennessee State University. Robson is an assistant professor of painting and drawing at Kennesaw State University.

Duke University Press has published *Thomas Kinkade: The Artist in the Mall*, edited by **Alexis L. Boylan** and with contributions by David Morgan, Micki McElya, Seth Feman, Karal Ann Marling, Andrea Wolk Rager, Christopher E. M. Pearson, Julia Alderson, Jeffrey Vallance, Monica Kjellman-Chapin, and Anna Brzyski. Alexis L. Boylan is an assistant professor in residence of women's studies and art history at the University of Connecticut.

Black Eyed Susan (I'm so Happy!) a drawing by **Jackie Skrzynski**, was included in *Myself: An Survey of Contemporary Self-Portraiture* at the Sheppard Gallery at the University of Nevada, Reno. In addition, Skrzynski's drawings will be featured in the exhibition *Art About Motherhood-The Last Taboo* from April 30-June 30th 2011 in Avallon, France. Skrzynski is an assistant professor of visual art at Ramapo College of New Jersey.

Saisha Grayson presented a paper at the Graduate Response segment of the The New Museum, an international symposium on the Contemporary Museum held at the New Museum in New York March 2011. Grayson PhD student at the Graduate Center, CUNY and a Graduate Teaching Fellow at Queens College, CUNY.

Beauvais Lyons, James Cox Professor of Art at the University of Tennessee, Knoxville, was a visiting artist at

Syracuse University where he completed a four-color lithograph with letterpress for the Print Club of Rochester.

Visual artist **Stanley Bermudez** is having a solo show titled *Banderas* at Blackbridge Hall Gallery at Georgia College & State University in Milledgeville, from October 3rd until October 21st. Bermudez is an adjunct art instructor at Gainesville State University in Gainesville, GA.

Cambridge University Press published *Women, Literature, and the Domesticated Landscape: England's Disciples of Flora, 1780-1870*, by **Elise L. Smith**, professor of art history and Sanderson Chair of Arts and Sciences at Millsaps College, and Judith Page, professor of English at the University of Florida.

The fourth edition of **Mary Stewart's** textbook, *Launching the Imagination: A Comprehensive Guide to Basic Design*, is now available from McGraw-Hill. The new edition emphasizes contemporary art. Stewart directs the art foundations program at Florida State University.

Christopher W. Luhar-Trice has work included in two current juried exhibitions. His photograph "Cypresses at Noxubee, Mississippi" won the second place award in the *Thirteenth Annual Krappy Kamera International Exhibition* at Soho Photo Gallery, New York, NY. Phillip S. Block and Steve Rooney of the International Center of Photography juried the exhibition. Luhar-Trice also has a photograph featured in the *Fourth Annual International Juried Plastic Camera Show* at RayKo Photo Center in San Francisco. Luhar-Trice is a visiting assistant professor of photography at the University of North Florida.

Duke University Press published **John Bowles's** book, *Adrian Piper: Race, Gender, and Embodiment*. Bowles is an associate professor of African American Art at the University of North Carolina at Chapel Hill.

Eric Standley is exhibiting work in the Taubman Museum of Art in Roanoke, VA from March 10 to July 10, 2011. His cut-paper drawings are now being represented by the ADA Gallery of Richmond VA and Mulherin Pollard Projects of NYC, NY. Eric is an assistant professor of studio art and coordinator of foundations at the School of Visual Arts, Virginia Tech.

A mixed media piece by **Bryna Bobick** was seen at *Southworks*, Juried Art Exhibition sponsored by Oconee Cultural Arts Foundation. Also, she presented art education research at the National Art Education Association Conference in Seattle, Washington. Bobick is assistant professor of art education at The University of Memphis.

Works by **Whitney Lynn** were exhibited in the exhibition *God Only Knows Who the Audience Is: Performance, Video, and Television Through the Lens of La Mamelle* at the Wattis Institute for Contemporary Arts in San Francisco, April 21–July 2, 2011. Lynn is a visiting lecturer in the New Genres Department at the San Francisco Art Institute.

Andrew Kozlowski received a 2011-2012 Professional Fellowship from the Virginia Museum of Fine Arts for his work in printmaking. He is currently teaching at Virginia Commonwealth University and the University of Richmond.

Curated by **Reni Gower**, Professor, Painting and Printmaking Department, Virginia Commonwealth University, *Thermal Traces* is currently on view at the University of South Alabama through April 15, 2011. Featuring the work of **Kristy Deetz**, Lorraine Glessner, and Reni Gower, the show and corresponding encaustic workshop are available for travel. Gower's *Papercuts* are on view in "Big Paper" at Gallery @220, Chicago, IL. Curated by Shayne Wulbert, the 4-person exhibition runs March 4–May 7, 2011. Her painting and works on paper were featured in the exhibition *Constructs 8* at the Visual Arts Center, Portsmouth, VA January–March 2011.

Kendall Hunt Publishers recently published a revised printing of **Steve Arbury's** art appreciation textbook: *About Art* (2011). Arbury is a professor and director of the Art Museum at Radford University.

HOW Magazine and *PRINT Magazine* hosted a webinar by **Jerry Johnson**, along with Marcela Iannini of The Art Institute of Tampa, on December 9, 2010. The topic was *Managing Creatives, Creatively!* He also presented a paper at the FATE/MACAA Joint Conference in St. Louis, Missouri on April 1, 2011. The title of the paper was "Social Practice and Design: A 21st Century Foundation". Johnson is Chair of Design & Media Management at Miami International University of Art & Design. Johnson is chair of the Master of Arts program in Design & Media Management at Miami International University of Art & Design.

Paintings, drawings and prints by **Tim Flowers** were exhibited in an exhibition entitled *Grok* at Kibbee Gallery in Atlanta, Georgia, March 5–March 26, 2011. Flowers is a senior lecturer of drawing, painting and printmaking at Georgia State University.

Steven A Ramsey participated in the exhibition: "Wonderland" from September 24, 2010–November 13, 2010 at Marta Hewett Gallery in Cincinnati, OH. He was also a selected exhibitor at the American Craft Council exhibition at the Cobb Center in Atlanta, GA, March 10–13th. In addition Steven was recently awarded the Ambassador Choice Award from the Savannah College of Art and Design, Savannah campus where he is a professor of foundation studies.

New prints, paintings, and drawings by **Jennifer Stoneking-Stewart** are on display in the two-person exhibition *Where We've Been* at Belmont University's Leu Gallery, March 29–June 17, 2011. Stoneking-Stewart is an assistant professor at Lander University in Greenwood, SC.

Adrian Duran, assistant professor of art history, Memphis College of Art, published an essay "Writing Light, Writing

Lies" in the *Spinning Yarns: Photographic Storytellers* catalog published in conjunction with the premiere exhibition February 15-March 15 at Kendall College of Art and Design in Grand Rapids, Michigan. *Spinning Yarns* (spinningyarnsphoto.com) is a traveling exhibition curated by Libby Rowe (University of Texas-San Antonio and Anne Leighton Massoni (Monmouth University). Duran and Massoni also have collaboration in the forthcoming *ASPECT: The Chronicle of New Media Art* V.17: "Hi-tech."

Vanessa B. Cruz was selected by the Fulbright Commission in Ireland and the National College of Art & Design for a U.S. Fulbright Scholar Award in Mixed Media Art at National College of Art and Design commencing in January 2012 during the academic year 2011-2012. Her research will focus on her new animated film/installation with the working title of "Ruin". Cruz is an assistant professor of graphic design and digital media at the University of North Florida.

Two installations by **Mary Carothers** are currently on display at The Loudon House in Lexington Kentucky until May 14, 2011. The exhibition, "Crossings" is Lexington Art League's first showcase of art focusing on Latinos and Chicanos living in America. Carothers is an associate professor of fine art at University of Louisville.

Virginia da Costa received a FY11 (Fulbright Hays) Summer Seminar Abroad Grant. She also received a 2011 Pedagogy for Engagement Grant from West Chester University, where she is an associate professor of art history.

Christina West's recent body of work titled *What a Doll: the Human Object as Toy*, will be shown in a solo exhibition at the Museum of Contemporary Art in Jacksonville, FL from May 19-August 28, 2011. West is an assistant professor of art at Georgia State University.

Heather Deyling will have a solo exhibition August through mid-September at Gallery S.P.A.C.E. in Savannah. The exhibition will include paintings and installation. At the FATE Biennial Conference in St. Louis she chaired a session titled "Teaching Foundations vs. Studio Practice". Deyling is a foundation studies professor at the Savannah College of Art and Design.

The Medieval Academy of America's Graduate Student Paper Prize was awarded to **Jennifer Feltman** for her paper, "Charlemagne's Secret Sin, the Last Judgment, and the New Theology of Penance on the Chartres South Transept," presented at the annual meeting in Scottsdale (April 14-16, 2011). Feltman is a Ph.D. candidate in art history at Florida State University.

Afterall: A Journal of Art, Context and Enquiry (London) available through the University of Chicago Press will publish in its June issue: "Disobedient Video in France in the 1970s: Video Production by Women's Collectives" an essay by **Stéphanie Jeanjean** that was originally

presented at the SECAC's annual conference in 2009. She is a doctoral candidate at The Graduate Center of CUNY and teaches modern and contemporary art history at Pace University in New York.

Sculptures by **Doug McAbee** are being exhibited at the Wiregrass Museum of Art in Dothan AL as part of the *Toys Art Us* exhibit. The whimsical exhibition runs March 29-July 30, 2011. His large scale steel sculpture "Ethel's Daughter" was accepted into the *National Outdoor Sculpture Competition and Exhibition* at Riverfront Park in North Charleston, SC. The display is open to the public and will run April 30, 2011-March 23, 2012.

Jody B. Cutler (art historian, New York) has contributed a chapter on Yayoi Kusama to the anthology, *Contemporary Art and Classical Myth*, ed. Isabelle Loring Wallace and Jennie Hirsh (Ashgate, 2011), and an exhibition review on a print retrospective of Willie Cole (currently on view at the Memphis Brooks Museum of Art) in the Spring issue of *AfterImage: Journal of Media Arts and Cultural Criticism* (38.5).

Clive King has retired from his fulltime position at Florida International University and is now Professor Emeritus. He is concentrating on his art career and running intuitive drawing workshops throughout the country. He still intends to give his full commitment to the SECAC conferences.

Barry Motes' work was selected for inclusion in the Texas National 2011 at the Cole Art Center, April 9 -May 21, 2011, hosted by Stephen F. Austin State University. In March, Motes' work was shown at the *Water Tower Regional* in Louisville, Kentucky, where his painting "Water & Spirit" won the Mary Louise Schrodt Award for Excellence. A solo show of Motes' paintings were recently exhibited at Oakland City University in Indiana. Motes is a professor of art at Jefferson Community & Technical College in Louisville.

Linda Gigante has written three entries on funerary art, perspective, and cinerary urns published in *The Oxford Encyclopedia of Ancient Greece and Rome* (January, 2010). Gigante is an associate professor of art history at the University of Louisville.

Mary Carothers directed and produced "Transitivo," a memorial constructed by her Photographic Presentations class resulting in two exhibitions presented in Panama and in Louisville. Carothers is an associate professor of art at the University of Louisville.

Christina Updike (visual resources curator, James Madison University) made several presentations at the 2011 VRA + ARLIS/NA joint annual conference held March 23-27 in Minneapolis, MN. She was a session organizer and presenter at the MDID Special Interest Group Session, the MDID 3 Poster Session, and co-presenter at the "Collaborative Ventures, Collaborative Gains" session. Updike also serves on the Visual Resources Association Foundation

Board, and gave a SECAC Affiliated Society report at the VRA Annual Membership meeting held during the conference. The conference presentations can be viewed online at: <http://mdid.org> and on a joint site on SlideShare at: www.slideshare.net/event/vra-arlisna-2nd-joint-conference-2011

Beata Niedzialkowska accepted the one-year visiting assistant professor position in the Department of Art and Visual Culture at Bates College.

AFFILIATE NEWS

FATE (Foundations in Art: Theory and Education)

FATE/MACAA Joint Conference was held in St. Louis, Missouri on March 30th through April 2th. The conference titled "On Stream" was hosted by Eastern Illinois University. The next FATE Biennial will be hosted by Savannah College of Art and Design, Savannah, Georgia in 2013.

2011 SECAC ARTIST'S FELLOWSHIP

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

\$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 \$65.00. Apply for membership online 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 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.jpg

Example: JennyKHager_RustAndSatin.jpg

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 j.hager@unf.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 postmarked by August 1, 2011 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 by mail within 60 days of the end of the meeting.

secac

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