



SECAC 2013 REPORT FROM GREENSBORO NC

SECAC met in Greensboro NC for the first time with nearly 650 members attending 134 sessions, panels and workshops in the Koury Conference Center. The University of North Carolina at Greensboro hosted, and veteran conference director Lawrence Jenkens (director of SECAC 2008 in post-Katrina New Orleans) showed members that Greensboro and the Piedmont Triad region are underrated treasures in the art world. Thursday night featured receptions at the Weatherspoon Art Museum and the Gatewood Gallery, which featured the 2013 Juried Exhibition. 2012 Fellowship winner Hanna Jubran's work was on display at Elliot University Center that was also the venue for a wonderful keynote address by internationally known, North Carolina artist Mel Chen. Jenkens was integral in bringing AiOP (Art in Odd Places) to Greensboro, and it was intriguing part of the First Fridays festivities in downtown Greensboro. Tours to Winston-Salem to the Reynolda House, SECCA and MESDA were well received. Thanks go to Sheryl Oring and Xandra Eden for their work to organize AiOP, Nancy Doll, director of the Weatherspoon Museum for curating the Juried Exhibition, Sandra Reed for organizing mentoring sessions, and countless others for making the conference such a big success. Finally, the conference director and everyone who enjoyed SECAC 2013 owe a deep debt of gratitude to Rachel Frew for her tireless efforts on behalf of our organization.

2013 MENTOR/MENTEE REPORT

From Sandra Reed, coordinator

This was the third consecutive year that mentoring appointments have been part of the annual conference. Twenty-two members met with fourteen mentor-colleagues in Greensboro. Eleven of these appointments focused on art-history career topics; nine were studio oriented; and two addressed careers in museums. Mentees commented that the appointments were valuable as a means to make a new contact. They also said it was helpful to talk with someone who is impartial and that they valued the perspective of experienced members. One participant observed that she will go into the job search "with another layer of awareness" as a result of her mentor appointment. On the other hand, Kevin Concannon summed up the mentors' perspective when he observed, "It's a real gift to be able to pay it forward in some small way." Thank you to this year's mentors: Laura Amrhein, Michael Aurbach, Amy Broderick, Kevin Concannon, Kevin Conlon, Diane Gibbs, Jason Guynes, Ben Harvey, Chris Howard, Lawrence Jenkens, Paul Karabinis, Floyd Martin, Debra Murphy, and Elise Smith.

2013 SECAC AWARDS

SECAC presents a series of awards each year at its annual awards luncheon to recognize outstanding work by its members in several categories. Members of the 2013 Awards Committee included Reni Gower, Virginia Commonwealth University, Robert Craig, Georgia Tech University, Deborah Huelsbergen, University of Missouri, and Janet Snyder, West Virginia University; and was chaired by SECAC 1st Vice President, Jason Guynes, University of South Alabama.

The SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials is awarded to recognize an exhibition (within the last two years) of historical materials, which by its design, installation, and/or catalogue is considered exemplary. The single winner in this category was

**Vol. XLV, No. 3
November 2013
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Silhouettes of Courage: Marching to Equality produced in collaboration by students at Auburn University Montgomery under the direction of **Keri Watson** as part of her museology course. One juror wrote that they were impressed by the professional quality and innovative approaches the students created to expand the narrative of the Civil Rights Marches beyond the historical photographs that were the core of the exhibition. Life size silhouettes, a wall mural, copies of Life magazine from the sixties, well written biographies, extensive timeline, poster, postcard, Wordpress website and catalog were all effectively integrated through their striking and symbolic reproductions in black and white.

The SECAC Award for Excellence in Scholarly Research and Publication is given for outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles. There were two winners this year. **Liana Cheney** of UMASS Lowell won for her article “Leonardo da Vinci’s Uffizi *Annunciation*”. It was noted by one member of the committee that her essay is a model of art historical analysis, informed by scientific theory and conveyed to the reader with clarity and reason. In a discussion that is both provocative and convincing, the scholarship remains fully accessible to the less expert reader, while adding “new knowledge” to an existing literature that is more familiar to professional art historians. It is a masterful exegesis of a familiar work of art.

Susan Richmond of Georgia State University won for her book *Lynda Benglis: Beyond Process*. One juror wrote about the work, “in this intelligent portrayal of Benglis’s work, author Susan Richmond effortlessly moves from analysis of the artist’s processes of art production and the resulting abstract forms to their poses and hanging positions in exhibitions, orchestrating a lively and reasoned discussion of an artist of complexities and contradictions whose goal has ‘long’ been to shift one’s perceptual, imaginative, and perhaps metaphysical orientation. The observations are astute and are made convincing by both well-chosen figural illustrations and a seasoned writer’s excellent command of language.”

The SECAC award for **Outstanding Artistic Achievement** is given to recognize, encourage, and reward individuals who have been particularly successful in their creative work as demonstrated through regional, national, or international exhibitions or presentations. The 2013 award winner for Outstanding Artistic Achievement is **Virginia Derryberry**. One reviewer noted that Derryberry’s painting style is strong with a concern for the particular detail as well as the broad narrative. With an academic career and active studio practice spanning over 25 years, Professor Derryberry is highly deserving of this recognition. She is an accomplished artist, dedicated teacher, effective administrator, and generous university citizen. Her accomplishments in all of

these areas speak to the rare artist, whose creative expertise equally spans all facets of an academic career in the fine arts.

The SECAC Award for Excellence in Teaching is awarded in recognition of outstanding teaching by a SECAC member who demonstrates an exceptional command of his or her discipline through the ability to teach effectively, impart knowledge, and inspire students. This year’s winner is **Scott Betz** of Winston Salem State University. Jurors noted that Professor Betz works tirelessly to strengthen education not only at his own institution but also nation-wide with his work with FATE, SECAC and CAA. Reviewers went on to point out the noteworthiness of his role in the design of the art foundations program and development of new courses at Winston-Salem State University and the collaboration he established with the Center for Design Innovation. One reviewer wrote that “Betz’ many years of service for FATE underscore his passion for teaching and his commitment to a rigorous foundation in the arts.”

Two **Presidential Awards** were presented. **Beth Mulvaney** received An Award for Exemplary Achievement—the organization’s most prestigious award—given in recognition of personal and professional development as well as long-standing service to SECAC. Mulvaney has been the Secretary/Treasurer of SECAC since 2004. She was co-director of the 2003 annual meeting of SECAC and the sole director of the 2012 meeting. She is a Professor of Art History at Meredith College, where she has taught since 1995, and is head of the Art Department and was Director of the Honors Program. She is a specialist in Italian late Medieval and early Renaissance art, and has a recent publication of frescoes at Assisi.

Charles Joyner received the SECAC Certificate of Merit, given to members of long and true standing who have entered into retirement. Joyner, a long time member, was co-director of the 2003 annual meeting in Raleigh, and recently retired from the North Carolina State University College of Design, where he served as department chair, assistant dean and director of the Ghana Study Abroad Program. He is also a practicing artist who has won awards in national exhibitions and exhibited in museums and galleries throughout the southeast. In 2003 he encouraged colleagues from historically black colleges and universities to participate in SECAC and brought scholars and artists from Ghana to participate in the conference and in activities in the state of North Carolina. He has been important to his institution, his state, and to our organization. We congratulate him upon his retirement, and hope that he will continue to find rewarding experiences in his art and work, and will continue to join us for our annual meetings.

NEW SECAC AWARD ANNOUNCED

SECAC is pleased to announce the introduction of a new award category that is being created to recognize SECAC’s

fasting growing group: graphic design. The new award will be called: **The SECAC Award for Outstanding Professional Achievement in Graphic Design**. This award will be given to recognize, encourage, and reward individuals who have been particularly successful in their design practice as demonstrated through regional, national, or international professional activities in graphic design. Further details about the awards process and also about how to nominate someone for an award are listed on the SECAC website.

SECAC 2013 JURIED EXHIBITION

This year's Juried Exhibition was held in Gatewood Gallery, Gatewood Studio Arts Building, on the University of North Carolina at Greensboro campus. 102 artists (including two collaboratives) submitted 298 works. Submissions came from 20 states, and juror and the Weatherspoon's director Nancy Doll selected 67 works. The Juror's Award went to Rocky Horton of Lipscomb University, and three Honorable Mention awards went to Quintin Owens of the University of West Florida, Charles Clary of Middle Tennessee University, and Aynslee Moon of the University of Alabama Huntsville.

2013 ARTIST'S FELLOWSHIP

Carol Prusa of Boca Raton, FL won the 2013 SECAC Artist's Fellowship. Jenny Hager, Chair of the SECAC Artist's Fellowship, of the University of North Florida in Jacksonville, FL, with jurors Andrew Dunnill and Mariam Stephan of University of North Carolina at Greensboro, and Jason John of the University of North Florida selected Prusa from eighty-six applicants.

The SECAC Artist's Fellowship will facilitate the execution of a new body of work, realizing an ambitious move from spherical forms to dramatically complex sculptural forms. Prusa's current work consists of acrylic hemispheres and spheres ranging from bowl-sized to five feet in diameter, articulated with intricate silverpoint drawing, deepened with graphite and heightened with white paint on the convex illuminated skin, punctuated by programmed patterns of fiber optic lights, with some work incorporating video. Prusa received her MFA in Painting from Drake University in Iowa. She is currently a professor at Florida Atlantic University in Boca Raton, Florida, and is the third two-time recipient of the SECAC fellowship; she first received the award in 2004. This year, the scope of Carol's proposal, the new direction of her work and the exquisite beauty of silverpoint on complex three-dimensional forms impressed the committee.

In addition to recognizing Prusa, the committee also selected two honorable mention recipients, **Virginia Griswold** of Austin Peay State University and **Sheryl Oring** of University of North Carolina at Greensboro. The jurors were particularly interested in the fresh perspective Griswold offered in her use of materials as well as the timeliness of Oring's project on the Berlin Wall.

THE WILLIAM R. LEVIN AWARD FOR RESEARCH IN THE HISTORY OF ART

Thanks to the generosity of William R. Levin, Professor Emeritus at Centre College, Danville, KY, a new award will offer a total of \$5,000 to one or more art historians who are members of the organization. Professor Levin has been a member of SECAC since 1987; served on the Board of Directors; published in the scholarly journal *The Southeastern College Art Conference Review*; and been recognized with two of the organization's highest honors, the Excellence in Teaching Award and the Exemplary Achievement Award.

He has endowed this new award to encourage and recognize research in art history. Applicants may be established scholars or those newer to the field. On a yearly basis, each applicant will propose a project that may be in the planning stage or partially realized; the purpose of the award is to enable completion of the project likely resulting in publication, and to this end funds may be used for travel, supplies, fees, assistance, or other purposes. At its 2013 annual meeting, convened in Greensboro, NC, the Board of Directors of SECAC approved application procedures and deadline as well as the composition of a review committee. Directions for applying for this award is on the SECAC website. The first recipient of the Levin Award will be named at the 2014 meeting in Sarasota, FL.

Donations to this account should be accompanied by an explanatory note and addressed to: Trust Department, Farmers National Bank of Danville, Kentucky; 304 West Main Street, Danville, Kentucky 40422. All such contributions are considered tax-exempt according to the code of the Internal Revenue Service.

GULNAR BOSCH TRAVEL ASSISTANCE GRANTS

Gulnar Kheirallah Bosch served as SECAC president in 1958 and often presented papers at the annual meeting. She was born in 1909 on the Oglala Sioux Reservation in South Dakota, where her father was a doctor. The family moved to Chicago where Bosch completed high school at the age of 15, and after a time of extensive travel and study, she returned to Chicago to earn a doctorate from the Oriental Institute of the University of Chicago. Her college teaching career began in 1941 at Florida State College of Women, now Florida State University, and following teaching appointments in Georgia and Louisiana, she returned to Florida State in 1960 as head of the art department, a post she held until 1977. Gulnar Bosch continued as an active member of SECAC for many years following her retirement. Following her death in 1998, the Gulnar Bosch Travel Awards were established to a bequest from her estate.

The 2013 winners were

Andrea Alvarez, Virginia Commonwealth University
Lola Arellano-Weddleton, Bryn Mawr College
Meredith Bagby Fettes, University of Arkansas at Little Rock
Meg Bernstein, Yale University
Rachel Boate, Institute of Fine Arts, NYU
Monica Bravo, Brown University
Sandrine Canac, Stony Brook University
Debra DeWitte Gibney, University of Texas at Dallas
Christopher Fettes, University of Central Arkansas
Joanna Fiduccia, University of California, Los Angeles
Kara Fiedorek, Institute of Fine Arts, NYU
James Jewitt, University of Pittsburgh
Rachel Kreiter, Emory University
Ranelle Lueth, University of Iowa
Mary Manning, Rutgers, The State University of New Jersey
Christina Michelon, University of Minnesota, Twin Cities
Natasha Roje, The Graduate Center, CUNY
Hallie Scott, The Graduate Center, CUNY
Monica Steinberg, The Graduate Center, CUNY
Jody Stokes-Casey, University of Memphis
Meghan Tierney, Emory University

2014 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. 2014 deadline is February 1, 2014. Full details are available on the SECAC website under Awards.

FUTURE ANNUAL CONFERENCES

October 21-24, 2015
(Pittsburgh Pennsylvania)

October 1-22, 2016
Hosted by Virginia Tech in Roanoke Virginia

2017 Dates not set
Hosted by Columbus College of Art and Design
(Columbus Ohio)

OFFICER AND BOARD NOMINATIONS FOR 2014

The ballot for 2014 will include the following positions:

Georgia (Sandra Reed is eligible for reelection)

South Carolina

Virginia (Reni Gower is eligible for reelection)

West Virginia

At-Large #2 (Ria O'Foghludha is eligible for reelection)

Send all nominations to 1st Vice President Jason Guynes, jguynes@southalabama.edu. Deadline: February 1, 2014.

NEXT YEAR IN SARASOTA

Ringling College of Art and Design is pleased to be hosting the 70th annual Southeastern College Art Conference (SECAC 2014), to be held October 8-11, 2014 at the Hyatt Regency in Sarasota Florida. The 2014 theme, *NEXUS: From Handmade to High-Tech*, explores the creative intersection of handmade and high-tech applications in the practice and study of the visual arts. We anticipate hundreds of attendees representing diverse arts disciplines, offering them multiple opportunities for dynamic discourse, national exposure for academic research, and valuable networking opportunities with peers and leaders from higher education. Our agenda will include several days of inspiring speakers, practical workshops, and experiential events at the conference hotel, on the Ringling College of Art and Design campus, and at various other venues in this beautiful city by the sea. We are especially proud to announce our keynote speaker for the 2014 SECAC Conference, Brandon Oldenburg, a distinguished graduate of Ringling College of Art and Design. Brandon is Creative Partner of Moonbot Studios, and his work includes the Academy Award-winning animated short film *The Fantastic Flying Books of Mr. Morris Lessmore*. Nearby exhibitions showcasing the work of internationally acclaimed artists James Turrell and Patrick Dougherty will be highlights of the numerous tours being planned for conference attendees. The SECAC 2014 Juried Exhibition will be held at the Art Center Sarasota, walking distance from the conference hotel.

ANNUAL BUSINESS MEETING

Some of the matter that came before the Annual Business meeting are reported elsewhere in this newsletter and are not repeated here. Complete minutes from past meetings are posted here www.secollegeart.org/business-meeting-minutes

President Floyd Martin opened the meeting by introducing new members of the Board of Directors: Laura Amrhein (Arkansas) and Richard Doubleday (appointed for Louisiana). Amy Broderick (Florida), Vida Hull (Tennessee), Kurt Pitluga (At Large #1) and Beth Mulvaney (Secretary-Treasurer).

- Jenny Hager was thanked for her service as chair of the Artist's Fellowship committee. Scott Betz will become the new chair. Recipients of the Artist's Fellowship may not apply again within a five-year cycle.
- The SECAC Review name will change with the next volume. A committee will recommend a new title at the next meeting. The next issue will be dedicated to Pamela Simpson, SECAC member of many years. Peter Scott Brown will be stepping down as editor of the SECAC Review. Anyone who has suggestions (or if you would like to join the committee) should send them to the President.

- Two officers to be elected at 2014 meeting, 1st Vice-President and 2nd Vice-President. Nominating committee is the Executive Committee and three directors: James Alexander, Laura Amrhein, and Benjamin Harvey. The Directors voted unanimously on the committee.
- Revisions to the Constitution that allow SECAC to hold conferences outside of the original 13 states of the South-eastern region and to meet without a host were approved. Additionally, elections may be held by electronic balloting, no need for a paper mailing.
- Sandra Reed spearheaded a effort to revise the Conference Policy handbook. The Executive Committee reviewed this document and recommends that this document will continue to be revised with the hope of circulating a final document in January or February 2014 and to have an electronic vote. A committee was appointed to look at drafting a statement on Standards (for Graphic Design or if Studio should have a section for Graphic Designers).

IN MEMORIUM

Dean Carter, beloved husband, father, grandfather, Professor Emeritus, Virginia Tech, died peacefully at home in Blacksburg on May 2, 2013, with his wife of 62 years, Rosina McDonnell Carter, at his side. He was born on April 24, 1922, in Henderson, N.C. He studied at the Corcoran School of Art in Washington, D.C. After serving in the Army Air Corps in India, Burma and China during World War II, he received a B.A. from American University and an MFA from Indiana University in Bloomington, Ind. In 1948 and 1949, he studied in Paris with the sculptor, Ossip Zadkine.

Carter taught sculpture, drawing, and art history at Virginia Tech from 1950 to 1992 and founded the Art Department. A sculptor who worked in wood, clay, stone, and welding, Carter's work has been exhibited throughout the United States. In 1988, the Museum of Western Virginia in Roanoke mounted a retrospective of his work. In 2007, his work was exhibited at Virginia Tech to celebrate the 40th anniversary of the Art Department's founding. His most recent show was in March 2013. Entitled "Figurative Landscapes" it was part of a series highlighting the School of Visual Arts emeritus faculty's art as a way to celebrate the College of Architecture and Urban Studies' 50th anniversary.

In 1992, together with his wife, he established the Dean and Rosina Carter Scholarship, given to outstanding visual arts students in their junior year at Virginia Tech. Over 50 students have been awarded funds through this scholarship. Carter said he benefited during his career from others' generosity and wanted to give talented undergraduates similar opportunities. He was a SECAC member and generous contributor for decades. He chaired the 1977 SECAC annual meeting in Blacksburg VA, and many will remember him as

a lively, energetic, and fun-loving participant in SECAC conferences. Remembrances may be given to Blacksburg United Methodist Church Music Ministry or to the Dean and Rosina Carter Endowed Art Scholarship, Virginia Tech Foundation, Blacksburg, VA 24061.

Virginia Pitts Rembert Liles died July 5, 2013. She earned a BA in Art and English from the Alabama College for Women (now University of Montevallo), an MA in Fine Arts and Fine Arts Education from Teachers' College, Columbia University, an MA in Art History from The University of Wisconsin, and a Ph.D. in Art History from Columbia University. Her teaching and administrative appointments were at Beloit College, Massachusetts College of Art, Birmingham-Southern College (Chair of Art Department), the University of Alabama at Birmingham (Chair of Art Department), the University of Arkansas at Little Rock (Donaghey Distinguished Professor of Art and Art History), and the University of Alabama, Tuscaloosa (Chair of Art Department). She survived by her husband Raeford Liles, sister Carol Pitts Hovanec, cousins, nieces, and nephews. A family graveside funeral service was held July 9 at Elmwood Cemetery in Birmingham. Her wishes were that in lieu of flowers, contributions be sent to the scholarship funds at any of the colleges where she taught or studied.

Under Rembert's leadership art history became a strong component of the University of Arkansas at Little Rock's Art Department. When Al Allen came to chair the department as the institution was in transition from being the private Little Rock University to part of the University of Arkansas system. He believed strongly that a person with a PhD in the field was required, and he convinced the chancellor that the department should have a Donaghey Distinguished Professor in Art History. Rembert brought skills not only in teaching and research, but also in building programs. After 13 years at Birmingham-Southern College, she had been recruited to turn an art program at the University of Alabama at Birmingham into a department in 1973. She came to UALR in 1975.

Once at UALR, she realized a university of UALR's size needed more than one art historian, and hired Lloyd Benjamin. She knew that the department needed a strong slide library, and so she used much of the extra budget she received as a Donaghey Professor to purchase slides, and had the department establish a Visual Resources Curator position. Accrediting agencies frequently praised the slide collection the department held, a key resource for teaching art history before the digital age. She also donated part of her budget for other faculty to travel to conferences and workshops, realizing the importance of professional development. She was also known for soirees in her home that contributed to departmental collegiality and relationships with community friends.

Rembert also contributed to what is now seen as a routine aspect of work at UALR, connection with the community. She developed friendships and contacts, and encouraged community attendance at gallery openings, lectures, and other university events. She established what was once fondly known as “the bank class,” a regular art history class offered one afternoon a week at the community room of the Pulaski Bank in the Heights. As many as 20-30 auditors would attend these classes on a regular basis, and their financial contributions were the foundation of an important departmental fund for books and supplies.

Rembert championed women artists and her friendship with the New York artist Dorothy Gillespie brought her to campus for various classes and workshops with students. When UALR had its own conference center in what was then the Excelsior Hotel (now Marriott) downtown, Gillespie came in 1983 to install works made specifically for the site. Later, after the university ceased to operate the conference center the *Fiesta Baroque* and *Cantata Domine* were installed in somewhat different form for several years at the Bowen School of Law, and are now in the recently opened Student Services Building on campus.

Part of Virginia Rembert’s remarkable story is the care she provided to her husband John while engaged in a full-time career. John had been an artist teaching at Beloit College in Wisconsin when he suffered a stroke. Virginia had a van that would accommodate John’s wheelchair, enabling her to make regular outings with John to assure he kept his contact with the visual richness of the world about him. Communication was all but impossible for John, but Virginia seemed to have developed a way of understanding him. She was totally committed to providing the best quality of life she could for him. He died in 1978.

Rembert’s strong commitment to professional development by faculty and opportunities to meet others engaged in teaching and research led her to be a key member of SECAC. SECAC in the 1960s and early 70s was still a fairly small group, and she was a regular participant, either giving a paper or chairing a session, or arranging for visiting artists or art historians to participate. She arranged for its annual meeting in 1978 to be held in Little Rock. At that time it was customary for the organizer of the annual meeting to also be the organization’s president. The keynote speakers were the husband and wife team of Christo and Jeanne-Claude; when the date came he could not attend but she did. Also on the program were architect James Wines, and Pop artist Peter Blake. She also organized the 1986 meeting, when she was chair at the University of Alabama. Highlights of that meeting included Arnold Glimcher of Pace Gallery, a visit to the private Warner Collection of American Art, and a Halloween party where costumes were judged by Dorothy Gillespie and Richard Martin, then editor of *Arts* magazine.

In 1989 she was honored by SECAC with their Distinguished Service Award. The leadership she and others of her generation provided laid the foundations for SECAC to become an organization with national membership and participation.

Leaving UALR in 1981, Rembert became chair of the Department of Art at the University of Alabama. At this time, it was still a bit unusual to have a woman as chair of such a large department, though a precedent had been set by another important figure in SECAC, Gulnar Bosch, chair at Florida State University (1960-77). Among her accomplishments at UA were developing a joint MA program with University of Alabama at Birmingham, getting the department accredited by NASAD, and, as she had done in Little Rock, building strong community relationships. She retired in 1990 as Professor Emeritus.

Following her retirement she lived in New York City between 1991 and 2006. In New York she renewed a friendship with another native of Alabama, artist Raeford Bailey Liles; they were married in 1993. During this period, she completed two books, *Piet Mondrian in the U.S.A.* (2002) and *Hieronymus Bosch* (2011), and pursued work in drawing and watercolors.

In her later years, she wanted to insure support for students, and her generosity showed in setting up scholarship funds in the schools with which she had been associated. In the future, UALR will be able to honor outstanding art history students with the Dr. Virginia Pitts Rembert Endowed Award.

*Floyd W. Martin,
Professor of Art, UALR; President, SECAC*

Acknowledgments: Lloyd W. Benjamin III, President Emeritus and Trustee Distinguished Professor, Indiana State University, provided information for this essay. An article published in the University of Alabama’s *The Loupe*, documents Virginia Rembert Liles’ work in Alabama: “Trailblazer for Women” by Rachel Dobson, Fall 2012.

NEWS OF MEMBERS

William R. Levin, Centre College, emeritus, gave the keynote lecture and read a shorter second paper, both addressing his research into the programs of sculpture on the building exteriors at the Piazza del Duomo (Cathedral Square) in Florence, Italy, at the Twenty-Third Annual Arkansas College Art History Symposium, convened in early March at the University of Arkansas at Little Rock. There, too, he gave public responses to a dozen research presentations by senior majors and master’s degree candidates in the history of art who participated in the symposium from four universities state-wide. He also published a review of Federico Botana, *The Works of Mercy in Italian Medieval Art (c. 1050-c. 1400)* (Medieval Church Studies, vol. 20), Turnhout: Brepols, 2011, in *Speculum: A Journal of Medieval Studies*, July 2013.

Thomas Brewer received a J. William Fulbright Foreign Scholarship Grant for Lecturing/Research entitled “Enhancing Icelandic Visual Arts Education: Curriculum, Assessment, and Policy,” for the fall semester 2013. The goals of this project are to contribute to and help enhance Iceland’s recent tremendous growth in higher education. This award will help strengthen and develop the art education course offerings and curriculum in the Education Department in the School of Humanities and Social Science at the University of Akureyri (UA), one of the country’s newer and smaller universities.

The South Carolina Arts Commission has named **Robert F. Lyon** of the University of South Carolina an Individual Artist Fellow in Craft for FY2014. Lyon receives an unrestricted \$5,000 award. The S.C. Arts Commission board approves fellowships based on recommendations made by out-of-state review panelists, who select fellows based solely on a review of anonymous work samples. Visual arts and craft panelists were Michael Sweney, program manager for Art in Public Places at Washington State Arts Commission; Diem Chau, a visual artist from Seattle; and Deborah Paine, curator and collections manager, City of Seattle’s Office of Arts and Culture.

A. Blake Pearce has been appointed Dean of the College of the Arts at Valdosta State University. Pearce served as the head of the department of Art at VSU since 2000.

Scott Betz, Professor of Art + Visual Studies at Winston-Salem State University, has been appointed as the Interim Director of the Center for Design Innovation (CDI). CDI is a multi-campus research center of the University of North Carolina system. He has conducted and otherwise collaborated on numerous CDI-based projects and public programs. Since 2010, he has co-taught at CDI with WSSU Assistant Professor of Life Sciences / CDI Design Researcher Nickolay Hristov for two Provost’s initiative Liberal Learning Seminars, *Scientific Visualization* and *Motion Capture*. Based on his work at CDI, he was invited to speak on the subject of 3D Printing for the international artist lecture series in conjunction with the Kraków Print Triennial at the Kunstlerhaus Museum, Vienna in June.

He led the organization *Foundations in Art: Theory and Education* (FATE) through three elected terms, stepping down from President after the term limit of six years. Serving from 2007 until 2013, Betz oversaw the complete redesign of the organization’s financial system, the peer-reviewed publication *FATE in Review*, and the communications newsletter and website. A nationally recognized artist and administrator, Betz also leads in research on first year art pedagogy.

Retired University of South Carolina art historian **Charles R. Mack**’s article “Additions to the Oeuvre of Niccolo di Ser Sozzo da Siena: A Missal Bifolium with Two Historiated

Initials” appeared in the Fall 2013 issue of *Source: Notes in the History of Art*.

Solo exhibition of paintings, mixed media works and installation by **Margaret Murphy** are on view at Gallery Aferro in Newark, NJ from Nov. 16–Dec. 14, 2013. Murphy is a visiting adjunct Professor of Art at Maryland Institute College of Art.

The University of Nebraska Press published **Roger Rothman**’s book, *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* in December 2012. Rothman is an associate professor of Art History at Bucknell University.

Yoko Ono Imagine Peace Featuring John & Yoko’s Year of Peace, curated by **Kevin Concannon**, Director at the School of Visual Arts at Virginia Tech, is featured at the Taubman Museum of Art in Roanoke, Virginia, through January 11, 2014. The exhibition, winner of SECAC’s *Outstanding Exhibition and Catalogue of Contemporary Materials* award for 2008, has been traveling since 2007. Concannon also recently curated *Yoko Ono: My Mommy Is Beautiful* (September 10–October 1, 2013) and *Two Trees: Rona Pondick and Jennifer Steinkamp* (October 25–November 22, 2013) for the Armory Art Gallery at Virginia Tech. A new version of the 2007 exhibition, *Yoko Ono: Imagine Peace*, featuring new work, opens at the Bob Rauschenberg Gallery in Fort Myers, FL, January 25, 2014.

Associate Professor of Art **Richard A. Schindler** presented a paper, “Dutiful Daughters? Phoebe Gloeckner’s *A Child’s Life* and Alison Bechdel’s *Fun Home*,” in a session on Issues in Contemporary Comics at the second annual Mix Symposium, Columbus College of Art and Design, September 27–28.

Kendall Hunt recently published **Margaret Ann Zaho**’s book, *Art is an Endangered Species, A History of Western Art: Paleolithic–Romanesque*. She will also lead the 7th Annual Art History in Italy abroad program in May of 2014. Zaho is an Assistant Professor of Art History at the University of Central Florida.

A photograph by **Bryna Bobick** was seen at an exhibition: The Fletcher Exhibit: Social and Politically Engaged Art at East Tennessee State University. Bobick is an assistant professor of art education at the University of Memphis.

Sheri Fleck Rieth was invited to participate in a traveling portfolio titled «Animal Mothers—Within». She will be one of 20 invited artists. The portfolio is an edition of 25. The works will be exhibited at University of Colorado, Boulder, CO Spring of 2014. The portfolio will also be shown at Artist Printmaker Research Collection, Museum of Texas Tech University, Lubbock, TX, and Gippsland Centre for Art and Design, Monash University, Gippsland, Australia. She was in a group exhibition: *THE LUNATIC, THE LOVER AND THE POET ARE OF IMAGINATION ALL COMPACT*, with Tom

Lee and Herb Rieth at the Wright Art Gallery, Delta State University, Sept. 29–Nov. 1, and in the *University of Mississippi Faculty Show*, Meridian Museum, Meridian, MS. Oct. 16–Nov.30. Rieth published “Jake Weigel: Quanta,” at the Material Gallery, Memphis, TN, July 5–17, 2013 in *Number: Seventy Six*, Autumn 2013.

Naomi J. Falk had a solo sculpture exhibition entitled “Swallow(ed)” at Bridgewater College’s Miller Gallery from Nov 11–Dec 18, 2013. Falk is a Visiting Assistant Professor of 3D/Sculpture at The College of William & Mary.

Two studies by **Karla Huebner**, both relating to Czech art history, were published this year: “Otherness in First Republic Czechoslovak Representations of Women,” in Dagnosław Demski, Ildikó Sz. Kristóf, and Kamila Baraniecka-Olszewska, eds, *Competing Eyes: Visual Encounters with Alterity in Central and Eastern Europe*, Budapest, 2013, and “In Pursuit of Toyen: Feminist Biography in an Art-Historical Context,” *Journal of Women’s History*, Spring 2013. Huebner is an assistant professor of art history at Wright State University.

Liana De Girolami Cheney has two new publications: *Edward Burne-Jones’ Mythical Paintings* (London/New York: Peter Lang Publishers, 2013), and with Yael Even, “Giorgio Vasari in Context”, special volume in *Exploration in Renaissance Culture* (2013).

Ann Millett-Gallant published a memoir, “Re-Membering: Putting Mind and Body Back Together Following Traumatic Brain Injury,” and had an exhibition of her artwork at the Art Therapy Institute in Carrboro, NC.

Catherine A. Moore’s portrait illustration will be featured in the print edition of *Creative Quarterly* #33 and the 3x3 Illustration Directory. Both publications will be released in January of 2014. Catherine A. Moore is currently a part-time faculty member at Georgia Gwinnett College.

Posters by **Richard B. Doubleday** were seen at an exhibition “Signs of our Times” at the Contemporary Art Gallery, Southeastern Louisiana University. He gave a lecture, “Designing for Social Change: Strategies for Community-Based Graphic Design, *East Baton Rouge Community Initiatives*”, at the 5th Congreso Internacional de Diseño, Universidad Iberoamericana, Ciudad de México 2013. PIE books, Tokyo, Japan published his contributing book, *Ornament and Initial: Beauty of Graphic Design, 17th–20th Century*. Doubleday is an assistant professor, graphic design at Louisiana State University.

The Asheville Art Museum is organizing an exhibition guest-curated by **Leisa Rundquist**. “Social Geographies: Interpreting Space and Place,” featuring works by Henry Darger, Martin Ramirez, George Widener, Thornton Dial, Sr., Lonnie Holley, and Minnie Evans, runs from January 25–May 11, 2014. Rundquist is an Associate Professor at the

UNC Asheville.

Christopher Nitsche has an exhibition of sculptures currently on display at the Waterworks Visual Arts Center in Salisbury, NC through February 1, 2014. The exhibition, “The Ships Sail On: A Mid-Career Survey”, consists of twenty-four sculptures created over the last five years. Nitsche is a Professor at SCAD Savannah.

Jerry Johnson, professor of design at Troy University, had his digital works on display at “A Sense of Place 2013” held at the Gertrude Herbert Institute of Art, Augusta, Georgia, September 13–October 18, 2013. Additionally, his work was on display at the 40th Annual Bi-State Art Competition, Meridian Museum of Art, Meridian, Mississippi, August 14–September 28, 2013.

Recently exhibited at the University of Wyoming Museum of Art and York College of Pennsylvania, **Carol Prusa**’s work was acquired this year by the University of Wyoming Museum of Art, Spencer Museum of Art-Kansas and Perez Art Museum-Miami. Prusa is a Professor of Painting and Drawing at Florida Atlantic University.

CITCEM (Transdisciplinary Research Center, Portugal) and Afrontamento Publishing House (Portugal) published **Maria Clara Paulino**’s book, *Uma Torre Delicada: Lisboa e arredores em notas de viajantes ca. 1750–1850* (A delicate tower: Lisbon and surrounding areas in travelers’ accounts ca. 1750–1850), 2013. Paulino is an assistant professor in the Department of Interdisciplinary Studies at Winthrop University. Written in Portuguese, the book explores the art and architecture of Lisbon and surrounding areas as seen by forty-eight European (British, Dutch, French, German, Polish, and Swedish) and North-American travelers between the mid-eighteenth and the mid-nineteenth centuries. More specifically, *Uma Torre Delicada* highlights the changes observed in secular and religious art and architecture, including interiors and landscaping, through the ravages of the Lisbon earthquake of 1755, the French invasions of the early nineteenth century, and the Portuguese Liberal Wars of the 1830s. Against the background of both the Lisbon reconstruction and the history of travel writing in Europe, Paulino reflects on how travelers’ assumptions and expectations influenced their perceptions and descriptions.

The Georgia Museum of Art published **Perri Lee Roberts**’ exhibition catalog, *The Material of Culture: Renaissance Medals and Textiles from the Ulrich A. Middeldorf Collection*. Roberts is a Professor of Art History at the University of Miami.

Benita VanWinkle, High Point University, has work being displayed this December the International Juried Exhibition entitled *Voyages*, at the Kiernan Gallery, in Lexington, VA. Christy Karpinski, Juror, founder and editor of F-Stop magazine was the juror for this show. Benita also has work on display in the show entitled *Transformations: The Ordinary*

made Extraordinary at PhotoPlace Gallery in Middlebury, VT, a national exhibition juried by Ellen Jantzen and at the A. Smith Gallery in Johnson City, TX in the nationally juried exhibition entitled Celebrations.

David Meyer, had a solo exhibition *More questions than Answers* on view at Birmingham-Southern College's Durbin Gallery during the month of October in 2013. Works included his sculptures, prints and a large floor installation created from sifted flour. Meyer is an Associate Professor at the University of Delaware and head of the Sculpture Program in the Department of Art.

Kelly Hider's work was included in the group exhibit "Conditionally Human" at Ground Floor Gallery in Nashville, TN, November 2-29, 2013. Hider is an adjunct professor of art at Walters State and Pellissippi State Community Colleges.

Rene Culler will showed new work in fused and enameled glass, the "Alabama Suite" at the gallery Front & Center of the Mobile Museum of Art, Mobile, AL. The glass panels are drawings and paintings in vitreous enamel and silver stain that are inspired by the land in the Deep South. The exhibition opened November 14th, 2013 and ran until January 1st 2014. Rene Culler is an assistant professor and the Glass Program Coordinator at the University of South Alabama.

Mary Stewart of Florida State University has recently completed the first of two Senior Specialist Fulbright visits to Canada. Working with Acting Dean Mark Jones and Art Fundamentals Coordinator Phillip Woolf from the School of Creative Arts and Animation at Seneca College, she is helping to plan an intensive three-day educational conference designed to create connections among colleges and universities throughout the province. Stewart ran brainstorming sessions, gave lectures, and met with faculty and students at eight institutions.

At Seneca College, she facilitated a discussion of teaching and learning with fourteen students, followed by a brainstorming session with ten faculty members. As the host institution, Seneca will play a leading role in this teaching and learning initiative. At Sheridan College, she gave a presentation to over fifty highly engaged faculty and students on connections between creative and critical thinking, followed by a presentation on twenty-first century approaches to Art Foundations.

The visit to Ontario College of Art and Design University focused on meeting administrators and on exploring the multiple incubator programs that make up this "university of the imagination." The week ended with a tour of George Brown College and a lively faculty brainstorming session. This downtown Toronto college is home of the Institute without Boundaries, a Toronto-based studio that works towards collaborative design action and seeks to achieve

social, ecological and economic innovation. At Centennial College, she taught a two-dimensional design workshop for faculty and students. At Haliburton School of the Arts, she toured an extensive sculpture park and ran a workshop on team-based learning. Flying roughly 500 miles to the north, she next visited Canadore College and ran a workshop on connections between convergent and divergent thinking. This presentation was repeated at Loyalist College, in Prince Edward County, south of Ottawa. The initial conference (April 30, May 1 and May 2) will serve as a pilot project, with additional events planned for 2015 and 2016.

Lily Kuonen will exhibit new works in a solo exhibition at Crisp Ellert Art Museum at Flagler College in St. Augustine, FL, May 16th-June 13th 2014. Kuonen is an Assistant Professor of Art at Jacksonville University.

Paintings by **Barbara Campbell Thomas** of the University of North Carolina at Greensboro were included in "Abstraction Part 1" at the Marcia Wood Gallery in Atlanta, Georgia from November 21-December 22, 2013. Campbell Thomas also had paintings in "Material Witness," a group exhibition at the Dalton Gallery on the Agnes Scott College campus in Decatur, Georgia (September 26-November 16, 2013) and in "Inception," a group exhibition at Schulman Project in Baltimore, Maryland (September 6-October 6, 2013). Lastly, as part of the artists collective *The Printmakers Left*, her prints and collages were included in the group's recently published artist's book "Exquisite History 3: The Visionary Workbook." The book was accompanied by a group exhibition at the Center Art Gallery, Calvin College in Grand Rapids, Michigan, November 1-December 17, 2013.

NEW OF AFFILIATES SGCI

The 2015 SGC International Conference will be hosted by The University of Tennessee, Knoxville. Conference Dates: March 18-21, 2015. Conference Theme: Sphere. Knoxville's most distinctive landmark is the Sunsphere, built for the 1982 World's Fair. Using the sphere as metaphor, this conference will consider our community, our profession and our relationships with the world. The 2015 SGC International conference will include an diverse lineup of speakers, panels, portfolios, technical demonstrations, exhibitions and special projects that bring together printmakers from across the world to have a ball. For more information about submitting a proposal, visit the conference website: web.utk.edu/~sphere. Deadline for Panels, Portfolios & Special Project Proposals: Due January 3, 2014. Deadline for Papers, Portfolio Participants, Demos and Publisher's Fair Proposals: May 16, 2014

Note: The SECAC Newsletter will be published twice per year.

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