



SECAC FOUND A TROPICAL NEXUS

SECAC met for the 70th time in beautiful Sarasota Florida, October 8-11, 2014, hosted by Ringling College of Art and Design. Jeff Schwartz, head of the Illustration program at Ringling, served as conference director. Ringling President Larry Thompson welcomed members at a wonderful tropical poolside reception on Wednesday evening. On Thursday night, members walked to the annual Juried Exhibition, juried by Matthew McLendon, curator at the The John and Mable Ringling Museum of Art. A terrific keynote lecture by Ringling alumnus, Academy Award winner and founder of Moonbot Studios Brandon Oldenburg followed. 530 members, 109 of them students, and 13 retired members attended 122 sessions and workshops. Outstanding design work by Ringling faculty integrated the conference program, signage, nametags, and even table decorations at the awards luncheon. But the biggest kudos and thanks from all members must go to Jeff Schwartz, conference director extraordinaire.

2014 SECAC MENTORING PROGRAM

Sandra Reed of Marshall University once again headed the mentoring sessions for the fourth year. Twenty-four members met with sixteen mentor colleagues. Thank you to Thomas Brewer, Kevin Concannon, Virginia Derryberry, Diane Gibbs, Benjamin Harvey, James Farmer, Floyd Martin, Beth Mulvaney, Debra Murphy, Mary Murray, Carol Prusa, Sandra Reed, Greg Shelnett, Heather Stark, Don Van Horn, and Alan Wallach for their service as 2014 SECAC Mentors.

SECAC AWARDS PRESENTED

SECAC presents a series of awards each year to recognize outstanding work by its members in several categories. Members of the 2014 Awards Committee included Liana Cheney of the University of Massachusetts Lowell, Virginia Derryberry, University of North Carolina Asheville, and Scott Betz of Winston-Salem State University; and was chaired by SECAC 1st Vice President, Jason Guynes, University of South Alabama.

The SECAC Award for Outstanding Professional Achievement in Graphic Design is awarded to recognize, encourage, and reward individuals who have been particularly successful in their design practice as demonstrated through regional, national, or international professional activities. The 2014 (and first) award winner was **Doug Barrett** of the University of Alabama Birmingham. Jurors noted: "Doug's materials documented a laudable breadth and depth of graphic design over an extensive period of time" and further noted that he had "an incredibly human touch with technology—fun, fresh and fascinating visuals communicating interesting ideas. He manages to balance the fingerprint and pixel in an outstanding way."

The SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials is awarded to recognize an exhibition (within the last two years) of contemporary materials, which by its design, installation, and/or catalogue is considered exemplary. The winner in this category was *Ron Meyers: A Potter's Menagerie* presented by the Arkansas Arts Center in Little Rock, AR. This exhibition was co-curated by **Stephen Driver** of the University of Arkansas at Little Rock and Brian Lange of the Arkansas Arts Center. One juror wrote that the catalog was "very thorough, well-written and visually engaging. As a friend and former student of Ron Meyers, Stephen Driver guides the viewer with inside knowledge through documentation and understanding of this significant work."

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. This year's winner was *The New Encyclopedia of Southern Culture: Folk Art vol. 23* by **Carol Crown** and Cheryl Rivers. One member of the committee wrote that "this book is well-researched and lovingly put together. Written with a wonderful sense of detail, the writing is concise, readable and authoritative."

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The SECAC Award for Excellence in Teaching is given 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. **Jeff Schwartz** of Ringling College of Art and Design won the 2014 award. Jurors noted that Professor Schwartz had an impressive list of accomplishments with strong responses from his students. Typical of comments made by his students were one such as this, "I wish all of my teachers were this involved. One of the only instructors I've come across who hasn't tried to force students in one common direction—instead, he helps each student identify their individual strengths and weaknesses—truly outstanding."

SECAC PRESIDENTIAL AWARDS 2014

Certificates of Merit

Carol C. Mattusch retired recently after 37 years of teaching in the Department of Art and Art History at George Mason University. She taught courses on Greek, Roman, and 18th-century art and archaeology. Her specialty is classical bronzes, in particular the connections among technology, artistic styles, and the market in the ancient Mediterranean world. She was the university's representative to the American School of Classical Studies at Athens, and served on many committees of that institution. She is the author of many books and articles, several of which won awards from the College Art Association and the Archaeological Institute of America.

Cheryl Goldsleger is the former Director of the Ernest G. Welch School of Art and Design at Georgia State University. She has received numerous awards and exhibited extensively, nationally and internationally for over 30 years. Her work is featured in many public and private collections including the Museum of Modern Art, New York; Albright Knox Art Gallery, Buffalo; Brooklyn Museum; Yale University Art Gallery; Israel Museum, Jerusalem; and the Tel Aviv Museum of Art, Israel. She has presented her work at SECAC on several occasions, including The Divas

and Iron Chefs of Encaustic and Heated Exchange. Based on complex mathematical progressions, her imagery refers to blueprints, labyrinths, mazes, geometry, and perspective. By combining process with poetic introspection, her beautiful encaustic works invoke memory and the passage of time.

Jane Hetherington Brown has taught art history at the University of Arkansas at Little Rock since 1990, and previously at the University of Texas at Tyler. At UALR she served as department chair, or co-chair, or as associate dean, when needed. A strong teacher, and she covered ancient, medieval, and Renaissance art, and classes on Greek Art and Myth, Medieval Manuscripts, and the City of Florence. She's been a regular at many SECAC meetings, speaking on medieval topics, or organizing sessions. She helped organize the SECAC sessions for outstanding undergraduate papers for 3 years, and written several book reviews for the *Southeastern College Art Conference Review*. She was the Arkansas representative to the board from 2007 to 2010.

Awards of Distinction

Peter Scott Brown is an associate professor in Art History and specializes in Romanesque Sculpture and teaches the medieval sequences and courses in northern Renaissance and northern Baroque painting. His recent article "Authenticity: Interpreting Damage and Restoration in Medieval Sculpture" was published in the *Burlington Magazine* last November. Brown joined the faculty of the Department of Art and Design at the University of North Florida in 2005. He was awarded the Outstanding Undergraduate Teaching Award in 2008. In 2010 he assumed the editorship of the *Southeastern College Art Conference Review*, and supervised the 2014 issue. Under his leadership the journal has continued to have strong and distinct scholarship. As editor, he has provided outstanding leadership to SECAC.

Jenny Hager, an associate professor in sculpture in the Department of Art and Design at the University of North Florida, since 2006. She teaches all levels of sculpture and is responsible

for inaugurating the Sculpture on Campus Program. In September of 2014, she coordinated Sculpture Walk JAX in downtown Jacksonville where she oversaw the installation of thirteen juried sculptures from across the country. Hager won the UNF Outstanding Undergraduate Teaching Award in 2011. In 2009 she assumed the supervision of the SECAC Artist's Fellowship Award, a job that requires organizing submission of entries, identifying jurors, and planning meetings for the jury at each annual meeting, and continued in this role through last year.

2015 SECAC AWARDS

Members are encouraged to nominate deserving individual for future awards. For the 2015 awards, the deadline for all materials to be submitted is February 7, 2015, except for the Artist's Fellowship and Levin Award. Click on *Awards* on the SECAC website for more information and submission guidelines.

2014 ARTIST'S FELLOWSHIP

Derek Larson, of Georgia Southern University, won the 2014 SECAC Fellowship Award. The committee chose his proposal "Color Interactivity", a study in color interactivity using eye-tracking technology with human subjects and applying Josef Albers' *Interaction of Color* and Henri Lefebvre's *Dialectical Materialism*. Research gathered will show viewer preference via participant control, comparing the composition and color choice of individuals in interactive software when shown animated, color abstractions. Findings may expand or support Albers' previously published work on Gestalt theory and color interaction. Collected data will support journal publications and interactive exhibitions.

The SECAC Fellowship committee was composed of faculty from Ringling School of Art and Design with a broad range of background and expertise. Scott Betz, Professor of Art at Winston-Salem State University, chaired the committee. They worked independently from submitted digital applications and met as a group to discuss their top choices and selected

a winner during the conference. One committee member commented: "The sixty-nine projects submitted reflected the diverse conversations going on in the contemporary art world at this time. Many were thoughtful, ambitious and intriguing and all had something to recommend them for consideration. It was a very arduous decision, but using a criteria that ranked proposal clarity, uniqueness in goal and distinctiveness of images, one candidate separated himself from the others." There were several finalists that were put forward by the majority of the committee members; the committee was pleased about the range of disciplines: a clay artist, a designer, two photographers, a graduate student, and a media artist.

FROM THE 2013 ARTIST'S FELLOWSHIP WINNER

Dear SECAC:

Desiring to invigorate my work with new forms and problems to solve and work outside of my established skill set, I applied for the SECAC Artist Fellowship. Moving from smooth curved gessoed surfaces of my acrylic domes to programmed light in spheres and more complex organic relief sculptures in fiberglass was a significant stretch for me and provided a tremendous opportunity to push my work both physically as well as conceptually and open up my mind through play, imagination and failure to inspire deepened directions. Your support led me to envision and create organic forms based upon complex folding and repeating geometries, as simulated through computer modeling and investigations in emergent forms. This evolved into CNC routing and 3D printing. Fecund with possibility and vast not knowing, I learned to jump in and trust I could figure it out. And, if I couldn't figure it out, hire help! I found I am a much more capable artist than I knew, with untapped abilities in modeling and 3-dimensions. Thank you for your support and encouragement in the development of my work through a SECAC Artist Fellowship award.

Sincerely,
Carol Prusa

2014 JURIED EXHIBITION AND 2013 ARTIST'S FELLOWSHIP EXHIBITION

The annual Juried Exhibition and the 2013 Artist's Fellowship exhibition was a walk away from the Hyatt Regency, and was shown in the Sarasota Arts Center. Matthew McLendon, curator at the The John and Mable Ringling Museum of Art, selected 27 works by 24 artists. 125 artists submitted their works. Rob Tarbell, New College, won the Juror's Choice award, Hye Young Kim, Winston-Salem State University, Margy Rich, State College of Florida, and Jennifer Brickey, Pellissippi State Community College, won Honorable Mention awards. Carol Prusa, winner of the 2013 Artist's Fellowship, exhibited her beautiful acrylic domes, described in her letter above, in a separate gallery in the Arts Center.

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

The selection committee of the first William R. Levin Award for Research in the History of Art included Betsy Fahlman, Arizona State University, Chair, Debra Murphy, University of North Florida, and Janet Snyder, West Virginia University. The committee received thirty-four proposals for consideration.

Michelle Moseley-Christian won for her proposal, "Women and 'Wildness' in Early Modern Northern European Visual Culture: Picturing the 'Wild Woman' c. 1300-1650." The "wild woman" emerged in medieval folk legend, literary, and visual sources as a terrifying monster known for irrational animal behavior, insatiable sexual appetites, and brutal violence. Images of wild women are most strikingly seen in images of witches and "savage" natives of the New World. Moseley-Christian, an Associate Professor of Art History, has taught at the Virginia Polytechnic Institute in Blacksburg, VA, since 2007, the year she earned her Ph.D. degree from the University of Kansas. A specialist in seventeenth-century Dutch and Flemish painting, her essays include 2014 "Salvation and Community in Seventeenth-Century Dutch Mennonite

Portraiture: Egbert van Heemskerck's Portrait of Jacob Hercules and His Family, 1669," *Sixteenth Century Studies Journal* (in press), "Confluence of Costume, Cartography and Early Modern Chorography," *Journal of Art Historiography* (2013); "Marketing Mary Magdalene in Early Modern Northern European Prints and Paintings," in *Mary Magdalene: Iconographical Studies from the Middle Ages to the Baroque* (2012); and "Pronk Poppenhuisen: Seventeenth-Century Didactic Dutch Dollhouses for Women" *Home Cultures Interdisciplinary Journal* (2010). She has presented papers at SECAC in 2012, 2010, and 2008.

GULNAR BOSCH TRAVEL AWARDS

The Gulnar Bosch Travel Awards provide limited travel funds for select graduate students whose papers or works have been accepted for juried presentation so that they can attend the SECAC Annual Meeting. It was Gulnar Bosch's intent, through a bequest to SECAC, that interest generated from funds invested by SECAC would be used to encourage graduate student participation in SECAC and their future involvement in the organization.

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. She died on October 9, 1998.

The 2014 winners were:

Linda J. Brown, IDSV

Rachel Boate, New York University

Janine Yorimoto Boldt, College of William & Mary

Deborah Bouchette, IDSV

Maria Ferguson, University of Memphis

Brooke Garcia, University of Memphis

Katlyn Greiner, University of Memphis

Jade Hoyer, University of Tennessee, Knoxville

Mahera Khaleque, University of Georgia

Rachel P. Kreiter, Emory University

Alexandra Murray-Leslie, University of Technology, Sydney, Australia

Nikki Otten, University of Minnesota

Lilia Sokolova, SCAD Savannah

Monica Steinberg, The Graduate School, CUNY

Lauren Van Zandt, Duquesne University

SECAC 2015

The city of Pittsburgh, Pennsylvania is proud to host the 71st annual meeting of SECAC, to be held October 21-24 at the Wyndham Grand in downtown Pittsburgh. The 2015 theme, *CONFLUENCE*, aligns the geographic confluence of the Monongahela and the Allegheny rivers that form the Ohio river, with the conceptual confluence and fluidity of borders related to art, architecture, design, education, and pedagogy today. This is the first time in SECAC history the annual conference will be held north of the Mason-Dixon Line. Pittsburgh is rich in history and art, being the birthplace of such notable artists as Andy Warhol, Mary Cassatt, and Henry Ossawa Tanner. Links for room reservations will be added soon.

Members will take advantage of the city's important architectural history, heritage in steel and glass production, the proximity to diverse museums and cultural institutions, and the possibility for hands-on studio activities, walking tours, and collection visits. We expect hundreds of attendees from around the nation representing a wide range of arts disciplines, multiple opportunities for inspiring discourse, national exposure for research, and great

networking opportunities with friends, peers and higher education leaders.

The Wyndham Grand is a freshly remodeled hotel near the historic point in downtown Pittsburgh. The Fort Pitt Museum is located directly across the street from the hotel. Within a few blocks of the hotel members can experience an abundance of restaurants, bars, museums, galleries, theaters and splendid architecture. Thursday night will feature keynote speaker, Terence E. Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh and recent author of *Contemporary Art: World Currents* that explores the international nature of the contemporary art scene. The SECAC 2015 Juried Exhibition will be held at the Future Tenant Gallery that is within walking distance of the conference hotel in the Cultural District.

- January 1: Call for Session proposals
- April 1: Juried Exhibition proposals
- April 20: Call for Papers proposals
- July 1: Media needs

AHEAD

October 19-22, 2016

Virginia Tech in Roanoke VA

October 25-28, 2017

Columbus College of Art and Design (Columbus OH)

2018-dates not set

University of Alabama at Birmingham (Birmingham AL)

ANNUAL MEMBERS MEETING

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

Floyd Martin opened the meeting by introducing new members of the Board of Directors: Rachel Stephens (SECAC Review); Heather Stark (West Virginia); Ute Wachsmann-Linnan (South Carolina).

Rachel Stephens (University of Alabama) is the new editor of the SECAC Review

Institutional membership fee will rise to \$150

Nominating committee: Heather Deyling, Ben Harvey and Ria O'Foghludha.

SECAC at CAA: 35 proposals.

Sandra Reed elected 1st Vice President. Kevin Concannon agreed to continue as 2nd Vice President (2nd Vice President must be a resident of Virginia)

Standards for Graphic Design to be placed on SECAC website for suggestions and comments.

Art Inquiries will be the new name for *Southeastern College Art Conference Review* beginning with the 2015 edition. The title page will show that this is a continuation of the original title, and will occur at the beginning of a new volume.

Rebranding of the name of the organization to SECAC legally.

Floyd Martin thanked Debra Murphy for her past 10 years of service as an officer.

Martin past the gavel to 1st Vice President Jason Guynes, a tradition introduced by former President Charles R. Mack. Guynes accepted and announced that he would not begin his presidency until Monday, October 13, 2014.

2013 SECAC CONTRIBUTOR OMISSION

Charles R. Mack

2015 BOARD OF DIRECTORS ELECTION

Open seats for the 2015 ballot are: Alabama (James Alexander is eligible for reelection), Kentucky (Brent Dedas is eligible for reelection), Louisiana (Richard Doubleday was appointed to the board and is eligible for election), and North Carolina. Pat Wasserboehr of North Carolina is not eligible for reelection, but is thanked for her six years of service.

Send all nominations to 1st Vice President Sandra Reed, reedsa@marshall.edu. DEADLINE: January 15, 2015.

NEWS OF MEMBERS

Charles R. Mack, emeritus professor of Art History at the University of South Carolina, has published an article “The ‘di Gieri’ of Florence: Documentary Evidence for Two Fifteenth-Century Building Families” in vol. 24 (2013) of *Arris* (the journal of the Southeast Chapter of the Society of Architectural Historians).

Jennifer Feltman’s article, “Charlemagne’s Sin, the Last Judgment, and the New Theology of Penance at Chartres,” was recently published in the Princeton Index of Christian Art’s *Studies in Iconography* 35 (2014). She was also selected to participate in two seminars for college teachers. Feltman was one of 16 chosen for the National Endowment for the Humanities (NEH) Summer Seminar, “Arts, Architecture, and Devotional Interaction in England, 1200-1600,” which was based at the University of York, June 8–July 4, 2014. She was also one of a select group of faculty who participated in the Council of Independent Colleges’ seminar, “Teaching Pre-Modern European Art in Context,” funded by the Kress Foundation and held at the University of Chicago, Smart Museum of Art, July 13-18, 2014.

Virginia Commonwealth University Department of Craft/Material Studies Chair **Sonya Clark** won the ArtPrize 2014 Juried Award for Best Two-Dimensional work, one of eight category prizes announced October 10th. She had also been awarded half of the \$200,000 ArtPrize 2014 Juried Grand Prize, sharing it with Anila Quayyum Agha. This year’s jurors were Susan Sollins, Leonardo Drew, Katharina Grosse. Clark won for her entry, “The Hair Craft Project,” a series of threaded canvases that mimic hair designs plus photographs of the hair designs created by African American hairdressers. Hairdressers styled Clark’s hair, and each photograph features the hairstylist with Clark modeling their work. Her other 2014 honors include the 1858 Prize for Contemporary Southern Art, 2014 and the Theresa Pollak Prize, Visual Arts,

2014. Clark has led the highly ranked Craft department at VCUarts since 2006 and sits on the American Craft Council Board.

The exhibition, *Moby-Dick: Paintings* by **Kim Bromley**, opens October 24th at the Washington Pavilion Center for the Arts and Science in Sioux Falls, SD and runs through February 22, 2015.

Steven A Ramsey, Assistant Professor of Glass and Sculpture, University of Nebraska at Kearney, will be exhibiting at *Craft Forms 2014*, the International Juried Exhibition of Contemporary Crafts, on display at the Wayne Art Center, Wayne PA, December 5, 2014 to January 31, 2015.

Andrew E. Hershberger edited a new compendium entitled *Photographic Theory: An Historical Anthology* (Boston and Oxford: Wiley-Blackwell, 2014). The book has been reviewed very positively in the journal *Leonardo*, and it has just won a 2015 Insight Award from the Society for Photographic Education. Hershberger is currently Associate Professor and Chair of Art History at Bowling Green State University in Ohio.

Edward Ramsay-Morin’s animation “In Between Here and There” (2014) was screened on September 27 at Filmideo 2014, Index Art Center, Newark, New Jersey. This project was also selected to be screened at the 2014 Without Words Film Festival on November 30 at Théâtre du Saulcy, University of Lorraine, Metz, France. Ramsay-Morin is an Assistant Professor of Computer Animation at Sam Houston State University.

Sarah Lippert of the University of Michigan-Flint curated the exhibition *Fantasy, Fiction, and Fact in Popular Illustration: 1750-1900*, held at the Flint Institute of Arts May 3rd to August 3rd, 2014. She also authored the corresponding exhibition catalogue by the same title published by the Flint Institute of Arts, May 2014, funded by a Research and Creative Activities Grant from the University of Michigan-Flint. Lippert is the sole author of “Salomé

to Medusa by way of Narcissus: Typological Conflation in the Work of Gustave Moreau” *Artibus et Historiae* (2014); and “Jean-Léon Gérôme and Polychrome Sculpture: Reconstructing the Artist’s Hierarchy of the Arts” in the April 2014 issue of *Dix-Neuf*. She also assumed her new role as the Director of the Visual Arts Program at the University of Michigan-Flint in July 2014, and achieved the rank of Associate Professor of Art History with tenure.

MuseumsEtc has published **Emily Morgan’s** book, *Street Life in London: Context and Commentary*. Morgan is a Senior Lecturer in Art History at Iowa State University.

The work of **Anne Wall Thomas**, former SECAC Administrator, is the subject of a major retrospective at Lee Hansley Gallery in Raleigh, NC. The exhibition, which includes 42 pieces created between 1945 and 2014, opened on October 22, and will be on view until November 22, 2014. The works may be seen on the gallery web site www.lee-hansley-gallery.com.

A digital art piece by **Jerry Johnson** was purchased by the Meridian Museum of Art, Meridian, Mississippi during its 41st Annual Bi-State Juried Art Exhibition. Johnson, Professor of Design at Troy University, presented a paper, “Harvest Time: Generating and Cultivating Ideas in this Millennium” at the Mid-America College Art Association Conference in San Antonio on October 23, 2014. The University of Texas San Antonio hosted the MACAA Conference.

Carol Mattusch is Louis I. Kahn Scholar in Residence at the American Academy in Rome for the month of November 2014.

Andrew Kozlowski was featured in a solo exhibition at 1708 Gallery in Richmond VA from April 4th–May 31st. His show *After Party* featured new large-scale site-specific installations and works on paper. Kozlowski is currently an Assistant Professor at Auburn University.

Using funds that cannot be spent because they must be given away, **Mary D. Edwards**, Pratt Institute, has endowed an annual travel grant for a woman who is ABD to travel to the International Congress on Medieval Studies at Western Michigan University in Kalamazoo to speak on medieval art. Established in memory of Mary's parents, Sarah Stanley Gordon Edwards and Archibald Cason Edwards, senior, who collected British 19th and 20th-century watercolors and drawings and in addition supported all seven of the arts, the grant will cover travel costs, registration fees and room and board on campus during the congress. Contact the Congress website for details at <http://wmich.edu/medieval/congress/>

The Tennessee Art Education Association (TAEA) selected **Bryna Bobick** as the 2014–2015 recipient of the TAEA Distinguished Service within the Profession Award. Bobick is associate professor of art education at the University of Memphis.

Jane Allen Nodine, University of South Carolina Upstate, is currently exhibiting in *Heat Exchange*, through November 29th at Arts Center Sarasota, and she was also included in *Swept Away* at the Hunterdon Museum of Art, Clinton, NJ. Jane also had a print included in *Art in Print, The Global Journal of Prints and Ideas*.

Christopher Cassidy and Seth Ellis will be exhibiting their interactive installation, *The Ford Folly*, at the 2014 ISEA (International Symposium on Electronic Art) conference, November 2–9 at Zayed University in Dubai, U.A.E. Cassidy is Associate Professor of New Media & Design at the University of North Carolina at Greensboro.

Reni Gower, Professor in the Painting and Printmaking Department at Virginia Commonwealth University was honored to receive Virginia Commonwealth University's and VCUarts' Distinguished Teaching Awards for 2014. As part of her Faculty Research Reassignment Award, she participated in Crossing

the Line 2: an International Drawing Conference in Dubai, UAE and she conducted workshops at American University in Dubai and VCUQ in Doha. She was an Artist-in-Residence at the Columbia College Chicago's Center for Book and Paper Arts and will be an Artist-in-Residence at the International Cité for the Arts in Paris during November–December. Recent showings of her curatorial projects include, The Total Arts Gallery, Dubai, UAE and Zuckerman Museum of Art, Kennesaw, GA (*Geometric Aljama: A Cultural Transition*); University of North Carolina at Pembroke and Connecticut College (*FABRICation*); Art Center Sarasota, FL (*Heated Exchange*); and Columbia College Chicago (*Papercuts*). Additional exhibitions include The McKinney Avenue Contemporary, Dallas, TX; Gallery M Squared, Houston, TX; and the Kimball Art Center, Park City, UT. For up-to-date news, visit her website at www.renigower.com

World War I: War of Images, Images of War, an exhibition co-curated by **Anja Foerschner**, opened at the Getty Research Institute where it will be on view until April 2015. She contributed an essay on Paul Nash to the accompanying volume, *Nothing but the Clouds Unchanged: Artists and World War I*, published in November 2014. At the University of Calgary, she lectured on the visual culture of the First World War. In addition, she was selected to participate in *Altered Landscapes*, a juried exhibition at *ArtsBenicia* gallery, Benicia, CA. Anja Foerschner is an artist and art historian currently working at the Getty Research Institute.

A solo exhibition *Memory Ship* of a large-scale installation, sculptures and drawings by **Christopher Nitsche** is showing at the Spartanburg Art Museum November 7–February 1, 2015. Nitsche is a professor at the SCAD Savannah.

Catherine A. Moore's illustrations based on the series *Orange is the New Black* have been chosen for *Creative Quarterly* #37, to be released in Winter 2015. Her illustration will

also be featured in the 2015 3x3 Annual Directory. Moore is a part-time instructor at Georgia Gwinnett College in Lawrenceville, GA.

Stephen Driver had an exhibition at the University of the Ozarks, Stephens Gallery titled *Animals Telling Stories/Tales of Extinction: Ceramic Effigy Vessels*. Exhibition date were Oct. 6–24, 2014. In conjunction with the exhibit Stephen was invited to give a Walton Arts and Ideas Series lecture on October 8 titled: "Biology, Anthropology, Mythology, and Making Art About Climate Change".

Three paintings by **William Potter** are included in an exhibition titled, *MATERIALIZE: Sculpture Using Digital Fabrication* at Wright State University. The exhibition runs from October 26–December 7 2014 and then travels to Purdue University Galleries from January 13 through February 21st. Potter is an Associate Professor of Foundations at the Herron School of Art and Design at IUPUI.

Beth Mulvaney, Meredith College, participated in the Council of Independent Colleges' seminar, "Teaching Pre-Modern European Art in Context," funded by the Kress Foundation and held at the University of Chicago, Smart Museum of Art, July 13–18, 2014.

The Sculpture Center's (Cleveland, OH) exhibition *Machined Senses* opening November 13th will be work from the series {skin D.E.E.P.} consisting of temporary biomimetic skin patterns via wearable 3D printed exoskeletons from //benitez_vogl (**Margarita Benitez** of Kent State University and Markus Vogl of University of Akron).

In June of 2014 **Stephen Goldstein** lectured on the work of the noted German poster designer, Gunter Rambow at universities in Beijing China. The lecture, *Extraordinary Realities: Gunter Rambow's Poster Designs*, was delivered on June 3 at Tsinghua University and on June 5 at the Central Academy of Fine Arts (CAFA) to students and faculty.

MESSAGE FROM THE PAST PRESIDENT

It has been an honor and pleasure to serve as your SECAC President the last three years. We continue to grow as an organization, and we have had some distinguished professional work highlighted in our annual meetings and recognized through our awards. We are beginning a process of examining our identity and finding ways to show to external audiences that we are a national organization, while maintaining loyalty to our roots in the southeast.

Our scholarly journal will be getting a new name in a year, and a group is working on how we should identify ourselves on our website and in official communications. I am confident that your officers and elected board will conclude this process in a way that recognizes both our national membership and the dedication of our predecessors who made this a leading organization in the southeastern states. At the meeting just concluded, I was happy to participate in the session devoted to considering the past, present, and future of SE-

CAC at this 70-year milestone. It was daunting to realize I have been active in the organization almost half of those years, but it reminded me of how rewarding that participation has been. As we move into the presidency of Jason Guynes and the presidents who follow him, I hope the organization will continue to be recognized as one that encourages professional achievements and one that is known for the friendliness and collegiality of its members.

Floyd W. Martin

MESSAGE FROM THE PRESIDENT

As the incoming President of SECAC, I want to begin by thanking former presidents Debra Murphy and Floyd Martin. Debra has completed a 10-year stint of service to SECAC as First Vice-President, President, and then Past-President, all of this in addition to serving as a board member, and as the conference chair in 2004. As Debra rotates off her service to the SECAC executive committee, we want to thank her for her indefatigable leadership and inspirational example of service to the organization. As the outgoing President, Floyd Martin will, thankfully, continue to serve on the executive committee as past-president. We look forward to his continued leadership in that position and thank him for his outstanding service as President of SECAC for the past three years.

I would also like to take this opportunity to thank several people who have stepped into new leadership roles in SECAC. Rachel Stephens will be the new Editor of the *Southeastern College Art Conference Review*—soon to be *Art Inquiries*—and, of course, we would like to welcome Sandra Reed who was elected to the office of First Vice-President. We all know Sandra as the chair of the wonderful conference held in Savannah and look forward to working with her in this new role. We also look forward to the stalwart leadership of Kevin Concanon as he continues in the position of Second Vice-President and conference director in 2016.

Wrapping up a tremendously successful and remarkably enjoyable conference in Sarasota this year, we want

to thank Jeff Schwartz for his outstanding service as Conference Director, Ringling College of Art and Design for their sponsorship, and all those who made this year's annual meeting one to remember, not only for the vigorous exchange of scholarly research and the amity for which SECAC is known, but also for the beautiful location and artful amenities of Sarasota.

As always, this year's SECAC annual meeting was an impressively active one of vibrant interchange and classic, SECAC camaraderie. I am certain this year's meeting produced as yet untold connections, which will spur new research and artistic production that we will see and hear about at future conferences. Among the many things that SECAC looks forward to over the coming year are several projects that grew out of this meeting or have been developing over the past several few. We look forward to the change of the name of the organization's journal, *Southeastern College Art Conference Review*, to *Art Inquiries* with Volume XV, which will come out in late 2015 or early 2016. This has been a long running discussion for several years and it is a pleasure to see that we are able to move forward with this. Changing the name should alleviate confusion over the mission of the journal and will, of most importance, allow the journal a more suitable designation as a national publication of scholarly research in the visual arts and place it even more databases.

Among the most exciting projects that we will be working towards in the coming year is the rebranding of SECAC. We will be enlisting the considerable talents

of the SECAC membership to create a new brand for SECAC that demonstrates appropriately our place as a national organization in the arts. As SECAC has grown significantly in recent years, this rebranding is necessary not only to portray accurately who we are as an organization, but also to allow us to adequately serve our membership and the broader arts community. SECAC is quite possibly the most vibrant, and certainly the most welcoming, approachable, and responsive, arts organization in the US, and it is this success that has caused SECAC to overflow its original boundaries and to be embraced by a membership that is truly international. We look forward to the rebranding of SECAC to fully express our new position and outlook for the future.

And, this new expansion of SECAC also let us eagerly anticipate our first conference outside of our traditional Southeastern realm with next year's annual meeting in Pittsburgh. Conference Co-Chairs Kurt Pitluga and Kristina Olson have lined up an exciting range of events, and I believe Pittsburgh will prove to be an exceptional site for us because of its vibrancy and renown as an a city replete with arts attractions.

Finally, thanks to all the members of SECAC for allowing me the privilege of serving as President of this extraordinary organization. I am excited by the opportunity to work with all of you as we plan SECAC's future together. I look forward to seeing everyone in Pittsburgh in 2015.

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Working with Professor Lin Mai, he conducted a weeklong workshop for graduate students in June at Shanghai University's Graphic Design Department on the Jiading campus. The workshop was titled "Creative Order" and focused on the development of cross-cultural artist's books merging the cultures of Boston, Massachusetts and Shanghai, China. He received a grant from the Asian Cultural Council of New York to research modern Chinese graphic design and interviewed more than 20 leading graphic designers and educators as background for a planned book on graphic design in China since 1979. Goldstein is an Associate Professor and Coordinator for the Graphic Design Concentration in the Communications Media Department at Fitchburg State University in Massachusetts.

Sandra Reed was appointed to serve as Director of the School of Art & Design at Marshall University in Huntington, West Virginia on July 1, 2014.

William R. Levin (Centre College, emeritus) published an illustrated booklet on the history and architecture of Jacobs Hall, a mid-nineteenth-century National Historic Landmark in the Italianate style on the campus of the Kentucky School for the Deaf in Danville that formerly served as that institution's "Girls Building" and superintendent's residence.

NEWS FROM AFFILIATED SOCIETIES *SGC International*

THE SGC International Conference will be held March 18-21, 2015, and address the theme "Sphere," the 2015 SGC International Printmaking Conference will be hosted by The University of Tennessee, Knoxville. The conference will include many exhibitions, 18 panel sessions, 9 INKubator sessions, more than 15 exchange portfolios, a mentoring program, a diverse product-publishers-program fair, 22 technical demonstrations, a full day of open portfolio sessions, and some unique special projects. Award recipients will

include Red Grooms, Ruth Weisberg and Walter Jule. The early registration deadline is January 15, 2015. To learn more, visit the conference web site: web.utk.edu/~sphere.

This will be the final issue of the SECAC Newsletter in paper format. You will continue to receive the newsletter, but in an electronic format beginning in 2015, through a notification via your membership email address.