



SECAC met for the 71st time in Pittsburgh PA, SECAC's first foray north of the Mason-Dixon line, and the first time without an official institutional host. Kurt Pitluga, Slippery Rock University's art historian served as conference director, with a great deal of help from Kristina Olson of West Virginia University. An evening reception welcomed members on Wednesday. 450 members, 155 students, and 14 retired members attended, as well as a small army of great WVU student volunteers. On Thursday evening, a packed keynote address by University of Pittsburgh's **Terry Smith** preceded visits to the Carnegie

Art Museum, CMU's Miller Gallery and the University of Pittsburgh's Art Gallery. Friday evening featured the SECAC 2015 Juried Exhibition at Future Tenant Gallery, the Society of Contemporary Craft, Artists Image Resource and the Andy Warhol Museum. Carnegie Mellon University offered a tour of the Frank-Ratchye STUDIO for Creative Inquiry. All of these venues showcased different neighborhoods of Pittsburgh, and helped members see the vital artistic life of the city. A full slate of 133 sessions packed Thursday through Saturday. As always, none of this could have happened without an able conference director: Kurt Pitluga, who deserves great thanks from all, as does Kristina Olson, and Alison Helm, Director of the School of Art & Design at WVU.

### 2015 SECAC MENTORING PROGRAM

In its fifth year, the SECAC mentoring program sign-up moved to an online process. Thanks are due to Meaghan Dee, Virginia Tech, for accepting the role of pairing up the mentors and mentees. Twenty-six members received mentoring from twenty mentors this year, a 15% increase over last year's participation. Thank you to the following members for their service as 2015 SECAC Mentors: Dennis Y Ichiyama, Richard Doubleday, James Farmer, Floyd Martin,

Carolyn Porter Phinizy, Catherine Moore, Leda Cempellin, Valerie Powell, Heather Stark, Al Denyer, Karen Leader, Elise Smith, Jason Guynes, Andrew Hottle, Jerry R Johnson, Kevin Concannon, Rocky Horton, Barbara Yontz, Greg Shelnett, and Don Van Horn.

### SECAC AWARDS PRESENTED

SECAC presents a series of awards each year to recognize outstanding work by its members in several categories. Members of the 2015 Awards Committee were: Floyd Martin, University of Arkansas at Little Rock, Carol Prusa, Florida Atlantic University, Elizabeth Howie, Coastal Carolina University, Barry Motes, Jefferson Community & Technical College; and was chaired by SECAC 1st Vice President, Sandra Reed, Marshall University.

The **2015 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. **Debra Murphy** of the University of North Florida won the 2015 award. Jurors noted that Murphy's nomination letters and supporting materials attest to the positive

impact she has had on the individual lives of many students who have gone on to impressive careers in the arts. Her instructional breadth includes the use of international travel as a means of teaching.

The **2015 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. **Bibiana Obler**, George Washington University, is the 2015 recipient of this award for the 2014 Yale University Press publication of *Intimate Collaborations: Kandinsky and Munter; Arp and Taeuber*. The committee noted that the publication has an “unusual focus” and that “the author uses two artist-couples to examine early 20<sup>th</sup> century modernism, while also considering gender roles and how gender terminology is part of thinking about degrees of abstraction, “ and described this handsome publication as “engendering a new understanding of the complex relationship of abstraction and applied art in the early 20th century.”

The **2015 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. **Matthew Kolodziej** from Myers School of Art at the University of Akron won this year’s award. It was noted that he has an “intriguing execution of concept” and has demonstrated an “ambitious and sustained creative practice” in his career.

The **2015 SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials** for recognition of an exhibition (within the last two years) of contemporary materials, which by its design, installation, and/or catalogue is considered exemplary goes to **Hannah Israel** and **Michele McCrillis**, both of Columbus State University in Columbus, Georgia. The award is made for the catalog and supporting materials for *Beyond the Grid/ Into the Sublime, A New View of Minimalism* at the Norman Shannon and Emmy Lou P. Illges Gallery at Columbus State University. The submission was characterized as a “fine investigation and documentation of

Minimalism and Post-Minimalism through a pristinely staged exhibition and accompanying catalogue.” It was also noted that the way the exhibit connected to areas like literature and music was exemplary. Israel is an associate professor and gallery director; McCrillis is an associate professor of art history.

The **2015 SECAC Award for Outstanding Professional Achievement in Graphic Design** 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, and went to two individuals, **Jerry Johnson** of Troy University, and **Scott Fisk** of Samford University. The committee noted that Johnson is an “outstanding candidate (who) has maintained an active graphic design practice for decades” and “also contributed to the reputation of graphic design as a discipline within the academic community.” Johnson’s development of the “collaborative design agencies iC3 and the Center for Design, Technology & Industry” were also noteworthy. The committee members noted that Fisk “presented a good mix” of free-lance work “ranging from analog to digital media,” from “hand-made prints, posters and cards to tech savvy creations in web design and mobile apps” plus a solid record of “teaching and helping with the Graphic Design of his campus.”

## SECAC PRESIDENTIAL AWARDS 2015

**Michael Aurbach**, Vanderbilt University, received SECAC’s most prestigious award. The **Award for Exemplary Achievement** is given to members for personal and professional development as well as long standing service to SECAC. Aurbach has been a long time member of SECAC, served as conference director for the 2006 meeting in Nashville, two terms on the SECAC Board of Directors, and served as president of the College Art Association. He won the 2011 SECAC award for Outstanding Exhibition and Catalogue of Contemporary Materials, 1995 SECAC Award for Outstanding Artistic Achievement, published numerous times in the *SECAC Review*, and served on almost every SECAC committee ever formed.

Aurbach has shown extraordinary generosity to SECAC and its members.

Three members received a **Certificate of Merit**, given to members of long and true standing who are entering into retirement. The 2015 awards went to:

**Carol Crown**, University of Memphis. Crown has been a long time member of SECAC, received two SECAC awards (2009 and 2014) for Excellence in Scholarly Research and Publication, and helped establish an ongoing annual session on folk art at the SECAC annual meetings.

**Thomas Brewer**, University of Central Florida. Brewer has been a long time member of SECAC, received the 2010 SECAC Exemplary Achievement Award, and Chair for the SECAC Visual Arts Education Policy Committee.

**Virginia Derryberry**, University of North Carolina Asheville. Derryberry has been a member of SECAC for many years, and won the 2013 SECAC award for Outstanding Artistic Achievement as well as the 2005 SECAC Artist's Fellowship.

## 2016 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. For the 2015 awards, the deadline for all materials to be submitted is February 7, 2016, except for the Artist's Fellowship and Levin Award. Click on Awards on the SECAC website for more information and submission guidelines.

## 2015 ARTIST'S FELLOWSHIP

**Duane Paxson**, a sculptor and lecturer at Troy University, won the 2015 SECAC Fellowship Award. Scott Betz, Professor of Art at Winston-Salem State University, chaired a selection committee of nine. They worked independently from submitted digital applications and met as a group to discuss their top choices and select a winner during the 2015 conference in Pittsburgh. One committee member commented: "The 107 projects submitted reflected the diverse conversations going on in the contemporary art world at this time. While the qualities of the proposals and the supporting imagery was very high across

the majority of the applicants (in fact one of the committee members was a juror in the awards committee from another national arts organization and remarked SECAC artists as a whole are higher in quality), one artist made the top list and was voted by a clear majority. The jurors described Paxson's work as highly intuitive and a high production of work, with a consistent mastery of high craftsmanship, cross-disciplined with strong presence in the work, as well as in the proposal.

## The 2015 WILLIAM R. LEVIN AWARD FOR RESEARCH IN ART HISTORY

The selection committee for the 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.

**John Ott** won the 2015 award for his project "Mixed Media: The Visual Cultures of Racial Integration, 1931–1954." Ott proposes to examine black and white artists' efforts towards racial integration, both at the level of representation and within art institutions, during the decades before the Civil Rights movement. His book will include images of racial solidarity produced within the arts programs of the New Deal, graphics commissioned by multiracial labor unions, Jacob Lawrence's paintings of the desegregation of the Coast Guard, the "enlightened capitalist" vision of integration in mass-market magazines like *Life* and *Ebony*, and efforts by black modernist painters to claim abstraction as a kind of integrationist visual style.

A specialist in American Art, John Ott, earned his PhD at UCLA in 2002, and is a Professor of Art History at James Madison University where he has taught since 2003. His book, *Manufacturing the Modern Patron in Victorian California: Cultural Philanthropy, Industrial Capital, and Social Authority* was published by Ashgate in 2014. He has written two articles relating to the art historical era of his Levin project: "Graphic Consciousness: The Visual Cultures of Integrated Industrial Unions at Midcentury," which was published in *American Quarterly* in 2014; and "Battle Station MoMA:

Jacob Lawrence and the Desegregation of the Armed Forces and the Art World,” which will appear in *American Art* in Fall 2015. He will be co-chairing a session at the 2016 College Art Association meetings titled “On the Visual Front: Revisiting World War II and American Art.” Also a scholar of the American West, he has contributed a chapter, “Westward Contraction: Maynard Dixon Paints the Great Depression,” that will appear in *Branding the American West*, to be published by the University of Oklahoma Press in 2016.

### 2015 JURIED EXHIBITION AND 2014 ARTIST’S FELLOWSHIP EXHIBITION

The annual Juried Exhibition was held at the Future Tenant Gallery in Pittsburgh. Jessica Beck, assistant curator at the Andy Warhol Museum, served as juror. She chose 19 entries from 81 submissions. **Michael Holsombeck**, Chattanooga State Community College, received the first-place award. Two second-place awards went to **Sara Madandar**, University of Texas at Austin, and **Efram Burk** of Curry College.

The 2014 Artist’s Fellowship winner, **Derek Larson**, held his exhibition in the lower level at AIR (Artists Image Resource) along with the WVU faculty exhibit. He also produced brochure that went along with his exhibit and credits the fellowship: Composition\_Color\_and\_Interactivity\_SECAC\_Fellowship.

### 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 2015 winners were:*

Chealsea Anagnoson,  
University of Central Florida

Sarah Buck, Florida State University

Maeve Coudrelle, Temple University

Alissa de Wit-Paul, University of Binghamton

Juliet DiLenno, University of Central Florida

Jessi M. DiTillio, University of Texas at Austin

Maria Carmela Ferguson,  
University of Memphis

Brooke Garcia, University of Memphis

Gabriela Germana, Florida State University

Susan Johnson,  
Institute of Doctoral Studies in the Visual Arts

Solmaz M. Kive , University of Colorado Denver

Ashley N. Lindeman,  
University of Missouri-Kansas City

Jennifer Pride, Florida State University

Tania Romero, Anderson High School

Betty Lou Starnes, University of Connecticut

### 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.secolleart.org/business-meeting-minutes](http://www.secolleart.org/business-meeting-minutes).

Jason Guynes, SECAC President, introduced new members of the Board of Directors.

Old business:

- Graphic Design Standards approved as written.

*Motion from the Board:* Officially change the organization's name to SECAC and give the Executive Board authority to replace all references to Southeastern College Art Conference with SECAC in the Constitution and to oversee all legal arrangements for the name change.

New business:

- New membership rate for adjunct and independent members, rate will be \$50.
- New mission statement committee formed.
- Search committee formed for new administrator to begin in 2017.

## SECAC 2016

Join us in the beautiful mountains of Southwest Virginia for SECAC 2016, hosted by Virginia Tech with Hollins University, October 19–22, 2016. Sessions will take place at the official conference hotel, the Hotel Roanoke & Conference Center (warm chocolate chip cookies upon arrival!). Hotel Roanoke is in the heart of downtown Roanoke within walking distance of the Taubman Museum of Art, The Harrison Museum of African American Culture, and the O Winston Link Museum, as well as restaurants and bars.

Evening excursions to Virginia Tech and Hollins on Thursday and Friday evenings include the Artist Fellowship exhibition opening, Juried Members Show, and exhibitions by keynote speaker Lynn Hershman Leeson (speaking in the Moss Arts Center's spectacular Snohetta-designed theater)! Post-conference options will be offered by Roanoke Mountain Adventures (kayaking, mountain biking), as well as Venture Out (caving). Enjoy a post-conference hike to one of the area's breathtaking natural vistas, including McAfee's Knob, one of the most spectacular points on the Appalachian Trail, and more!

## 2016 BOARD OF DIRECTORS ELECTION

Open seats for the 2016 ballot are: Arkansas (Kevin Cates is eligible for election); Florida (Amy Broderick is not eligible for re-election); Mississippi (Benjamin Harvey is not eligible for reelection); Tennessee (Vida Hull is not eligible for re-election), and At-Large #1 (Kurt Pitluga is not eligible for re-election). Broderick, Harvey, Hull and Pitluga are thanked for their six (or more) years of service.

Send all nominations to 1st Vice President Sandra Reed, reedsa@marshall.edu.

DEADLINE: January 15, 2016.

## FUTURE CONFERENCES

- Columbus Ohio, Columbus College of Art & Design: Oct. 25–28, 2017.
- Birmingham Alabama, University of Alabama at Birmingham: Oct. 17–20, 2018.
- Chattanooga Tennessee, University of Tennessee at Chattanooga, 2019, dates TBA.
- 2020 Your University?

## NEWS OF MEMBERS

**Sandra Zalman** published an article, "Janet Sobel: Primitive Modern and the Origins of Abstract Expressionism," in the Fall/Winter 2015 issue of *Woman's Art Journal*. Zalman is an assistant professor of art history at the University of Houston.

**Mary D. Edwards**, Adjunct Professor at Pratt Institute, published "Cross-dressing in the Arena Chapel: Giotto's Virtue Fortitude Reexamined," in *Receptions of Antiquity, Constructions of Gender in European Art, 1300–1600*, ed. Marice Rose and Alison C. Poe (Brill Publishers, Leiden, 2015) and "Masaccio's Shivering Neophyte" in *Source: Notes in the History of Art*, XXXIV, Spring, 2015. She chaired a double panel at CAA-2015 entitled "Two for One: Doppelganger, Alter-Ego and Reflected Image in Western Art: 1900–2000."

A paper presented by **Sarah Burns Gilchrist** at the 2014 SECAC meeting, "Rediscovering Renaissance Research: Information Literacy Strategies for Success," will be published

in portal: *Libraries and the Academy*. Gilchrist is a Research and Instruction Librarian at Towson University.

**Jane Allen Nodine**, University of South Carolina Upstate, is currently featured in the *Independent Spirits* exhibition and catalogue at the Columbia Museum of Art, Columbia, SC. The exhibit dates are October 9, 2015 to January 10, 2016. April to August 2015, Jane exhibited several prints in the Expo Matera, ARTE INTERNAZIONALE 2015, Palazzo Dell'Annunziata, Matera, Italy, curated by Pino Nicoletti. Jane's work was also published in *Experience Painting*, by White, John Howell, Davis Publications, 2015, and *Introduction to Design Fundamentals*, 1st Edition, by Bleicher, Steven, Laurence King Publishing, Pearson Education/Prentice Hall, 2015.

**William R. Levin** (Centre College, emeritus) presented a paper titled "A Franciscan Contribution to Charitable Practice at the Florentine Misericordia" at the World of Saint Francis of Assisi Conference convened in July 2015 in Siena and Assisi, Italy. The international gathering, co-organized by SECAC secretary-treasurer **Beth Mulvaney** of Meredith College, was inspired by Jorge Cardinal Bergoglio's pointed and meaningful choice to adopt Francis as his papal name, the first pontiff to do so.

**Margaret Ann Zaho** earned tenure and was promoted to the rank of associate professor at the University of Central Florida in August, 2015. She will lead the 8th annual Art History in Italy study abroad program this summer.

Painting by **Halide Salam**, entitled "Trans\_Light" is currently being exhibited in the the exhibition, "From these Hills" at the William King Museum of Art, Abington, Virginia from October 16, 2015–February 14, 2016.. Halide Salam is a Professor of Painting at Radford University.

**Deborah Bouchette**, a Ph.D. candidate with the Institute for Doctoral Studies in the Visual Arts (IDSVA), is an artist-in-residence at the Burren College of Art in Ireland for November. Mid-month she is presenting at

Euroacademia's *Fourth Forum of Critical Studies* in Lucca, Italy. And she has a piece in the "TRANSFORM" three-month group show for volunteers at SCRAP Gallery, Portland, Oregon—she serves on the Board of Directors of SCRAP USA.

**Linda Brant**, part-time faculty at Ringling College of Art and Design, received a grant from the Culture and Animals Foundation to build a monument *To Animals We Do Not Mourn*. Six photographs and a poem by Linda Brant, part-time faculty at Ringling College of Art and Design, will be included in *Mourning Animals: Rituals and Practices Surrounding Animal Death*. Ed. Margo DeMello. Michigan State UP, Forthcoming.

**John Taormina**, Duke University, has been selected as the guest editor of a special themed issue on Digital Humanities of the *Visual Resources Association Bulletin*, to be published in Winter 2016. One-page abstracts of proposed articles about "Digital Humanities and the Visual" can be sent to [taormina@duke.edu](mailto:taormina@duke.edu).

In August, **Aaron Collier** exhibited work completed at a residency at the International Studio and Curatorial Program in Brooklyn, NY. The exhibition was at Staple Goods, an artist-run space in the St. Roch neighborhood of New Orleans. Collier is an Assistant Professor at Tulane University.

University Press of Colorado published *Memory Traces: Analyzing Sacred Space at Five Mesoamerican Sites* (edited by **Laura M.**

**Amrhein** and Cynthia Kristan-Graham) with her chapter "The House of the Phalli and the Constitution of Sacred Space through Gender Performances at Chichén Itzá." Amrhein is an art historian and faculty at the University of North Carolina School of the Arts.

**Wanda Sullivan's** solo exhibition, *Worlds/Wings*, will be on exhibit at Santa Clara University in Santa Clara, CA November 2–December 4, 2015. Sullivan is an associate professor at Spring Hill College in Mobile, AL.

**Sally Deskins** was recently awarded the Nebraska Book Honor Award for cover

design and illustration for *Intimates and Fools* (2014, Les Femmes Folles Books, poetry by Laura Madeline Wiseman). Their second collaboration, *Leaves of Absence*, is forthcoming November 19 from Red Dashboard Press. Deskins is an art history graduate student at West Virginia University, with publications forthcoming in *TRIVIA: Voices of Feminism*, and *n.paradoxa*.

Recent publications by **Liana De Girolami Cheney**, President of the Association for Textual Scholarship in Art History (ATSAH) Affiliated Society of SECAC, include: "Lavinia Fontana's Two Minervas," *Woman's Art Journal* (Fall/Winter 2015); "Sofonisba Anguissola's *Ponce Portrait of a Young Man*," *SOURCE* (Summer 2015); "Giorgio Vasari's *Saint Michael: A Symbol of Neoplatonic Light*," *Journal of Religious Studies*, Davis Publishing Company, (May–June 2015); "Giorgio Vasari's *Saint Francis: Aretine Fervor*," *Journal of Literature and Art Studies*, David Publishing Company, (October 2015) "Giorgio Vasari's "Sala degli Elementi" in Palazzo Vecchio, Florence: The Symbolism of Saturn as Heavenly Air," in *Heavenly Discourses*, ed. Nicholas Campion, 2015); "Edward Burne-Jones' *Heavenly Conception: The Days of Creation*," in *City of Stars: New York: The Inspiration of Astronomical Phenomena* (2015).

**Raymond Gaddy** had a solo exhibition at S.P.A.C.E. Gallery, Savannah, GA, "Things Remembered," August 7–28th, 2015. He was the recipient of the Outstanding Leadership in International Studies by the University of North Florida, and is an Instructor at the University of North Florida.

*Ancient Mesoamerica* published **Billie Follensbee's** article with co-author Philip Arnold II, "Early Formative Figurines from La Joya, Southern Veracruz, Mexico," (March 2015). Follensbee is a professor of art history at Missouri State University.

**Leda Cempellin**, Associate Professor of Art History at South Dakota State University, published "Multiples in Late Modern Sculptures: Influences Within and Beyond Daniel Spoerri's 1959 Edition MAT" in the June

2015 issue of *Nierika: Revista de Estudios de Arte* (Ibero Publicaciones and Universidad Iberoamericana). The issue is a special volume dedicated to multiples in sculpture. The article is available online in open access (pp.58–73): <http://revistas.ibero.mx/arte/uploads/volumenes/7/pdf/NIERIKA7-FINAL.PDF>

A documentary film produced by member **Karen Leader**, about her project "Stories on the Skin: Tattoo Culture at FAU" is an Official Selection at the 2015 Fort Lauderdale International Film Festival. [www.FLIFF.com](http://www.FLIFF.com)

*Private Domain*, a solo exhibition of recent paintings and fabric constructions by **Virginia Derryberry**, will be shown at the S. Tucker Cooke Gallery, UNC Asheville, from February 17–March 4, 2016, with an opening reception on February 19. This exhibition will celebrate Virginia's 20 years of teaching at the university. She will be a Visiting Artist at the American Academy in Rome from March 14–April 4, 2016. While in residence, her intent is to produce a series of small-scale paintings and fabric constructions on the theme of "remnants".

**Christopher Nitsche** showed site-specific installations, sculptures, and drawings in two solo exhibitions: "Memory Ship" at the Spartanburg Art Museum, November 7, 2014–February 1, 2015. The museum published an exhibition catalog. "Red Indigo" showed at the Indigo Sky Community Gallery, April 11–May 3, 2015. He curated the exhibition "Rock's Trains: Visionary Art" at the Indigo Sky Community Gallery, which showed September 12–October 2, 2015. Professor Nitsche co-hosted episodes of the City of Savannah Community Television show "Art Talks/Art Matters," a discussion roundtable show casing artwork by regional artists. Nitsche is a professor of art at the SCAD Savannah.

The *SECAC Review* will be publishing **Kendall Martin's** article "Blanche Lazzell and the 1934 PWAP Courthouse Mural in Morgantown, West Virginia" in the December 2016 review. Martin is an adjunct professor of Art History at Coastal Carolina University and Cape Fear Community College.

**Tamara Smithers** received a Princeton University Library Research Grant and a Lyndsey Young Visiting Faculty Fellowship at the Marco Institute of Medieval and Renaissance at the University of Tennessee, Knoxville to work on her project on the cult of Raphael. She presented a paper entitled “*Campanilismo* Celebrations: Honoring Artistic Heirs through Funerals and Tomb Memorials in Renaissance Italy” at the Sixteenth Century Society Annual Conference, in Vancouver, BC, Canada, October 22–25, 2015. Fall 2015, she also gave a lecture series “The Art, Life & Myth of Michelangelo” at the Frist Center for Visual Art in Nashville, TN, in conjunction with the exhibition “Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti.” Smithers is Associate Professor of Art History in the Department of Art & Design at Austin Peay State University.

**Adam Forrester’s** documentary film, *Eat White Dirt*, recently won Best Documentary Short at both the Rome International Film Festival in Rome, Georgia and the Landlocked Film Festival in Iowa City, Iowa. *Eat White Dirt* will also screen at Auburn University at Montgomery’s upcoming Southern Studies Conference, February 5–6 2016. Forrester is an Assistant Professor of Photography and Video at Louisiana Tech University.

**Reni Gower**, Professor in the Painting and Printmaking Department at Virginia Commonwealth University will have a solo exhibition at the Neil Britton Gallery, Virginia Wesleyan College, Norfolk VA, November 13–January 13, 2016. Recent showings of her curatorial projects include Purdue University Galleries, Lafayette, IN and Claypool-Young Art Gallery at Morehead University, Morehead, KY (*FABRICation*) and the VCUQ Art Gallery, Doha, Qatar (*Papercuts*) where she was also a visiting artist in September. She was honored to receive the second place prize in *Radius 250* at ARTspace, Richmond, VA, which was juried by Amy Moorefield, Deputy Director of the Taubman Museum of Art. Her newest project *Pulped Under Pressure* (The Art of Contemporary Handmade Paper) will launch in January 2016 at the Visual Arts Center,

Portsmouth, VA. For up-to-date news, visit her website at [www.renigower.com](http://www.renigower.com).

**Catherine A. Moore** has four-portrait illustrations in the November issue of *Men’s Health Magazine* and an editorial illustration in the December issue of *Atlanta Magazine*. Moore is an Assistant Professor of Art at Georgia Gwinnett College.

**Cheryl Goldsleger**, painter and visual artist, has been appointed the new Morris Eminent Scholar in Art at Georgia Regents University in Augusta starting in Fall 2015. Her solo exhibition *Explorations* will be on view in the Mary S. Byrd Gallery in Washington Hall on the Summerville campus starting November 5th. She gave an artist’s talk on November 5th from 5:00 to 6:00 pm in University Hall, room 170. A reception in the gallery will follow her talk. *Explorations* presents her recent drawings, focusing on the real and ephemeral qualities of space, and her paintings, which include both computer-drawn and produced sculptural elements combined with her sensuously cerebral encaustic surfaces.

Goldsleger has exhibited at the Corcoran Gallery, the Brooklyn Museum of Art, and the Institute of Contemporary Art (Philadelphia, PA), among many other national and international institutions. Her drawings and paintings belong in numerous museum collections such as the Museum of Modern Art (NY), the Baltimore Museum of Art, the Harvard University Fogg Art Museum, the Brooklyn Museum, the High Museum, and the Tel Aviv Museum of Art and several other important public and private collections. Her awards include two National Endowment for the Arts Artist Fellowships, a Southeastern Center for Contemporary Art Fellowship, a residency at the La Napoule Foundation in southern France and a US/France exchange fellowship at the Cité Internationale des Arts in Paris. Her work has been discussed in publications including *Art in America*, *Artforum*, *Art News*, and *The New York Observer*.

The exhibition is sponsored by the Department of Art and Georgia Regents University in Augusta. The exhibition is free and open to the public. For more information, see [www.cherylgoldsleger.com](http://www.cherylgoldsleger.com).

**Scott Betz's** new work in collaboration will be exhibited in November in Vienna, Austria at the Kunstlerhaus as a sponsored project of Vienna Art Week. The exhibition entitled "Loop (Concepts of Exchange)" is part of the overall Vienna Art Week program "Creating Common Good." "Loop" grew out of the artist's collaborative project "Lullaby." <https://youtube.com/P-W5oZwDYfk>

Work by **Simonetta Moro** was exhibited at BRIC Art and Media Space and at the Brooklyn Historical Society in Brooklyn, NY, in the exhibition *Mapping Brooklyn*, February–September 2015. A new series of cartographic works on Venice was shown at the Venice Art House in Venice, Italy, May–June 2015; the works are based on a research project sponsored by the Delmas Foundation. Moro has been the recipient of a residency at Marble House Project in Vermont, August–September 2015; and has presented her paper "Mapping Practices in Art-making, Teaching, and Learning" at the SECAC conference in Pittsburgh, PA, October 2015. Moro is the Vice President for Academic Affairs, Director, and Associate Professor in Art and Theory at the Institute for Doctoral Studies in the Visual Arts (IDSVA).

Photographs by **Meggan Gould** were exhibited at the Griffin Museum of Photography's Digital Silver Imaging Gallery, October 15–December 31, 2015. Gould is an assistant professor of photography at the University of New Mexico.

The exhibition *WWI: War of Images, Images of War*, which **Anja Foerschner** co-curated for the Getty Research Institute, brought the institute a record visitor attendance. It opened at the Mildred Lane Kemper Art Museum in St. Louis in September 2015 and will be on view until January 4, 2016. Together with the Department of Biology and the Department of Mathematics and Statistics at San Diego State University and the Department of Marine Biology at UC San Diego, she also initiated a collaboration on human physiological reactions towards aesthetically pleasing or disgusting images. PeerJ Journal will publish a paper on the aesthetic evaluation of coral reefs later this

year. Foerschner is Research Specialist at the Getty Research Institute.

## AFFILIATED SOCIETIES

Seattle will be the venue of the 3rd joint conference of the Art Libraries Society of North America and the Visual Resources Association, March 8–12, 2016. The joint conference provides myriad opportunities to meet and reconnect with colleagues from around the world, learn about innovative projects and practices, engage in discussion about current trends and issues of most concern to the art library and image management professions, and explore the easily accessible attractions found in this world-class city.

## MESSAGE FROM THE PRESIDENT

SECAC 2015 was yet another outstanding conference, and also one for the history books!

Outstanding in so many ways, this year's conference was one of the very few meetings we have had without a host institution. Instead, Kurt Pitluga, of Slippery Rock University and Kristina Olson, of West Virginia University, co-chaired the conference without a direct institutional host in the conference city. This was a bold undertaking, and an impressive achievement. Many thanks go out to Kurt and Kristina for an exceptional conference experience—one of the largest conferences in SECAC's history. West Virginia University provided institutional support, and we thank Alison Helm, the School of Art and Design, and all those at WVU who contributed to making this meeting such a remarkable event. We would also like to thank Carnegie Mellon University for its generous support and, of course, the Future Tenant Gallery for hosting the SECAC Juried Exhibition. The city, the hotel, the Pittsburgh art scene, our hosts, and all the activities were spectacular.

Beyond being another great SECAC annual meeting, the conference was an historical achievement as well. For the first time, SECAC met beyond the traditional borders of the Southeast. Judging by the strong attendance and the countless positive comments, as well as the sea of smiling faces, this was a great decision.

Only a short distance beyond the traditional borders of the Southeast, but a giant stride for the organization, this conference in Pittsburgh sets the stage for SECAC's greater national and international role.

Meeting outside of the Southeast was long in planning and demonstrates impressive foresight for the organization. For many years the membership has been discussing SECAC's expanding scope and role, as well the issues surrounding it. SECAC was founded in 1942 as a regional organization with few aspirations beyond that at the time. However, now in its 73rd year, SECAC has grown and evolved until its original form is far less recognizable. SECAC is the second largest arts organization of its kind in the US, and is growing. The community of artists, scholars, and arts professionals that forms SECAC and that SECAC represents is broader than ever, and it is our mission to adequately serve that membership. In addition to a desire to accurately portray the organization, but also because of ever more stringent promotion and tenure requirements at US institutions, as well as funding requirements for international scholars, it has become more important than ever to fully demonstrate that SECAC is the national organization that we know it to be. Many steps have been taken to validate this, and meeting beyond the Southeast is only one.

The strongest step the Southeastern College Arts Conference has taken to date to firmly establish its national scope occurred at this year's annual business meeting in Pittsburgh. While we have all long referred to the organization as SECAC, the

members of the organization voted to officially change the name of the Southeastern College Art Conference to SECAC, dropping the acronym but keeping the letters as homage to the history of the organization. While we will always be proud of our origins and history in the Southeast, particularly the warmth and camaraderie traditionally associated with the region, we are just as proud to see something that started in the region with such modest ambitions grow to an organization embraced by so many.

Over the coming year, we will continue to work on the rebranding of SECAC. We will ensure that its history and an explanation of its evolution are well represented on the website and that its mission and role are well articulated. We look forward to a new presence for SECAC, graphically and organizationally, that fully represents us all.

And finally, we look forward to next year's conference in Roanoke, Virginia. Among the many wonderful things that I consistently hear about SECAC is that it is held in different cities each year and that each locale imbues the conference with its own personality. Roanoke's location in the Appalachian Mountains will lend a beautiful setting to what will certainly be another magnificent conference. The programming is in the capable hands of SECAC's 2nd Vice President, Kevin Concannon, who will serve as the conference director. Kevin has lined up an impressive array of activities in addition to an inspiring site for the conference, and we thank him for taking on this role.

I hope to see you all in Roanoke in 2016!