



SECAC 2016 IN ROANOKE

SECAC met for the 72nd time in Roanoke, Virginia, hosted by Virginia Tech with Hollins University. 543 members attended, and of those, 112 were students. 254 institutions were represented. Warm weather allowed an outdoor welcome reception at the Hotel Roanoke, a property on the National Register of Historic Places. Sessions and panels began the next morning, and continued through Saturday afternoon. Thursday evening took members to Hollins University for the SECAC 2016 Juried Exhibition, held in the Eleanor D. Wilson Museum. Contributing artists and the SECAC Board of Directors were treated to a dinner hosted by the President of Hollins University, Nancy Oliver Gray. Friday evening saw SECAC at Virginia Tech for the keynote address by Lynn Hershman Leeson, Moss Arts Center, and open galleries. SECAC member and Perspectives Gallery Director, Robin Scully Boucher, organized the exhibition, Malelingue. The 2015 Artist's Fellowship winner, Duane Paxson, held his exhibition in the Perspectives Gallery at the Virginia Tech Student Union. As always, there are never enough ways to thank a conference director, but Kevin Concannon, SECAC thanks you for a very successful event.

SECAC 2016 MENTORING PROGRAM

In its sixth year, the SECAC mentoring program sign-up continued as an online process. Thanks are due to Heather Stark, Marshall University, for accepting the role of pairing up the mentors and mentees. Fourteen members received mentoring from twelve mentors this year. Thank you to the following members for their service as 2016 SECAC Mentors: Dennis Y. Ichiyama, Floyd Martin, Al Denyer, Jason Guynes, Greg

Shelnutt, Sandra Reed, Kris Belden-Adams, Ellen Mueller, Scott Fisk, Tony Morris, Rachel Stephens, and Heather Stark.

SECAC AWARDS PRESENTED

2016 SECAC Award for Excellence in Teaching was awarded to **Kristy Deetz**, University of Wisconsin-Green Bay. This award is made 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. The Awards Committee commented, “Given today’s sociopolitical climate, (Kristy’s) teaching philosophy is a poetic testament for art’s ability to foster inclusivity across disciplines, philosophies and cultures. She has a clear and compassionate voice as an educator.” It was also noted that she has successfully applied for funding for various teaching initiatives, and one member noted, “Wow that’s a lot of support for a teacher. It looks like she works for it and enjoys the calling.”

2016 SECAC Award for Excellence in Scholarly Research and Publication was awarded to **Sandra Zalman** from the University of Houston. This award is given for outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles. Zalman received the award for, *Consuming Surrealism in American Culture: Dissident Modernism* (Ashgate Publishing Limited, 2015). The Awards Committee noted that the work takes on a “Broad-ranging, capacious topic based on extensive primary and secondary research,” and that it is a “brilliant model of how to write an art history that puts exhibitions at its center. This is something many art historians are beginning to think about in increasing earnest, but not everyone does it well.” It was also added that surrealism, as explored by Zalman, helps us think through the tension between elitism and egalitarianism in modernism.

2016 SECAC Award for Outstanding Artistic Achievement was awarded to **Kate Kretz**, an adjunct faculty member at Montgomery College. This award recognizes, encourages, and rewards individuals who have been particularly

successful in their creative work as demonstrated through regional, national, or international exhibitions or presentations. The Awards Committee comments stated that Kate’s work, “... tackles challenging issues that address identity, gender, politics, and popular culture,” and that the work was, “Broad-ranging, deeply invested, highly skilled ... aesthetically and theoretically powerful.” It was noted that Kretz works in multiple mediums from painting to fiber arts and that she has an extensive national exhibition record with coast-to-coast venues.

2016 SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials was awarded to the **Georgia Museum of Art**. This award recognizes an exhibition (within the last two years) of historical materials, which by its design, installation, and/or catalogue is considered exemplary. This award is given for the exhibition *El Taller de Gráfica Popular: Vida Y Arte* that was held at the Georgia Museum of Art (University of Georgia) from June 13–September 13, 2015; the catalogue was published by the Georgia Museum of Art, 2015. The Awards Committee described this work as “... a massive, exhaustive, and stunning catalog (and exhibition) that chronicles the Mexican printmaking collective El Taller De Grafica Popular,” and that “... this project eloquently argues for the power of the collective artistic voice speaking out against injustice and hatred.” It was also noted that the museum should be commended for this effort to “make great inroads into the Hispanic and Latino communities in the Athens area.”

SECAC PRESIDENT’S AWARD

The President’s Certificate of Merit Award is given to members of long and true standing who have entered into

retirement. SECAC is pleased to present this award to **Sara Nair James** who enters into retirement after twenty-five years as a faculty member at Mary Baldwin College.

The President's Award for Exemplary Achievement is the organization's most prestigious award and is given in recognition of long-standing service to SECAC. This award is presented to **Rachel Frew** for her exemplary service as the SECAC administrator for the past twelve years. An outstanding organizer, Rachel has been a principal force behind all of SECAC's activities and has been responsible, in part, for much of its growth and success. During Rachel's tenure, SECAC has grown from a relatively small, regional organization to the vibrant, national organization that it is today. We congratulate her on her retirement and wish her all the best.

SECAC ARTIST'S FELLOWSHIP 2016

The 2016 SECAC Fellowship committee was composed of faculty from Virginia Tech and Hollins University with a broad range of background and expertise. Each member worked independently from submitted digital applications and later met as a group to discuss their top choices and select a winner from 103 initial requests. Scott Betz facilitated the discussion as the committee chair but was not a voting member. The proposals submitted reflected the diverse conversations going on in the contemporary art world at this time. Many were ambitious and intriguing and all had something to warrant consideration. There were several mutually agreed upon finalists that were put forward by the majority of the committee members. They concluded with the winning proposal's range in new approaches to sculpture, documentary film, graphic illustration with an international

component in the exhibition as well as dissemination at SECAC next year in Columbus, Ohio. It was a very thoughtful decision. Using criteria that addressed proposal clarity, uniqueness in goal and distinctiveness of images, as well as the potential impact of \$5000 at the current stage in career, one candidate separated herself from the others. The 2016 SECAC Fellowship Award went to **Eloisa Guanlao** of the University of Alabama in Huntsville for her proposal "Noli Me Tangere".

A LETTER OF THANKS FROM ELOISA GUANLAO

I would like to extend my heartfelt gratitude to SECAC. I am humbled and feel deeply honored for receiving the 2016 Artist Fellowship and Juried Show awards. I am particularly thankful to Jenine Culligan and the museum staff at Hollins University's Eleanor D. Wilson Museum for installing a beautiful and thoughtful exhibition. I am appreciative of Scott Betz for heading and assembling the fellowship process. I am grateful to my peers at Hollins University and Virginia Tech for their time and consideration in reading my proposal and encouraging my vision. I am also privileged to have supportive colleagues at the University of Alabama in Huntsville.

THE 2016 WILLIAM R. LEVIN AWARD FOR RESEARCH IN ART HISTORY

Sarah Archino, Assistant Professor of Art, Furman University, won the 2016 Levin Award for her project *National and Anarchism, Modernism and Iconoclasm: The Avant-Garde in New York*. Her project was chosen from a field of twenty-five, as third recipient of the William R. Levin Award for Research in the History of Art. Her project explores *National and Anarchism, Modernism and Iconoclasm: The Avant-Garde in New York*.

Levin, Professor Emeritus at Centre College, Danville, Kentucky, SECAC offers an award of an annual total of \$5,000 to one or more art historians who are members of the organization. Dr. 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*; received the SECAC Award for Excellence in Scholarly Research and Publication in 2004; and has been recognized with two of the organization's highest honors, the Excellence in Teaching Award and the Exemplary Achievement Award.

2017 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. For the 2017 awards, the deadline for all materials to be submitted is February 5, 2017, except for the Artist's Fellowship and Levin Award. Click on Awards on the SECAC website for more information and submission guidelines.

SECAC 2016 JURIED EXHIBITION

SECAC 2016 Annual Juried Exhibition was held at the Eleanor D. Wilson Museum at Hollins University, Roanoke, Virginia; September 1 to October 22, 2016. Jenine Culligan, Director of the Wilson Museum, juried the exhibition. One hundred and three artists submitted their work. Fifty-seven large- and small-scale works were presented, and included video, mixed media, paintings, drawings, photographs, sculpture, prints, and more, created by forty-one contemporary artists and educators working across the United States. Awards made:

1st Prize Eloisa Guanlao, University of Alabama in Huntsville, for *Darwin's Finches*, 2016, Glass ambrotype, wood, dimensions variable

Second Prize Charlotte Wegrzynowski, University of Alabama, for *Pour*, 2015, Charcoal on paper, 38" x 25"

Third prizes

Charles Clary, Coastal Carolina University, for Triple Dysthymi-a-Diddle Movement #1, 2016, hand-cut paper, wallpaper on distressed drywall, 24" x 48"

Aurora Pope, Coastal College of Georgia, for Two Birds, a Rock, 2014, oils, colored pencil, graphite, shellac on cradled panel, 36" x 48"

Honorable Mentions

Margarita Benitez, Kent State University and Markus Vogl, University of Akron for *{Skin} d.e.e.p.*, 2014–2015, inkjet prints and 3-D prints, dimensions variable

Aynslee Moon, University of Alabama in Huntsville, for *With Me*, 2015, charcoal, watercolor on gessoed panel, 6" x 6"

Joshua Jalbert, SCAD Savannah, for *Rain*, 2015, Silver gelatin print, 39 x 31"

Wanda Sullivan, Springhill College, for *Worlds (16)*, 2015

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 2016 winners were:

Mariaelena DiBenigno, *College of William & Mary*

Chelsea Barnett, *Concordia University*

Deborah Bouchette, *Institute for Doctoral Studies in the Visual Arts*

Sarah Buck, *Florida State University*

Susan Johnson, *Institute for Doctoral Studies in the Visual Arts*

Shannon Lieberman, *University of California, Santa Barbara*

Margaret Miller, *University of California, Davis*

Maryam Ohadi-Hamadani, *University of Texas at Austin*

Kati Renner, *Technische Universität Dresden*

Jackie Valle, *San Francisco Art Institute*

ANNUAL MEMBERS MEETING

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

Jason Guynes, University of Alabama, SECAC President, introduced new members of the Board of Directors: Arkansas, Dito Morales, University of Central Arkansas; Florida, Barbara Watts (in absentia), Florida International University; Mississippi, Kris Belden-Adams; Tennessee, Tony Morris, Austin Peay State University; Dennis Ichiyama, Perdue University, At Large #2; Al Denyer, University of Utah (appointed to fill vacated seat held by Ria O’Foghludha, who has retired).

Highlights:

- Verity Investment fund is in the process of being moved to WealthSouth, in Danville, KY.
- Registration rates approved for SECAC 2017:
Individual member registration rate:
early \$180 | regular \$200 | on-site \$260
Retired member registration rate:
early \$90 | regular \$95 | on-site \$105
Student member registration rate:
early \$90 | regular \$100 | on-site \$130
Adjunct/Independent registration rate:
early \$160 | regular \$180 | on-site \$220
- New social media committee formed, chaired by Wendy DesChene.
- Review of membership levels, including a possible lifetime membership, and donor levels.
- Future conference sites needed.

2017 BOARD OF DIRECTORS ELECTION

Open seats for the ballot are: Georgia (Brad Adams is eligible for election); South Carolina (Ute Wachmann-Linnan is eligible for re-election); Virginia (Reni Gower is not eligible for re-election); West Virginia (Heather Stark is eligible for re-election); At-Large #2 (Al Denyer is eligible for election). Reni Gower and Kurt Pitluga thanked for their six years of service. Send all nominations to 1st Vice President Sandra Reed, reedsa@marshall.edu.

DEADLINE: January 15, 2016.

SECAC 2017

Columbus College of Art & Design (CCAD) looks forward to hosting “Microscopes and Megaphones,” the 2017 SECAC Conference, October 25–28, 2017. Eleanor Fuchs, Associate Provost at CCAD, will serve as conference director. The Hilton Downtown Columbus will host attendees and all sessions; this official conference hotel is located in the south end of the Short North, Columbus’ arts district. Attendees may easily walk to the many wonderful restaurants, boutiques, and art galleries this neighborhood has to offer. Those coming in from out of town are strongly advised to reserve their hotels well in advance of the conference to avoid competing with Ohio State University football fans.

Off-site events during the conference will include a Thursday night Open House at CCAD, featuring the Juried Exhibition, keynote speaker, delicious food trucks and refreshments, and extended hours at the newly renovated Columbus Museum of Art. There will be a Gallery Hop that Friday in the exciting Short North of Columbus, walking distance from the hotel. After the conference, Franklin Park Conservatory, the Idea Foundry, and Columbus Zoo are all memorable destinations where attendees can relax and enjoy autumn in Columbus.

FUTURE MEETINGS

October 17–20, 2018
University of Alabama at Birmingham
(Birmingham AL)

October 16–19, 2019
University of Tennessee at Chattanooga
(Chattanooga TN)

October 21–24, 2020
Virginia Commonwealth University
(Richmond VA)

FAREWELL

I am truly grateful to the Board and to all the members of SECAC for the gracious recognition that I was accorded in Roanoke, and for the beautiful art glass. It has been a genuine pleasure and privilege to work with you over these many years and I cherish the friendships that are the rewards of my tenure. When I began officially in 2005, SECAC President Don Van Horn’s leadership of SECAC dovetailed with mine. His vision of SECAC’s future was of a year round organization, not just an annual conference. I do believe his vision is now a reality, thanks in part to modern technology. SECAC invested in a great membership association, MemberClicks, and members reaped the rewards of quick and easy communication. I will remember well all of my conference directors; you were more than patient with me. Looking back, each year has left me with specific memories, some now humorous, but pending disasters at the time. I am privileged to call you all my friends.

As I turn over the SECAC office to Christine Tate, I know that SECAC will be in good hands. Many of you met her in Roanoke, and know that she will be key to a seamless transition. *Rachel Frew*



NEW SECAC ADMINISTRATOR – CHRISTINE TATE

A native of Colorado, Christine moved to Delaware to study art history as an undergraduate. After college she taught at the secondary level and earned master's degrees in English and education. Subsequently, she worked as an administrator in an adult literacy program and in an independent elementary school before earning a doctorate in American Civilization. Christine then taught art history and English in college and university studio art programs for fifteen years. A quilter since her teens, she also enjoys welding and is an enthusiast of documentary film and contemporary art. At SECAC Christine is looking forward to facilitating the work of academic artists and art historians—and to not grading papers. She lives in an old brick foursquare in Wilmington with her human family, a coterie of rescued pets, and ample collections of books and art.

NEW SECAC MAILING ADDRESS + PHONE

As of January 1, 2017:
SECAC
PO Box 9773
Wilmington, DE 19809-9773
Phone: 302-575-1575

NEWS OF MEMBERS

Charles (Randy) Mack's article entitled "An Eye-Cup Fragment by the Amasis Painter in South Carolina" was published in the spring 2016 issue of *Source: Notes in the History of Art*. Mack notes that the photograph of the black-figured kylix fragment he discussed was printed in color, apparently one of the advantages of the Bard Graduate Center's recent decision to have their journal published at the University of Chicago Press. At the Annual Members' Meeting of the Columbia Museum of Art, Mack received the 2016 Chairman's Award "for Advancing the Cause of the Arts in the Midlands [of South Carolina]." Mack, a loyal member of SECAC since 1970 and twice its president, says that, even though he has been retired from the University of South Carolina for more than a decade, he still continues to enjoy research and writing. Currently, he is finishing work on what will be the first book in English dealing with the Bunzlauer ceramic tradition of Eastern Germany. This book will include a complete and illustrated catalog of the 110 pieces of pottery Mack and his wife, Ilona, donated to the Columbia Museum of Art over a decade ago, the only collection of its kind presently in an American museum. For Bunzlauer pottery, see the article published by the Macks in the 1997 issue of the *SECAC Review*.

Lawrence Jenkins was appointed Associate Dean of the new College of Visual and Performing Arts at the University of North Carolina at Greensboro on August 1, 2016.

Between July and December 2016, **Reni Gower's** work has or will be exhibited in "Reduce", Blue Spiral 1 Gallery, Asheville, NC; "Elegant Simplicity", The Nightingale Gallery, Eastern Oregon University, LeGrande, OR; "Islamic Art Revival Series", Irving Art Center, Irving, TX; "SECAC National", Eleanor D. Wilson Museum, Hollins University, Roanoke, VA; "2016 International", The Center for Contemporary Art, Bedminster, NJ; "Art of Paper", A.D. Gallery, University of North Carolina Pembroke; "Encaustic Art in the 21st Century", Encaustic Art Institute, Santa Fe, NM. Showings of her curatorial traveling projects include Chapman University, Orange, CA, (*Geometric Aljamia: a Cultural Transliteration*); Capital One, Plano, TX and the California Center for the Arts, Escondido, CA (*Heated Exchange / Contemporary Encaustic*); University of New Mexico Art Museum, Albuquerque, NM, Crossman Gallery, University of Wisconsin Whitewater, and Sheppard Contemporary and University Galleries, University of Nevada, Reno (*FABRICation*). Gower will be a visiting artist at the University of Nevada-Reno and Chapman University in November.

Helen Langa presented a paper titled "Respect and Resistance: The NAACP, the CPUSA, and Modernist Artists' Contributions to the Struggle for 'Negro' Rights, 1929–1945" at a Symposium on Visual Art and Dance titled "Framing Justice: Social Advocacy and Modernism, 1929–1945, held at Loyola University

Chicago on Oct. 14–15, 2016. The Symposium was organized by Paula Wisotzki and Sandra Kauffman, and supported by Loyola University and the Terra Foundation.

Beauvais Lyons, Professor of Art at the University of Tennessee, Knoxville is presenting "The Association for Creative Zoology," at the University of Mary Washington's Ridderhof Martin Gallery from October 27 through December 4, 2016. His exhibition, "Envisioned Worlds: Lithographs from the Hokes Archives" is will be exhibited as part of an exhibition titled "Microcosms: The Imagined Realities of Art" at the Union Art Gallery at the University of Wisconsin, Milwaukee from November 11 through December 9, 2016.

Routledge Press reissued, as a paperback, **Claire Raymond's** 2010 book, *Francesca Woodman and the Kantian Sublime*. Last May, Routledge also published Claire Raymond's book, *Francesca Woodman's Dark Gaze: the Diazotypes and Other Late Works*. Claire teaches, as a Lecturer, for the Art History program at the University of Virginia.

James Madison University Art History Professor **John Ott** published "The Warp and Woof of the Archive: Anton Refregier, from Macy's Showroom to Congressional Hearing," in the Spring 2016 issue of the *Archives of American Art Journal*. He received a 2016 National Endowment for the Humanities Summer Stipend.

Allison Leigh accepted a new position as an Assistant Professor of Art History in the Department of Visual Arts, University of Louisiana at Lafayette.

Scott Betz's ideas on collaboration from the exhibition "LOOP" at the Kunstlerhaus in Vienna, Austria (2015) have been published by fellow collaborator Michael Wegerer in his book *Bouncing Borders Daten, Skulptur und Grafik / Data, Sculpture and Graphic*, Edited by Manner, Boris / Besant, Derek Michael. De Gruyter Publishers (2016)

Work on paper *Moment of Illusion* by **Hildy Maze**, from the series Investigation of "Mind Through Art" is on view at the Hecksher Museum Long Island Biennial 2016 until Dec. 4th. She is included in *101 Contemporary Artist Catalog* published by Artvoices, 2016.

Keaton Wynn concluded a four-year research project in Gansu Province China testing clay for use in ceramic processes while establishing a new ceramics program at Lanzhou City University. Under his direction this project expanded to include a visiting artists program and a series of exhibitions. The project was funded by The Gansu Provincial Office for Foreign Experts and has been awarded another three years of funding. Wynn also had two papers published by Shanghai Normal University; *Differing Modernisms: Similar Art, Different Meaning* and *Zhuyi—Theory: Necessity and Limitations* both published in September. Wynn was also presented the 2016 award for Faculty Excellence in Scholarship at Georgia Southwestern State University where he is an Associate Professor of Art teaching ceramics and art history.

This fall, the Pollock-Krasner Foundation gave **Joelle Dietrick** an award to support her studio production during the 2016–2017 academic year before she goes to

Hamburg, Germany for her Fulbright Global Award April to July 2016. As part of this award, she will travel to Santiago, Chile and Hong Kong, China the following two winter breaks. Her work was also in a group exhibition called "Paper" at the Long View Gallery, Washington DC October 27–November 27, 2016 and on the cover of a 2016 Rutledge book by Thomas Birtchnell and John Urry called *A New Industrial Future*. Dietrick is an Assistant Professor of Art and Digital Studies at Davidson College. More info at <http://joelledietrick.com/site/news>

Shona Macdonald is showing in five group exhibitions this fall at the Riverside Arts Center in Riverside, IL, the Center for Contemporary Art in Bedminster, NJ, the Cade Center for Fine Arts at Ann Arundel Community College, in Arnold, MD, The Barn in Walpole, NH, and Scene MetroSpace at Michigan State University in Lansing, MI. In 2017, she will have a solo show at NYPOP Gallery in New York, NY, a group show at The Painting Center, also in New York, NY, and a group show at the Roswell Art Museum, Roswell, NM. Also this fall, she was an invited Visiting Artist at the Vermont Studio Center in Johnson, VT and she will have an essay published by Bloomsbury Press in the book, *Critiquing Criticality*, edited by Pamela Fraser and Roger Rothman.

Robert M. Craig (architectural historian and preservationist) has completed a 5-year restoration of the Captain Robert S. Craig Summer Cottage in Ocean City Maryland, which (it was announced in October) will be listed on the National Register of Historic Places, only the second property in this major Maryland resort to be so honored. The listing recognizes the significance of Robert S. Craig in the history of the

town and state. Robert S. Craig served on the Ocean City Beach Patrol [OCBP] (surf rescue “lifeguards”) for 52 years (1930s–’80s), heading the organization as captain for 40 years. His two sons (including SECAC’s Rob Craig) were OCBP members in the early 1960s, and Rob’s son Christopher (who served in the 1990s) was historically the first (and to date the only) third generation member. Eight decades of OCBP lifeguards gathered at a lifeguard reunion in Ocean City in October to hear the news; the oldest present had served with the elder Craig in 1943–4–5. Rob Craig’s home in Atlanta is also on the National Register of Historic Places.

Leisa Rundquist has been invited to curate an exhibition at Intuit: The Center for Intuitive and Outsider Art, Chicago. Her exhibition, *Betwixt-and-Between: Henry Darger’s Vivian Girls* runs from April 14–September 4, 2017 and is part of the programming for “Chicago’s Henry Darger, A Year to Commemorate Darger’s 125th Birthday.” Dr. Rundquist was also recently invited to serve on the American Folk Art Museum’s Darger Research Advisory Board. Rundquist is an Associate Professor at the University of North Carolina Asheville.

A solo show of artworks by **Kristin Casaletto** will open at the Georgia Museum of Art on May 6 and run through July 30, 2016. Casaletto is a professor of art at Augusta University.

Billie Follensbee received a 2016 Professor Salary Incentive Program (PSIP) merit award for full professors, for sustained excellence in research and in mentoring student research while maintaining a strong record of excellence in both teaching and service to Missouri State University.

Ellen Mueller received a West Virginia Division of Culture and History Training and Travel Grant for residencies at Playa Fellowship Residency Program in Lake County, Oregon, and Coast Time Artist Residency in Cutler City, Oregon. Mueller is an assistant professor of art at West Virginia Wesleyan College.

A mixed media illustration by **Stephen Simmerman** was selected for exhibition in the 37th National Juried Art Show at the Arts Council of Wayne County in Goldsboro, NC. Simmerman also had artwork selected for the *4th Annual Juried Jonesborough Art Show* at the McKinney Center for the Arts in Jonesborough, Tennessee which was on display from April 15–May 8, 2016.

Christine Carr’s project *Monolith* is currently being exhibited at Texas Tech’s SRO Photo Gallery in Lubbock, TX from October 19–November 13, 2016. In addition, she exhibited her *Vapor* project as part of a two-person exhibition at LIMINAL alternative artspace in Roanoke, VA from October 3–28, 2016. Carr is an assistant professor in the Art and Visual Culture Department at Iowa State University.

Dennis Ichiyama will participate in a panel to honor Professor Norman Ives on Friday, 18 November 2016 at the Rochester Institute of Technology. Ives taught at Yale University (1923–1978) where his teaching and professional work has had a tremendous impact on the many of his former students. Ichiyama’s current research, teaching, and creative work in typography are a direct result of his impact as a teacher and mentor. The accompanying exhibition, *Norman Ives Retrospective*, is at the Vignelli Center for Design Studies, from 18 November 2016–15 January 2017.

Cambridge Scholars Publishing published a collection of essays *Formations of Identity: Society, Politics, and Landscape* edited by **Floyd W. Martin**, Professor of Art History, University of Arkansas at Little Rock and **Eileen Yanoviak**, Exhibition and Project Coordinator, Speed Art Museum and PhD Candidate, University of Louisville. Essayists include **Elissa Auerbach**, Associate Professor of Art History, Georgia College; **James R. Jewitt**, Visiting Instructor, Virginia

Tech; Sandy McCain, Independent Scholar; **Debra Murphy**, Professor of Art History and Art Department Chair, University of North Florida; Alena Sauzade, PhD Candidate, Stony Brook University; Alena Sauzade, Curator, Reynolda House Museum of American Art; Susanne Slavick, Professor of Art, Carnegie Mellon University; and **Jessica Stephenson**, Assistant Professor, Kennesaw State University.