



## SECAC GOES TO THE BUCKEYE STATE

The city of Columbus, Ohio and the Columbus College of Art & Design (CCAD) are proud to host the 74th annual SECAC meeting October 25–28, 2017. Columbus, which the New York Times calls the “Midwest style capital,” offers extensive options for the art lover, foodie, craft brew aficionado, and sports fan, to name a few. Sessions will take place at the Hilton Columbus Downtown, located in the heart of the city’s thriving arts district, just walking distance to galleries, shops, restaurants, and craft breweries. Thursday through Saturday will have a full day of sessions, panels, and special events. Evening activities will include a Wednesday evening reception, juried exhibition reception and keynote Thursday evening, and a special reception on Friday.

A Welcome Reception will take place from 7–9 at the Hilton Columbus Downtown on Wednesday, and will feature participants in Transit Arts programming. Thursday evening, attendees will be bussed to CCAD for the juried exhibition reception featuring the work of 2016 Artist Fellowship winner Eloisa Guanlao. Immediately following the reception, guests will walk next door for keynote duo Tyree Guyton and Jenenne Whitfield of the Heidelberg Project will speak at the newly renovated Columbus Museum of Art. Friday will include the private closing reception of the Pizzuti Collection’s Visions from India exhibition followed by an independent evening in Columbus’ vibrant Short North District. Attendees are encouraged to take advantage of some of the incredible attractions located

in the city on Saturday and Sunday. These include free admission with conference badge to the Columbus Museum of Art and the Wexner Center for the Arts, as well as other activities such as the Franklin Park Conservatory, Idea Foundry, tours of historical German Village, brewery tours, or a hike in beautiful Hocking Hills. The city’s biggest football game of the year—the Ohio State University vs. Penn State—will be Saturday night. Tickets are already sold out, but make sure to reserve your hotel room as soon as possible because once the block expires, there won’t be an open bed in town!

For room reservations at the Hilton Downtown Columbus (\$154/night plus tax), visit <https://aws.passkey.com/event/48999451/owner/9521521/home>. Note: registration does not include food

trough options, but coffee, tea, and water will be made available.

Columbus also offers several low-cost or free transportation options. This includes the COTA AirConnect for affordable airport transportation, free circulator rides on COTA CBus, COTA public transportation, Car2Go, Uber, Lyft, and traditional taxis.

CCAD would like to give special thanks to partners who've helped make this event possible:

- Ohio Arts Council
- Columbus Museum of Art
- Pizzuti Collection
- Wexner Center for the Arts
- Blick
- Transit Arts
- King Arts Complex
- Creative Control Fest

### **BOSCH GRADUATE TRAVEL ASSISTANCE AWARD**

Thanks to the generous bequest of the late Gulnar Bosch, SECAC offers assistance to graduate students who will be presenting at the 2017 Annual Meeting, or are included in the 2017 Juried Exhibition. Student members must reside more than 200 miles from the conference site to apply for assistance. Average awards are \$200. An online submission form is available on the SECAC website. Deadline: September 20, 2017.

### **MEDIA POLICY**

- All meeting rooms will be equipped with one digital projector, screen, podium and podium light.
- Presenters must supply their own laptops.
- All Macintosh users must supply the appropriate VGA adapter.

- No Internet access will be available in session rooms.
- Presenters must have website information downloaded to laptops or other media devices.
- Session chairs must notify the conference director of any special media requests by July 1, 2017. The conference director will determine if special requests can be filled.
- No slide projectors will be available.

### **SECAC BOARD OF DIRECTORS ELECTION RESULTS**

The SECAC Nominating Committee is pleased to announce the election of the following members to the SECAC Board of Directors for a three-year term.

#### **South Carolina**

**Sarah Archino** is Assistant Professor of Art History at Furman University in Greenville, SC. Her research explores intersections between anarchism, early American modernism, and New York Dada. She has also published on Marcel Duchamp, humor, and parafiction as an artistic strategy. As a member of SECAC since 2009, Archino has proudly participated in a range of panels, sharing art historical research, reflecting on pedagogical experiments, and discussing the intersecting interests of studio and art history majors. Having taught in the public institutions of CUNY and liberal arts schools such as Franklin & Marshall and Millsaps College, she cares deeply about teaching and strongly supports the opportunities to share and learn best practices from others at our annual conferences. She also supports SECAC's commitment to undergraduate researchers and the forum we provide for them to present their work to a specialized public. Archino was honored to be the 2016 recipient of the William R.

Levin Award for Research in the History of Art and she looks forward to completing her book manuscript with the support of this funding.

### Georgia

**Jeff Schmuki** is an ongoing member of SECAC and is an Associate Professor of Art at Georgia Southern University. Communal action and civic engagement provide a platform for much of his work with the public, and he sees inclusivity and visibility vital to SECAC's national expansion. He has led international projects and exhibited works at the Carnegie Museum of Art in Pittsburgh; Seoul Art Space\_Geumcheon in Seoul, South Korea; the Goethe Institute in Cairo, Egypt; and the Bach Modern in Salzburg, Austria. In 2009, he began working collaboratively as PlantBot Genetics. Recent exhibitions by Jeff and PlantBot Genetics include Marfa Dialogues/St. Louis at the Pulitzer Foundation for the Arts in St. Louis, Missouri; Foodture at the Elaine L. Jacob Gallery of Wayne State University in Detroit, Michigan' and PlantBot Genetics: A Critical Contact Exhibition Series at the Cafritz Foundation Arts Center in Takoma Park, Maryland. Engaging directly with communities and their concerns is a significant part of his practice earning him long-term residencies at The Hafnarborg Art Center and Museum in Iceland; the McColl Center for the Arts in North Carolina; the Landscape Laboratory at Buitenwerkplaats in the Netherlands; and the KulttuuriKauppila Art Center in Il, Finland.

### West Virginia

**Heather Stark** is Associate Professor of Art History and Program Director in the School of Art and Design at Marshall University in Huntington, West Virginia. With undergraduate and master's degrees

in art history and painting, she received her Ph.D. in Interdisciplinary Arts from Ohio University. She teaches the history of nineteenth and twentieth century art and design, art and architecture of the Renaissance, and introductory and survey art history courses. She is an advocate for undergraduate study abroad, and has led her college's annual trip to Florence, Italy for three years, offering courses in both studio and art history. Her research is focused on the intersection of visual art, literature, and aesthetic theory during the interwar period in America, specifically through the painting and experimental filmmaking of Charles Sheeler. More recently she has begun a study which seeks to contextualize Appalachia within the history of modern and contemporary earthworks, looking closely at the work of Maya Lin. She has presented this research at several conferences, including SECAC, the Appalachian Studies Association, the Society for Educating Women, and the Society for *Paragone* Studies. She is currently the SECAC mentoring program coordinator, and has served on the Board of Directors since 2014.

### Virginia

**Jennifer D. Anderson** is an Associate Professor of Art at Hollins University in Roanoke, Virginia, where she teaches drawing, printmaking and professional practices. She has served as president of the Los Angeles Printmaking Society where she led the organization to create new opportunities for its members through participation in events like the LA Art show and as Vice-President for External Affairs for SGC International. Her activities with SECAC have included multiple panel presentations, serving as a juror for the Artist Fellowship and organizer for events

at Hollins University for the 2016 conference. In her studio practice, Anderson gravitates towards labor- and time-intensive processes from making thousands of small delicate cuts in paper to intricate graphite drawings on photographic surfaces. The artist's touch is extremely important to her as it creates an intrinsic presence within her work reflecting a fragility of memory and the phenomena of meaning. Her work has been exhibited in solo and group exhibitions across the United States and abroad and has been included in publications as diverse as *Tricycle* and *The Carolina Quarterly*. Anderson has also worked in public art completing a massive mural project for the Taubman Museum of Art titled *Resolute Understanding of Fragile Things*.

#### **At-Large #2**

**Al Denyer's** work encompasses the areas of drawing, painting, printmaking and installation. Shown in solo exhibitions throughout the US, and numerous national and international juried and invitational exhibitions, her work has been published in *INDA 11*, *New American Paintings*, *American Art Collector*, *Western Humanities Review* and 'Leonardo, The International Society For The Arts, Sciences And Technology Magazine'. Al's work is included in the Artist Viewing Program at The Drawing Center, New York City, and in 2011 she was awarded the Utah Artist Fellowship Award. Al has presented papers at numerous SECAC conferences over the past 16 years, and currently serves on the SECAC Board in the At-Large Position #2. She was first introduced to SECAC while teaching in GA, and has since continued her involvement in the organization and annual conferences. Al regularly serves as a mentor for SECAC

and is committed to actively advising new generations of educators in the field of studio art. Originally from England, Al Denyer is an Associate Professor and Area Head of Painting and Drawing at the University of Utah, Salt Lake City. She holds an MFA from Southern Illinois University, Carbondale, and a BA (Hons) Degree from Winchester School of Art, England.

The SECAC Nominating Committee would also would like to extend a hearty acknowledgment of the contributions, work, insights, and friendship of the following members whose terms of service as SECAC Directors have concluded: Ute Wachsmann-Linnan from Columbia College; Bradley Adams from Berry College, GA; and Reni Gower from Virginia Commonwealth University, VA. Your commitment to SECAC has made a difference and contributed to the health and forward momentum of the organization. Thank you.

#### **ART INQUIRIES**

*Art Inquiries* (formerly *The Southeastern College Art Conference Review*) invites submissions for its 2018 issue.

*Art Inquiries* is a peer-reviewed academic journal that publishes original scholarship in all fields of art history, art education, and art criticism. Submissions and inquiries should be sent to Rachel Stephens, editor, at [rachel@ua.edu](mailto:rachel@ua.edu). [Click here for submission guidelines](#). *Art Inquiries* is published annually and is indexed in Art Source and other indices. The deadline for submission is July 1, 2017.

Forthcoming in *Art Inquiries*:

- Heidi Kraus discusses the role of architecture in Jacques-Louis David's *The Sabine Women*
- Julia Sienkewicz investigates Revolutionary ruins in Benjamin Henry Latrobe's Virginia watercolors
- Abigail MacGibeny examines Berta R. Golahny's print series *Landscape of Man*.
- Kendall Martin discusses the 1934 PWAP Courthouse Mural in Morgantown, West Virginia.
- Glenda Swan examines scenes of Polyphemus and Galatea in Pompeii.
- 2016 Artist's Fellowship winner Eloisa Guanlao is interviewed. The issue also features book and exhibition reviews on a range of topics.

### SECAC 2016 CONTRIBUTORS

It is always a pleasure to acknowledge the generosity of those members listed below that make a contribution. SECAC expresses gratitude to all on this list and offers special thanks to those whose names in bold for the exceptionally generous contributions. A number of additional contributions were made in honor of retiring SECAC Administrator Rachel Frew and are included here. She was touched beyond words.

Laura M. Amrhein and Scott Betz

**Michael Aurbach**

A. S. Arbury

Jim Benedict

Elizabeth Berkowitz

**James Boyles and David Hawkins**

Jane Brown

Liana Cheney

**Kevin Concannon**

Robert M. Craig

Anna Dempsey

Betsy Fahlman

Russell Flinchum

Reni Gower

**Carlton Hughes**

Vida Hull

**Dennis Ichiyama**

**Lillian Joyce**

Michael Klein

Lily Kuonen

Lauren Lake

**William R. Levin**

Carol Mattusch

Floyd Martin

Beth Mulvaney

**Debra Murphy**

Ria O'Foghludha

Kathleen Rieder

Mysoon Rizk

Nancy J. Rumfield

Heather Sharpe

Elise Smith

Rachel Stephens

Christina Updike

Donald Van Horn

**Ute Wachsmann-Linnan**

Saul Zalesch

## SECAC 2016 FINANCIAL REPORT

### ASSETS

Current Assets	
Checking/Savings	
LCCU Checking	53,561.17
LCCU Money Market	78,303.04
LCCU Share Account	10.07
Total Checking/Savings	131,874.28
Accounts Receivable	
Accounts Receivable	-600.00
Total Accounts Receivable	-600.00
Other Current Assets	
WealthSouth	
Investment Funds	30,722.34
Levin Fund	145,777.98
Total WealthSouth	176,500.32
Payroll Refunds	137.98
Verity	
Assets	55,874.15
Cash	58,366.10
Interest and Dividends net Fees	-400.14
Net Change in Market Value	244.05
Total Verity	114,084.16
Total Other Current Assets	290,722.46
Total Current Assets	421,996.74
Fixed Assets	
Accumulated Depreciation	-2,057.00
Computer Equipment	3,244.41
Total Fixed Assets	1,187.41
<b>TOTAL ASSETS</b>	<b>423,184.15</b>

### LIABILITIES & EQUITY

Liabilities	
Current Liabilities	
Other Current Liabilities	
Payroll Liabilities	
Federal Taxes (941/944)	3,069.43
NC Income Tax	533.00
Total Payroll Liabilities	3,602.43
Total Other Current Liabilities	3,602.43
Total Current Liabilities	3,602.43
Total Liabilities	3,602.43
Equity	
Opening Bal Equity	8,593.46
Retained Earnings	389,673.00
Net Income	21,315.26
Total Equity	419,581.72
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>423,184.15</b>

## SECAC AT CAA 2017

Elizabeth B. Heuer, University of North Florida, chaired the SECAC at CAA affiliate session in New York City, February 16th on *In the Studio*. Four panelists presented diverse perspectives on the representation of the artist studio as a site of creation and display as well as social and/or financial exchange. Shannon Vittoria, The Metropolitan Museum of Art, examined the studio as a shared space reflecting the professional ambitions and joint artistic endeavors of painters Thomas Moran and Mary Nimmo Moran. Sasha Davis, The Renee and Chaim Gross Foundation, considered sculptor Chaim Gross' dual studios as embodiments of the artist's public and private identity. Katie Anania, University of Texas at Austin, explored the role of the studio as a site of financial exchange. Enlisting Lynda Benglis' video footage of art collectors Dorothy and Herb Vogel visiting artist Richard Tuttle's studio, Anania discussed the creative potential of the studio transaction. The final presenter, Susan Power, Independent Scholar and Curator, considered the studio as not simply a site of creation, but art itself. Drawing on examples by artists André Breton, Piero Golia, and Peter Fischli and David Weiss, Power examined the staged artist domain as both model and conceptual construct.

## NEWS OF MEMBERS

The University Press of Florida published **Billie Follensbee's** and Sarahh Scher's book, *Dressing the Part: Power, Dress, Gender, and Representation in the Pre-Columbian Americas*. Follensbee is a professor of Art History at Missouri State University. [www.amazon.com/Dressing-Part-Representation-Pre-Columbian-Americas/dp/0813062217](http://www.amazon.com/Dressing-Part-Representation-Pre-Columbian-Americas/dp/0813062217)

**Lauren Kolodkin** has taken a position at the Smithsonian American Art Museum in Washington D.C. Kolodkin finished her MA at Boston University last spring; she presented her thesis work on the Michael and Julie Hall collection at SECAC 2016.

Routledge published **Elizabeth Sutton's** book on animal phenomenology, *Art, Animals, and Experience: Relationships with Canines and the Natural World* (ISBN: 978-11-3824-1954). Sutton is Associate Professor of Art History at the University of Northern Iowa.

**Mysoon Rizk** has been appointed as Director of the Humanities Institute in the College of Arts and Letters. Rizk is an associate professor and head of art history in the Department of Art at The University of Toledo.

**Matthew Kolodziej** was awarded an Ohio Arts Council Individual Excellence Grant for 2017. His work was featured in a solo exhibition at the University of Mount Union, *Intervals: Small Work*, and two group shows, Cleveland State University, *Curious Case of Color* and at the Moss Arts Center, Virginia Tech University, *Artists and Architecture: Projection/Convergence/Intersection* curated by Margo Crutchfield. Kolodziej is a professor of art at the Myers School of Art, University of Akron.

**Virginia Derryberry's** solo exhibition, *Private Domain*, opened at The Gallery, Penn College, in Williamsport, PA, on March 14 and will be on view through April 20. The 16 pieces range from large-scale figure narrative painting constructions to very small hand stitched fantasy narratives on cloth. To read more about this exhibition, please see the following link: [www.pct.edu/gallery/schedule-stitch](http://www.pct.edu/gallery/schedule-stitch). The traveling group exhibition, FABRICation, opened on

April 21 in the Lederer Gallery, Academy Art Museum, Easton, MD and continue through July 9. Co-curated by **Rení Gower** and **Kristy Deetz**, each piece in the exhibition incorporates a contemporary approach to the use of fabric and textiles in combination with painting. Artists included in the exhibition are: Erin Castellan, **Kristy Deetz**, **Virginia Derryberry**, **Rení Gower**, Rachel Hayes, Susan Iverson and Natalie Smith.

**Mary D. Edwards** (Pratt Institute) has endowed a lectureship in memory of her parents for a distinguished scholar to speak each year on the reception of classical authors in the Middle Ages at the annual International Congress on Medieval Studies at Western Michigan University in Kalamazoo, beginning in 2018. Mary notes that it is possible to make endowments such as this if one tithes into a charitable account bit by bit, year after year.

IGI Global published the Handbook of Research on The Facilitation of Civic Engagement through Community Art, co-edited by SECAC member **Bryna Bobick** and Leigh Hersey. Bobick is Associate Professor of Art Education at the University of Memphis.

Since January 2017, work by **Rení Gower**, Professor, Painting and Printmaking Department, Virginia Commonwealth University, has been or will be featured in the following exhibitions: "Pattern & Repetition" (2-person) Athenaeum Gallery, Alexandria, VA; "Form / force" (Juried by Mr. Karim Sultan, Curator, Barjeel Art Foundation, in conjunction with the international design conference TASMEEM 2017) Doha, Qatar; "Proof Perfect" (solo) Off the Square Gallery, Leonardtown, MD; "Bindings" (3-person) Chromaprojects, Charlottesville, VA; "2017 Biennial", Olin and Smoyer

Galleries, Roanoke College, Roanoke, VA.

Showings of her curatorial traveling projects include the Monmouth Museum of Art, Lincroft, NJ (*Pulped Under Pressure / The Art of Handmade Paper*); Helen E. Copeland Gallery, Montana State University, Bozeman, MT (*Geometric Aljama: a Cultural Transliteration*); University Art Gallery, California State University-Dominguez Hills, Carson, CA and TCC / Visual Arts Center, Portsmouth, VA (*Heated Exchange / Contemporary Encaustic*); Art Museum of West Virginia University, West Virginia University, Morgantown, WV and the Academy Art Museum, Easton, MD (*FABRICation*).

Interviews and articles about her work have been published in *Encaustic Arts Institute Magazine*, an online and print semi-annual publication by the Encaustic Arts Institute in Santa Fe, NM; *Les Femmes Folles*, an online independent journal; Academy Art Museum, an online newsletter, Easton, MD; and *Bravery*, an online journal by the University of North Carolina at Pembroke. Gower co-moderated the session, "Art Happens: Beyond the Silos" for the 2017 College Art Association conference, and was a visiting artist at West Virginia University and VCUQatar. For up-to-date news, visit her website at [www.renigower.com](http://www.renigower.com)

**Kristina Olson** gave a paper entitled, "A Reconsideration of Figuration in Michael Graves's Work of the 1980s" at the *Theory's History 196X-199X* conference in Brussels, Belgium, February 8-10, 2017. Olson is associate professor of art history at West Virginia University.

**Laura M. Amrhein**, University of North Carolina School of the Arts, was awarded a faculty leadership grant from the Thomas S. Kenan Institute for the Arts as part of the Artist Leadership Initiative to develop

leaders, entrepreneurs, and innovators in the arts. The grant will support research and a paper presentation for her textbook “Gateways to Color Theory” to be presented at the annual conference Foundations in Art: Theory and Education (FATE).

**Sarah Kleinman** held a museum talk with artist Hans Haacke at the Maier Museum of Art at Randolph College on October 2, 2015. Her introductory lecture, “A Direct Means of (Re)presenting the World: The Art of Hans Haacke, 1960 to 2016,” and their conversation coincided with the debut of Mr. Haacke’s solo exhibition at the Maier Museum, *Dreams that Money Can Buy (Update)*, which was on view from September 30 to December 16, 2016 as part of the 105th Annual Exhibition of Contemporary Art, *Threatening Beauty*. Kleinman is an art history PhD student at Virginia Commonwealth University.

**Beauvais Lyons** presented his one person retrospective exhibition “Envisioned Worlds: Lithographs from the Hokes Archives” at the Crossman Gallery, University of Wisconsin, Whitewater from January 19 – February 18, 2017. Lyons is a Chancellor’s Professor at the University of Tennessee, Knoxville.

A series of large drawings by **Gary Chapman** entitled The CONSTRUCTIONS Series will be on display at Gallery 1930, opening April 13 and runs through May. He will also be mounting the solo exhibition “108 Black Paintings and The COTA Project at Spring Hill College in October. Gary Chapman is professor of Painting and Drawing at the University of Alabama at Birmingham.

**Sally Deskins** is now Exhibits & Programs Coordinator with West Virginia University Libraries. She invites ideas for contemporary and interdisciplinary exhibits and programs to [sbdeskins@mail.wvu.edu](mailto:sbdeskins@mail.wvu.edu).

**Emily Kelley**, Saginaw Valley State University, and **Elizabeth Richards Rivenbark**, University of South Alabama, have published an anthology of essays titled *Binding the Absent Body in Medieval and Modern Art: Abject, virtual, and alternate bodies* through Routledge (2016). This collection of essays began as a series of sessions at SECAC 2012 and considers artistic works that deal with the body without a visual representation. The book explores a range of ways to represent this absence of the figure: from abject elements such as bodily fluids and waste to surrogate forms including reliquaries, manuscripts, and cloth. Essayists include **Jennifer Feltman**, University of Alabama, Natalie Mandziuk, Independent scholar, Rebekah Scoggins, Independent scholar, Michael Smith, Institute for Doctoral Studies in the Visual Arts, **Margaret Morse**, Augustana College, Lisa Victoria Ciresi, University of South Carolina Beaufort, and **Vibeke Olsen**, University of North Carolina Wilmington.

**Anja Foerschner** curated two performances of Belgrade-based artist Marta Jovanovic: “Motherhood”, which took place at O3One gallery in Belgrade, and “Ljubav”, a collaboration with the Swiss Embassy in Belgrade, which was also featured in *PAJ- Performance Art Journal*, vol. XXXIX, no. 1, 2017. An article by Foerschner on Paul McCarthy’s performative installations and the emotion of disgust was published in *kunsttexte.de - Journal für Kunst- und Bildgeschichte*,

vol. 4/2016, edoc.hu-berlin.de/  
kunsttexte/2016-4/foerschner-anja-1/  
PDF/foerschner.pdf

She was also invited to jury the annual Positive/negative exhibition at Slocumb Galleries, East Tennessee State University, as well as “We are the Artists,” a themed exhibition focusing on politically charged works.

**Wanda Sullivan** has been promoted to Professor of Art at Spring Hill College, Mobile AL. Recent exhibitions include the Valdosta National Juried Exhibition in Valdosta, GA, the 2nd Alabama National (Honorable Mention Award) in Tuscaloosa, AL and The National Small Oil Painting Exhibition in Wichita, KS. She was awarded the Dawson Research Award for Excellence in Scholarship at Spring Hill College for the 2015–16 academic year.

Ceramic sculptures by **Courtney Ryan** will be on display at the Art Lab Seaboard Depot Studio at Columbus State University in Columbus, Georgia in early August 2017, in her first large scale solo exhibition. Ryan is a MFA Candidate at Georgia Southern University in Statesboro, Georgia in her last year and teaches two-dimensional design, as well as three-dimensional design as an instructor of record.

**Marissa Hershon** is pleased to announce the forthcoming publication of *Masterworks: Glass from the Chrysler Museum of Art*. Hershon co-authored the catalog, writing entries that bring new research to light on a range of American and European glass from the encyclopedic glass collection. The book will be available in June 2017.

A solo show of new abstract paintings by **Erin McIntosh** opened March 30, 2017 and will be on view through May 4, 2017 in the Bobick Gallery at the University of West Georgia. McIntosh is an assistant professor at the University of North Georgia.

**Elizabeth Buhe**, a PhD Candidate at the Institute of Fine Arts NYU, was awarded a 2017–18 Luce/ACLS Dissertation Fellowship in American Art.

Paintings by **Lily Kuonen** are currently installed for “The Complexities of Unity” group exhibition at the Sarah G. Smith Gallery, Yale Institute of Sacred Music and Yale Divinity School from March 29–June 13, 2017. Other artists represented include: Edgard Rodriguez Luiggi, Esteban Cabeza de Baca, Jeremy Wright, Noe Jimenez, and Jane Winfield, exhibition curated by Jon Seals.

Kuonen, Integrative Teaching International’s president, and fellow ITI board members are excited to announce the release of the new volume of the official publication *FutureForward*, edited by Lucy Curzon, associate professor at The University of Alabama. This volume, *Citizen/Artist: Education and Agency* has relevant and timely articles and exemplars addressing contemporary pedagogical and administrative approaches regarding empathy, change, awareness, and more related to studio art and design in higher education. The content is produced through collaborative research developed from ITI’s biennial ThinkTank. The publication can be downloaded for free from ITI’s website: [integrativeteaching.org/](http://integrativeteaching.org/). Kuonen is an assistant professor of art and Foundations Coordinator at Jacksonville University in Florida.

## AFFILIATE NEWS

(FATE) Foundations in Art: Theory and Education's 2017 biennial conference, *Beyond the Core* was hosted by Kansas City Art Institute. From April 6th–8th, 2017 in Kansas City, FATE members gathered as leading voices in fundamental art and design instruction and examine place, geography, introspective and reflexive actions, pedagogical values, and the potency of origins across the world.

This past fall, FATE launched *Positive Space*, FATE's monthly podcast, providing opportunities for those passionate about art foundations to discuss and promote excellence in the development and teaching of college level foundations in art and design studio and art history classes. The most recent episode 8 is geared towards the biennial FATE conference and events. Download the podcast for free from iTunes: <https://itunes.apple.com/us/podcast/positive-space-conversation/id1149985312?mt=2>.

## SECAC 2017 ARTIST'S FELLOWSHIP

SECAC is an organization devoted to the promotion of art in higher education through facilitating cooperation among teachers and administrators in universities and colleges, professional institutions and the community served by their institutions. The SECAC Fellowship was established in 1981 for the purpose of supporting member artists and to encourage individual creative growth, the development of new ideas for exhibitions and creative projects. Through this program, SECAC can more completely serve member artists and institutions.

### SECAC ARTIST'S FELLOWSHIP PAST WINNERS

**Fellowship Amount** \$5000.00 to be awarded to an individual artist or to a group of artists working together on a specific project.

### ELIGIBILITY

Any member of SECAC may apply; all group applications require membership for all in the group. Memberships must be current at the time of review. The cost of individual membership is \$70.00. Apply for membership online and pay by check or by MasterCard/Visa/Discover. Previous grant recipients must wait five years before re-applying.

### RESPONSIBILITY OF GRANTEE

No restrictions are made by SECAC on how the fellowship funds are expended. SECAC requests that the fellows provide documentation of the project or work produced during the fellowship period (one year from receipt of fellowship money). Documentation may take the form of an exhibition at the subsequent annual SECAC conference, a catalogue or other publication form, an exhibition of the work exhibited at another institution during the fellowship period, a presentation or other proposed and accepted form of documentation. There is no fee for application for the fellowship.

### RESPONSIBILITY OF SECAC

The full amount of the fellowship will be paid to the fellow (or group of artists working jointly) when the fellow agrees to accept the award and the conditions of the award. The host institution of the subsequent SECAC conference agrees to attempt to accommodate any exhibition/installation proposed by the fellow.

### APPLICATION REQUIREMENTS

Simply email Scott Betz at [Betz.scott@gmail.com](mailto:Betz.scott@gmail.com) notifying him you wish to submit a proposal. This email deadline is August 1. He will respond by email by August 7 with an invitation for you to share your proposal in a private Dropbox folder. You will then have until August 14 to add your PDF to the folder (sample response letter with guidelines below).

## **EACH DEADLINE IS A FIRM DEADLINE**

Dear SECAC member,

Thanks for starting the submission process for the 2017 SECAC Artist Fellowship.

You have until August 14 to add your information PDF to the folder connected to this email. I will confirm your submission within the week. You will need to be a current member to participate. Non-members will not be forwarded to the selection committee.

Below are the guidelines. Incomplete or late submissions cannot be accepted.

## **APPLICATION REQUIREMENTS**

- Digital entries only.
- Submit one pdf file that contains:
- A 2-3 page CV of the applicant artist or of each artist in a group application including all contact info. (email, mailing address, phone number, etc.).
- A project proposal, limited to one page in length. Clearly describe the work and the intentions for the fellowship funds.
- 10 images, sampled at 72 ppi, high quality (maximum) setting. Include artist name, title, media, dimensions, date at the bottom of each image.
- Video files should be included in the PDF as clickable web link(s). Multiple videos are acceptable. Up to 10 minutes of total video footage will be reviewed.
- Entries must be submitted as one PDF document via response to this email into your folder in dropbox
- Title your PDF exactly as such:  
FirstnameLastname\_ProjectTitle.pdf.  
Example: ScottBetz\_RustAndSatin.pdf

## **ABOUT DROPBOX**

All new Dropbox accounts and downloads, including the desktop and mobile apps, are totally free. Dropbox Basic accounts start with 2 GB of free space.

## **DEADLINE**

Notifications of request to create a Dropbox account for the selection process from member to Betz must be submitted via Gmail by August 1, 2017 at midnight EDT and Member submits all final PDFs materials to Dropbox by August 14, 2017 at midnight EDT. August 1 is your first deadline for consideration- not August 14.

A committee composed of SECAC members and/or host conference faculty selects the Artists Fellowship recipient at the annual SECAC meeting. The award winner is recognized at the meeting and all applicants are notified of the committee's decision within 60 days of the end of the meeting.

## **QUESTIONS?**

Contact: [betz.scott@gmail.com](mailto:betz.scott@gmail.com)