



SECAC 2018 IN BIRMINGHAM

The University of Alabama at Birmingham is pleased to present the 2018 SECAC conference, October 17–20, 2018, and welcome y'all to come together in a dialogue of openness and inclusivity while enjoying Birmingham's unique Southern vernacular, cuisine, and style.

The 2018 conference will feature more than 120 sessions focusing on studio and art historical research, community engagement, curatorial practices, design, technology, pedagogy, and arts administration.

Sessions will take place at the official conference hotel, the Sheraton Birmingham, located in the heart of Birmingham's premier entertainment district, Uptown Bham, and steps from the Birmingham Museum of Art and the Birmingham Civil Rights National Monument. With a variety of local art galleries, James Beard Award-winning restaurants, and hip nightlife scene, Birmingham is in the midst of a revival of culture and activity downtown.

Conference highlights include:

- A SECAC-only private reception to view the exhibition, *Third Space/Shifting Conversations about Contemporary Art* at the Birmingham Museum of Art. Creating connections between the American South and Global South, Third Space features over 100 works of art in a variety of

mediums from the BMA's permanent collection. The exhibition made New York Times co-chief art critic and Pulitzer Prize winner Holland Cotter's Best Art of 2017 list.

- A keynote address by Andrew Freear, Director of Auburn University's Rural Studio. For nearly two decades Freear has directed the Rural Studio in the small rural community of Hale County, West Alabama where his architecture students have designed and built community buildings, homes, and landscape projects for under-resourced local towns and nonprofit organizations. Freear is a recent Loeb Fellow at Harvard University Graduate School of Design and has designed and built Rural Studio exhibits across the globe including at the Whitney Biennial, the Sao Paulo Biennial, the V&A in London, MoMA NYC, and most recently, the Milan Triennale and the Venice Biennale.
- The annual SECAC Artist Fellowship and Juried Exhibitions at UAB's Abrams-Engel Institute for the Visual Arts. Designed by

the world-renowned architect, the late Randall Stout, AEIVA is a center for UAB and the Birmingham community to engage with contemporary art and artists. The 2018 Members Exhibition will be juried by Peter Baldaia, Head of Curatorial Affairs, Huntsville Museum of Art.

Enjoy post-conference local excursions to Birmingham's Sloss Furnace National Historic Landmark, Ruffner Mountain Nature Preserve, Vulcan Park, or outsider artist Joe Mintner's African Village in America. Short day trips are also encouraged to nearby Hale County, where you can visit the Rural Studio and see sites where Walker Evans and William Christenberry made their iconic photographic work. Or travel further south to Wilcox County, home of the Gee's Bend quiltmakers. The SECAC conference will also coincide with the annual Kentuck Festival of the Arts in Northport, 45 minutes west of Birmingham, presenting more than 270 folk, visionary, and contemporary artists and expert craftspeople.

The room rate at the Sheraton Birmingham is \$139 (\$163.33 with taxes and fees), for single or double occupancy. There is a \$10 charge for each additional person. Complimentary guestroom internet is provided. A room block is set up for individual reservations (guests are responsible for their own charges). To reserve a room visit <https://www.starwoodmeeting.com/Book/SECAC>. Note that reservations do not include food but coffee, tea, and water will be provided.

Transportation: The conference hotel is located a quick 4 miles (7 minutes) from the nearby Birmingham International

Airport. The Sheraton Birmingham operates a free daily shuttle, 6am–11pm. Taxi and ridesharing services Uber and Lyft are available for approximately \$15 each way. Taxis may charge an additional airport fee. For those driving in, the hotel provides approximately 1,500 parking spaces in their parking deck with easy access to the Sheraton via skywalk. Discounted SECAC rates for overnight self parking are \$8; day rates are \$8, and valet is \$22. Scheduled interstate road construction may cause some minor traffic delays.

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 2018 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, 2018.

ART INQUIRIES

Art Inquiries (formerly *The Southeastern College Art Conference Review*) invites submissions for its 2019 issue. *Art Inquiries* is a peer-reviewed academic journal that publishes original scholarship in the fields of art history, art education, and art criticism. Submissions and inquiries should be sent to Kerr Houston at khouston@mica.edu. Click here for submission guidelines. *Art Inquiries* is published annually and is indexed in *Art Source* and other indices. Submissions are accepted on a rolling basis.

SECAC 2017 CONTRIBUTORS

It is always a pleasure to acknowledge the generosity of those members listed below who make a contribution. SECAC expresses gratitude to all on this list and offers special thanks to those whose names are in bold for exceptionally generous contributions.

Laura Amrhein
Andrew (Steve) Arbury
Michael Aurbach
Scott Betz
Annemarie Coffey
Kevin Concannon
Robert Craig
Carol Crown Ranta
Douglas Cushing
Al Denyer
Debra DeWitte
Steven Gaddis
Jason Guynes
Michael Klein
Lily Kuonen
William R. Levin
Charles (Randy) Mack
Floyd Martin
George Terry McDonald
Beth Mulvaney
Debra Murphy
Sandra J. Reed
Kathleen Reider
Mysoon Rizk
Mary Shall
Greg Shelnuttt
Laura Sivert
Elise Smith
Heather Stark
Evie Torrono
Anne Wall Thomas
Christina Updike

SECAC 2017 FINANCIAL REPORT

ASSETS

Current Assets	
Checking/Savings	
LCCU Checking	22,448.07
LCCU Money Market	108,983.05
LCCU Share Account	10.08
Total Checking/Savings	131,441.20
Investment Accounts	
Investment Funds Acct# 7812	163,629.02
Levin Fund Acct# 8037	162,020.05
Total WealthSouth	325,649.07
Total Investment Accounts	325,649.07
Total Current Assets	457,090.27
Fixed Assets	
Accumulated Depreciation	(2,839.58)
Computer Equipment	4,570.99
Total Fixed Assets	1,731.41
TOTAL ASSETS	<u>458,821.68</u>

LIABILITIES AND EQUITY

Liabilities	
Current Liabilities	
Payroll Liabilities	
DE Income Tax	49.42
Federal Taxes (941/944)	1,941.06
Total Payroll Liabilities	1,990.48
Total Current Liabilities	1,990.48
Total Liabilities	1,990.48

EQUITY

Perm. Restricted Net Assets	130,057.04
Unrestricted Net Assets	291,769.04
Net Revenue	35,005.12
Total Equity	456,831.20

TOTAL LIABILITIES AND EQUITY **458,821.68**

SECAC AT CAA

Izabel Galliera, McDaniel College, and Steven Pearson, McDaniel College, chaired the SECAC at CAA affiliate session in Los Angeles on *The Exhibition as Critical Practice*. Four panelists explored the practice, theory, and history of exhibitions as multi-layered environments where social, economic, and political forces impact artistic production as well as its reception and consumption. Sarah Archino, Furman University, reassessed the inaugural exhibition of the Society of Independent Artists in 1917—which had been long eclipsed by the controversy over the rejection of Marcel Duchamp’s *Fountain*—bringing to light the exhibition’s previously unrecognized radicalism and iconoclasm. Zoë Charlton, American University, and Tim Doud, American University, described the ‘sindikit project, the collaborative endeavor they founded to foster conversations between visual artists and community organizers, and their efforts to facilitate the creation of socially-relevant projects that reflect their interests in gender, sexuality, and race. Jessica Feather, Paul Mellon Centre for Studies in British Art, analyzed the Centre’s digital research project chronicling the 250-year history of the Royal Academy *Summer Exhibition*. Feather reflected on the problems encountered in writing and in teaching exhibition histories and in exploring art history through the lens of the exhibition. The final presenter, Imogen Hart, University of California, Berkeley, investigated the history of British decorative arts exhibitions between the world wars and concluded that they led to a radical reshaping of the role of the decorative arts in modern life and the relationship of the decorative arts with both modernism and the fine arts.

NEWS OF MEMBERS

In September, 2017, the *Journal of the History of Collections* (Oxford) published “Francesco I’s Museum: Cultural Politics at the Galleria degli Uffizi,” by **Lindsay Alberts**. Alberts is an adjunct professor of art history at multiple Boston, MA institutions including Boston College, Boston University, and the Museum of Fine Arts, Boston.

Michael Aurbach, Professor of Art *emeritus*, Vanderbilt University, recently co-chaired a workshop on job hunting at the College Art Association annual conference in Los Angeles, CA. He has moved to the Kansas City area; his new address is: 16208 Manor Road, Overland Park, KS, 66085.

Mixed media artworks by **Steven Bleicher** were seen in the exhibition *The Kings Highway, Southern Stories* at the The Franklin G. Burroughs-Simeon B. Chapin Art Museum, Myrtle Beach, SC, January 11–April 22, 2018. Bleicher is a professor of visual arts at Coastal Carolina University.

Julie Codell was an invited plenary panelist at the Interdisciplinary 19th–Century Studies Conference on Seriality, March 1–4, in San Francisco, CA, where she presented a paper, “Dialogic Seriality of Artists’ Autograph Replicas.” On March 30, Codell lectured on “Collecting Degas in America,” at the Denver Art Museum in coordination with the exhibition *Degas: A Passion for Perfection*. Her co-edited book, *Replication in the Long Nineteenth Century: Re-Makings and Reproductions*, Edinburgh University Press, will appear in May 2018.

Bloomsbury Press published art historian **Cynthia Fowler's** book, *The Modern Embroidery Movement: Marguerite Zorach, Georgiana Brown Harbeson and Their Collaborators* (2018). Fowler is Professor of Art at Emmanuel College, Boston, MA.

Work by **Reni Gower**, Professor, Painting and Printmaking Department, Virginia Commonwealth University, was featured in the following exhibitions: *Paper in Particular: 39th Annual National Exhibition*, Sidney Larson Gallery, Columbia College, Columbia, MO; *Paper is Part of the Picture*, Anderson Gallery, Drake University, Des Moines, IA; *Gift*, Moon Gallery, Berry College, Mt. Berry, GA; and *Edge Invitational*, Global Centre for Drawing, Langford120 Gallery, Melbourne, Australia. Showings of Gower's traveling curatorial projects include the Kohler Gallery, Wriston Art Center, Lawrence University, Appleton, WI (*Pulped Under Pressure / The Art of Handmade Paper*); Capital One, Richmond, VA (*Heated Exchange / Contemporary Encaustic*); Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, CO (*FABRICation*); and Kohl Gallery, Gibson Center for the Arts, Washington College, Chestertown, MD (*Geometric Aljama: a Cultural Transliteration*). Gower was an artist in residence with Melissa Potter for *Talismans*, a collaborative handmade paper printmaking workshop at the Paper Fox Printmaking Workshop, Lawrence University, Appleton, WI, in conjunction with *Pulped Under Pressure: The Art of Handmade Paper*. She co-moderated the session, "Art Happens: Through Collective Action" and presented the workshop "Take Your Show on the Road" at the 2018 College Art Association conference in Los Angeles, CA.

Paintings and sculptures by **Chloe Irla** were seen in the exhibition *Legacy* at the Carroll Arts Center in Westminster, MD, January 8–February 3, 2018. Irla's digital paintings are on view in a solo exhibition entitled *Year One* at the Rehoboth Art League in Rehoboth, DE, April 6–May 7, 2018. Irla is an assistant professor of art-new media at McDaniel College in Westminster, MD.

William R. Levin, Centre College emeritus, has published online the entry for Jacobs Hall, the mid-19th-century Italianate centerpiece of the Kentucky School for the Deaf in Danville, Kentucky, in the Society of Architectural Historians' *SAH Archipedia Classic Buildings* (<http://sah-archipedia.org/buildings/KY-01-021-0035>). This ongoing national project, issued by the University of Virginia Press, provides detailed information on and photographs of the 100 most important structures in each state in an attractive and easy-to-use format equipped with abundant cross-referencing tools. An illustrated booklet by the author, published in 2014, contains expanded historical and architectural information on Jacobs Hall.

Routledge published **Christina K. Lindeman's** book, *Representing Duchess Anna Amalia's Bildung: A Visual Metamorphosis in Portraiture from Political to Personal in Eighteenth-Century Germany*, as part of their new series in art history and visual studies, Routledge Research in Gender and Art. Lindeman is an Assistant Professor of Art History at the University of South Alabama.

Beauvais Lyons, Chancellor's Professor at the University of Tennessee, Knoxville, had works selected both for "IMPRINT," a

national juried printmaking exhibition at the Manifest Creative Research Gallery and Drawing Center in Cincinnati, OH (January 15–February 23, 2018), as well as for the Boston Printmakers North American Print Biennial held at the Lunder Arts Center, Lesley University, Cambridge, MA (January 27–March 4, 2018).

The University of California Press published **Rachel Middleman's** book, *Radical Eroticism: Women, Art, and Sex in the 1960s*. Middleman is an assistant professor of art history at California State University, Chico.

Aaron Oldenburg will be presenting his paper, *Heaven and Hellscape: Exploring Altered Mind States through Procedural Environments*, at the International Symposium on Electronic Art 2018 (ISEA) in Durban, South Africa, June 23–30, 2018. Oldenburg's neural headset-augmented procedural landscape *Brief Excursion* was selected for exhibition at Slamdance DIG (Digital, Interactivity, Gaming) at Big Pictures Los Angeles, and his videogame *Islid*, an exploration of a hypnagogic state through a procedural environment, was accepted into the LeftField Collection exhibition at EGX Rezzed, London. Video documentation of Oldenburg's work will be projected at Baltimore's Inner Harbor at *On Demand*, part of Light City 2018, and his work will be included in *Streams and Channels*, a series of video art screenings, in Peekskill, NY. Oldenburg has been invited to join the review board of *Game Studies: The International Journal of Computer Game Research*.

John Ott published "Hale Woodruff's Antiprimitivist History of Abstract Art," in the March 2018 issue of *Art Bulletin*. Ott is

Professor of Art History at James Madison University.

Dark Energy, a solo exhibition by **Carol Prusa**, is on view at Endicott College, Beverly, MA, through May 19, 2018. Prusa's work can also be seen in *Contemporary Connections: Silverpoint* at the Lauren Rogers Museum of Art, Laurel, MS, May 1–July 29. Prusa was included in this year's Art Central in Hong Kong and she will have a solo exhibition at Bluerider ART, Taipei, Taiwan in May, 2018. Prusa is a professor of painting at Florida Atlantic University.

Karen Shelby published *Belgian Museums of the Great War: Politics, Memory, and Commerce* with Routledge Press in September 2017. Shelby is an Associate Professor and the Interim Director of the Graduate Program in Arts Administration at Baruch College, City University of New York.

Marius Valdes completed a commissioned fifty-foot mural for the newly renovated Children and Teen Room at Richland Library in Columbia, SC. The mural consists of over 1800 hand-drawn bookmarks, half drawn by Valdes and half by the community. Valdes received an AIGA SC InShow Award and Silver Addy Award for package design for the "Doodle Freely Richland Library Bookmark Art Project."

Sandra Zalman's book *Consuming Surrealism in American Culture: Dissident Modernism*, which won the SECAC Award for Excellence in Scholarly Research and Publication in 2016, is now available in paperback from Routledge Press. Zalman is Associate Professor and Program Director of Art History at the University of Houston.

AFFILIATE NEWS

ATSAH

Recent Association for Textual Scholarship (ATSAH) Members' Publications:

Jennifer Bates Ehlert. "Hylas and the Matinee Girl: John William Waterhouse and the Female Gaze." *Athanos*, 36 (June 2018): 69–76.

Sara N. James, "Wit and Humor in Ugolinodi Prete Ilario's *Life of the Virgin at Orvieto*." *Notes in the History of Art* 36:3–4 (Spring/Summer 2017): 159–67; and Review of *Painting in Britain 1500–1630: Production, Influences, and Patronage*, edited by Tarnya Cooper, Aviva Bunstock, Maurice Howard, and Edward Town. *Sixteenth Century Journal* XLVIII:1 (Spring 2017): 249–51.

Robin O'Bryan. "Carnal Desire and Conflicted Sexual Identity in a 'Dominican' Chapel" In *Images of Sex and Desire in Renaissance Thought and Modern Historiography*, edited by Angeliki Pollali and Berthold Hub, 40–68. New York and London: Routledge, 2017; and "Michelangelo's Sistine Dwarf." *Notes in the History of Art* 36: 2 (Winter 2017): 67–77.

Liana De Girolami Cheney, "Camillo Camilli's *Imprese* for the Academies." *Journal of Literature and Art* 8 no. 4 (April 2018): 598–613; "Jan Haicksz Steen's *Woman at Her Toilet: 'Provocative Innuendos'*." *Journal of Literature and Art Studies* 7, no. 10 (October 2017): 1–11, doi:10.17265/2159-5836/2017.10.000; and "Giovanni Antonio Bazzi, *Allegories of Love: Emblematic Ardor*." *Cultural and Religious Studies* 5, no. 5, (May 2017): 1–37, doi:10.17265/2328-2177/2017.05.000.

FATE is now accepting nominations for the following 2019 FATE Awards. The categories are: FATE Emerging Educator Award, FATE Master Educator Award, and FATE Leadership Award. Please consider nominating a FATE Educator who has impacted and inspired you by April 25th! <http://wwwFOUNDATIONS-ART.org/news>

Our upcoming conference is scheduled for April 4–6th 2019, hosted by Columbus College of Art & Design, Columbus, Ohio.

The Columbus State University Department of Art hosted a FATE regional event on April 6–7, 2018: <http://wwwFOUNDATIONS-ART.org/regional-events>.

Interested in learning more about Foundations education? Listen to Positive Space, our bi-monthly podcast: <http://wwwFOUNDATIONS-ART.org/positive-space-podcast>.

MACAA

The 2018 Mid-America College Art Association Conference, *Techne Expanding: Tensions, Terrains and Tools*, will be held at the University of Nebraska-Lincoln Lincoln, NE, October 4–5, 2018, with workshops on October 3. The conference will take a wide-ranging look at technology and its use and impact on the teaching, making and performing of art as well as the broader human experience. Recognizing that technology has art and craft at its root (techne) and isn't limited just to bigger, better or faster tools and products, we will examine how we embrace or resist technology, how we celebrate or critique it, and consider its promise as well as its limits. We are interested in the impact of technology on issues of privacy, gender, identity and the

environment, its use in the teaching of art, its pervasiveness or invisibility, and how it affects ourselves, our bodies, our stories and our tools.

MACAA's first online member's exhibition, juried by Behnaz Farahi, *Starring Into Space*, may be viewed at: <http://www.macaart.org/staring-into-space.html>. Contributing artists included: Joann Alvis and Tasha Depp, Michael Borowski, Bubblegum and Whiskey Collective, Jake Carlson, Chloe Irla, Jamie Walters-Kessler, Kayla Knapp, Shahar Kramer, Robert Krawczyk, Liza Linder, Guen Montgomery, Edward Ramsay-Morin, Jayne Struble, and Jing Zhou. Winners included: Edward Ramsay-Morin, Best in Show Award Winner; Guen Montgomery, Second Place Award Winner; Robert Krawczyk, Honorable Mention Award Winner; Jake Carlson, Student Travel Scholarship Award Winner; Shahar Kramer, Student Travel Scholarship Award Winner; and Kayla Knapp, Student Travel Scholarship Award Winner.

SGC INTERNATIONAL

Texchange: 2019 Southern Graphics Council International (SGCI) conference March 6–9, 2019, Dallas, Texas <https://sgcinternational.org/conference/north-texas-2019/>

Calls for Entries coming soon! The program will include award ceremonies, demonstrations, exhibitions, panels, speakers, themed exchanges, a vendor's/publisher's fair, and other unique and exciting experiences

About the Conference: Texchange engages the capacity of printmaking to act as an agent of transformation in its

practices within the field, contributions to other art media, and larger cultural roles. Prints are celebrated for the ways in which they spread images, information, ideas, and political views. Through shared spaces and collaborations, printmakers influence other artists, innovators, and disciplines. With printmaking, we create change together.

Southern Graphics Council International (SGCI) is the largest regional print organization in North America. Its annual conference is the largest yearly gathering in the field of printmaking.

Supporting Institutions:

- Brookhaven College
- Texas Christian University (TCU)
- University of Dallas (UD)
- University of North Texas (UNT)
- University of Texas Arlington (UTA)

SECAC 2018 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.

The Fellowship Amount of \$5000.00 is 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) after conditions of the award have been accepted; these conditions will correspond with the fellow's specific proposal. The host institution of the subsequent SECAC conference agrees to attempt to accommodate any exhibition/installation proposed by the fellow.

APPLICATION REQUIREMENTS

Applications may now be completed online through our new submissions portal at OpenWater: <https://secac.secure-platform.com/a/solicitations/home/3>.

Please note that submissions profiles are separate from membership profiles.

- Digital entries only
- Project title
- PDF of the CV of the applicant artist or of each artist in a group application
- A project proposal, limited to one page (500 words) in length, clearly describing the work and the intentions for the fellowship funds
- Ten (10) images as JPGs, 1500 pixels on the longest side, saved as files Lastname_Firstname-SequenceNumber.jpg (ex. Ragland_Jared-01.jpg). For each image you will be asked to provide a title and date as well as medium and dimensions.
- Optional video: Up to four video or time-based media works may be submitted as links or may be uploaded as mp4 files saved as Lastname_Firstname-SequenceNumber.mp4 (ex. Ragland_Jared-01.mp4). The committee will review up to 10 minutes of video or time-based media work.

APPLICATION DEADLINE

August 14, 2018, 11:59 p.m. EDT

A committee composed of SECAC members and/or host conference faculty selects the Artist's 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?

About the Artist's Fellowship: Contact Greg Shelnutt at gshelnu@udel.edu.
About the submission form: Contact Christine Tate at admin@secacart.org.