



## SECAC 2018 IN BIRMINGHAM

SECAC met for the 74th time in Birmingham, Alabama, hosted by the University of Alabama at Birmingham. 561 members attended, and of those, 102 were students. 284 institutions were represented throughout more than 120 dynamic sessions and a standout juried exhibition. Wednesday evening's welcome reception took place at the conference hotel, the Sheraton Birmingham. Sessions and panels began the next morning and continued

through Saturday afternoon. Thursday evening saw members at Birmingham Museum of Art for the keynote address by Andrew Freear of Auburn University's Rural Studio. Friday evening took SECAC across the Magic City to a reception at UAB's Abrams-Engel Institute for the Visual Arts for the 2018 SECAC Annual Juried Exhibition, juried by Peter Baldaia, and 2017 SECAC Artist's Fellowship Exhibition: *Stacey Holloway—Not to be Otherwise*. A successful conference always requires the efforts of many, and in the spirit of partnership, openness, and inclusivity, the 2018 conference greatly benefitted through a diverse group of Birmingham community co-sponsors, including: Birmingham-Southern College, Samford University, Kentuck Festival of the Arts, Four Corners Gallery, Space One Eleven, and Forstall Art Supply. Heartfelt thanks are due conference director Jared Ragland and UAB's dedicated faculty, staff, and students—especially the UAB Department of Art and Art History

interim chair Jessica Dallow, professor Doug Barrett, and staff Monica Diltz, Heather Holmes, and Laura Merrill, in addition to AEIVA staff John Fields, Christina McClellan, and Samantha Arceneaux.

### SECAC 2018 MENTORING PROGRAM

In the eighth year of the SECAC mentoring program, participation remained high with 40 members meeting as mentors and mentees. Thanks to Heather Stark of Marshall University for organizing the program and to the following members for volunteering as mentors: Caroline Covington, Al Denyer, Jason Guynes, Claire Kovacs, Tony Morris, Debra Murphy, Roja Najafi, Jennifer Printz, Carol Prusa, Sandra Reed, Danielle Rosen, Jeff Schwartz, Karen Shelby, Greg Shelnut, Jessica Stephenson, Kelly Wacker, Eileen Yanoviak, and Valerie Zimany. Stark has been appointed to a second three-year term as Mentor Program Coordinator.

## SECAC AWARDS PRESENTED

The **2018 SECAC Award for Excellence in Teaching** was awarded to **Wendy DesChene**, Professor of Art at Auburn University. 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. In bestowing the award, First Vice-President Lawrence Jenkins quoted the colleague who nominated DesChene for this recognition: “Wendy upholds an incredibly strong research record while committing a great deal of time to teaching and providing her students with opportunities to engage with the community through outreach and enabling them to become young emerging professionals with her mentoring. She is tireless and remarkable!”

The **2018 SECAC Award for Excellence in Scholarly Research and Publication** was awarded to **Olga U. Herrera**, Director of the Washington Office of the Inter-University Program for Latino Research (IUPLR) headquartered at the University of Houston. This award recognizes outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles. Herrera received the award for *American Interventions and Modern Art in South America*, published by the University Press of Florida in 2017. The Awards Committee was particularly impressed by the ambitious scope of this study and commended Herrera for, “Offering a paradigm shift in our understanding of US global strategic

positioning through artistic and cultural relations with South America.”

The **2018 SECAC Award for Outstanding Exhibition and Catalog of Historical Materials** was presented to **Keri Watson** for *In the Eyes of the Hungry: Florida’s Changing Landscape*, exhibited at the UCF Art Gallery and the Terrence Gallery at the Orlando City Hall in 2017. This award recognizes an exhibition (within the last two years) of historical materials, which by its design, installation, and/or catalog is considered exemplary. The Awards Committee noted that the exhibition, “Inspired by John Steinbeck’s *Grapes of Wrath*, brought together historical and contemporary art that contributes to conversations about the impact of demographic, geographical, and ecological shifts with an emphasis on human relationships with the environment.” The committee was particularly impressed by the scope of the exhibition and recognized Watson for her scholarship and for bringing together a diverse range of objects and images. They observed that, “In the context of the politics and economics of food production, this exhibition has real currency.”

The **2018 SECAC Award for Outstanding Exhibition and Catalog of Contemporary Materials** was given to **Vesna Pavlović**, Associate Professor of Art at Vanderbilt University, for *Vesna Pavlović’s Lost Art*. This award recognizes an exhibition (within the last two years) of contemporary materials, which by its design, installation, and/or catalog is considered exemplary. The Awards Committee noted in particular the value of

the catalog, edited by Pavlović and Morna O'Neill, as it, "Contextualizes Pavlović's photographs within the broader history of art and the legacy of the Cold War in Eastern Europe." They were especially impressed that the essays in the catalog, "Offer accessible, provocative, and sophisticated insights into this artist's work and its impact on the viewer's/reader's understanding of history, photography, display, memory, and identity."

### SECAC ARTIST'S FELLOWSHIP 2018

From a wide array of excellent submissions, the Artist's Fellowship Committee selected *My Other Body: Trans-Culture, Transgender Cuba/Alabama*, an exhibition and conversation on transgender and queer rights in Cuba and Alabama, as the 2018 SECAC Fellowship Award winner. This group endeavor will be undertaken by photographer **Karen Graffeo**, Professor of Art at the University of Montevallo, author and photojournalist **Julio Larramendi**, photographer and editor at Ediciones Polymita in Cuba, photographer **Sonja Rieger**, Professor of Photography at the University of Alabama at Birmingham, and Alabama-based photographer and filmmaker **Carolyn Sherer**. The Fellowship Committee was particularly impressed by the combination of "deeply human concerns" expressed in "strong images and set within a meaningful context" of narratives, interviews, and films. *My Other Body: Trans-Culture, Transgender Cuba/Alabama* will be on view at SECAC 2019 in Chattanooga, Tennessee.

### THE 2018 WILLIAM R. LEVIN AWARD FOR RESEARCH IN ART HISTORY

**Andrew Wasserman**, Visiting Assistant Professor at the University of North Carolina at Greensboro, won the 2018 Levin Award for his project *Bang! We're All Dead! The Places of Nuclear Fear in 1980s America* which investigates public art, architecture, and urban design born of nuclear fear in American cities between 1979 and 1991, the period bracketed by the partial meltdown of the reactor at the Three Mile Island Nuclear Generating Station and the formal dissolution of the Soviet Union. Wasserman was selected as the fifth recipient of the Levin Award from a broad field of applicants whose innovative and varied proposals demonstrate the ongoing vigor of art historical research among the membership of SECAC. Thanks to the generosity of **William R. 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 *Art Inquiries*; received the SECAC Award for Excellence in Scholarly Research and Publication in 2004; and been recognized with two of the organization's highest honors, the Excellence in Teaching Award and the Exemplary Achievement Award.

## 2019 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. For the 2019 awards, the deadline for all materials to be submitted is February 6, 2019, except for the Artist's Fellowship and Levin Award. See the Awards page at <https://secacart.org/page/awards> for more information and submission guidelines.

## SECAC 2018 ANNUAL JURIED EXHIBITION

The SECAC 2018 Annual Juried Exhibition was held at the Abrams-Engel Institute for the Visual Arts and the University of Alabama at Birmingham. Juror Peter J. Baldaia, Director of Curatorial Affairs at the Huntsville Museum of Art, described his charge as follows: "I welcomed the challenge of reviewing such a large and diverse group of material with the aim of creating a kaleidoscopic yet cohesive showcase of current work from across the region and country. The submissions did not disappoint, with strong work evident across a wide range of media. I was excited to discover great pieces by artists with whom I was not familiar, alongside some of the Southeast's most recognizable talents." Of the 114 artists who submitted their work, 43 were selected to participate in the exhibition.

Awards made:

### **BEST IN SHOW**

**Stacy Isenberger**, University of Idaho, for *Over There To Here (Gatlinburg)*, 2018

## JUROR AWARDS (\$300):

**Joshua Brinlee**, University of Mississippi, for *Self-Portrait as Provider*, 2017

**Lily Kuonen**, Jacksonville University, for *Hewn*, 2017

**Jessica Mongeon**, Arkansas Tech University, for *Drunken Trees: Permafrost Melts*, *Leaving Uneven Ground*, 2017

**Duane Paxson**, Independent Artist, for *Denying Dendera*, 2018

**John Douglas Powers**, University of Tennessee-Knoxville, for *Terra Nuova*, 2017

## 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 2018 winners were:

**Virginia Badgett**,  
University of California, Santa Barbara

**Gráinne Coughlan**,  
Dublin Institute of Technology

**Stephanie Crawford**, Rutgers University

**Erin Davenport**,  
University of North Carolina at Chapel Hill

**Julia Detchon**, University of Texas

**Parissa Farmoudehyamcheh**,  
Georgia Southern University

**Dilmar Mauricio Gamero Santos**,  
Tyler School of Art, Temple University

**Elyse D. Gerstenecker**,  
University of Virginia

**Caroline Gillaspie**,  
The Graduate Center, CUNY

**Amy Catherine Hulshoff**,  
University of New Mexico

**Manami Ishimura**,  
Texas A&M Corpus Christi

**Ally Johnson**,  
University of Illinois at Urbana-Champaign

**Tacie Jones**, Virginia Tech University

**Holly Kelly**,  
University of Tennessee, Knoxville

**Sharon Khalifa-Gueta**,  
Ben Gurion University of the Negev

**Patricia Lagarde**, Tulane University

**Mia Laufer**,  
Washington University in St. Louis

**Kimiko Matsumura**, Rutgers University

**Mary Mazurek**, IDSV

**Reed O'Mara**, Case Western Reserve  
University

**Ellie Perendy**, Baruch College

**Kathleen Pierce**, Rutgers University

**Catherine Popovici**,  
The University of Texas at Austin

**Ali Printz**,  
Tyler School of Art, Temple University

**Lily F. Scott**, Temple University

**Roberta Serra**, Université Paul Valéry

**Lauren Elizabeth Shea**,  
University of Illinois at Urbana-Champaign

**Jeff Siemers**, IDSV

**Lauryn Smith**,  
Case Western Reserve University

**Tracy Spencer Stonestreet**,  
Virginia Commonwealth University

**Sarah Tietje-Mietz**, Syracuse University

**Vanessa S. Troiano**,  
The Graduate Center, CUNY

**Angela Whitlock**, IDSV

**Hayley Woodward**, Tulane University

## 2018 ANNUAL MEMBERSHIP BUSINESS MEETING

Complete minutes are posted <https://secacart.org/page/BusinessMinutes>.  
A summary of actions:

- A motion was made to amend Section II of the SECAC Constitution in order to define Adjunct/Independent membership; the motion was seconded and approved by the membership.

- A motion was made to amend Section III of the SECAC Constitution; it was seconded and approved by the membership. A summary of the changes made by this motion include:
  - Adding the Conference Director(s), Chair of the Levin Award, and Coordinator of the Mentor Program as Officers;
  - Limiting the Executive Committee to: President, 1st Vice-President, 2nd Vice-President, Past-President; and Secretary-Treasurer (which will be split into two positions at the 2019 meeting). The Conference Director will no longer be a member of the Executive Committee;
- A motion was made to approve purchase of event and board insurance; the motion was seconded and approved by the membership.
- A motion was made to move \$50,000 from SECAC's money market account to establish two endowments: \$25,000 each to create the Artists Fellowship and the Gulnar Bosch endowments, to which we hope members may contribute to create fully functional endowments that fund these worthy grants. The motion was seconded and approved by the membership.
- It was announced that committees have been formed to develop a SECAC member survey and to draft a statement on non-discrimination.
- Maximum rates approved for SECAC 2019:
  - Individual member registration rate: early \$190 | regular \$220 | on-site \$280
  - Adjunct/Independent registration rate: early \$130 | regular \$175 | on-site \$250

Student member registration rate:  
early \$95 | regular \$110 | on-site \$140

Retired member registration rate: early \$105 | regular \$125 | on-site \$150

- Carolyn Porter Phinizy, Virginia Commonwealth University, has been appointed Conference Director for SECAC 2020 in Richmond.
- An invitation was accepted from the University of Kentucky for SECAC 2021.
- Future conference sites needed for 2022, 2024, and beyond.

## 2019 BOARD OF DIRECTORS ELECTION

Open seats for the ballot are: Arkansas (Dito Morales is eligible for re-election); Florida (Jeff Schwartz is eligible for election); Mississippi (Kris Belden-Adams is eligible for re-election); Tennessee (Tony Morris is eligible for re-election); and the At-Large #1 position (Dennis Ichiyama is eligible for re-election). Send all nominations to 1st Vice President Lawrence Jenkins at [aljenken@uncg.edu](mailto:aljenken@uncg.edu). DEADLINE: January 15, 2019.

## SECAC 2019

The University of Tennessee at Chattanooga is excited to host SECAC 2019 at the Chattanooga Hotel from October 16–19, 2019. The Conference draws on Chattanooga's rich history as a regional crossroads to fulfill SECAC's mission of promoting inclusive dialogue and fostering compelling avenues of exchange.

All sessions will take place at the Chattanooga Hotel, conveniently located in the heart of our lively downtown and



steps away from many cafes, restaurants, and attractions. Centrally located in southeastern Tennessee, our “Scenic City” sits along the Tennessee River, tucked in the foothills of the Appalachian Mountains. Chattanooga was twice named “Best Town Ever” by Outside Magazine and serves as a destination for adventure seekers and outdoor enthusiasts. Also coined “Gig City,” Chattanooga boasts the fastest internet in the nation, and the city prides itself on cultivating a spirit of entrepreneurship and innovation. The Hunter Museum of American Art, outdoor sculpture park Sculpture Fields, and a growing gallery scene also contribute to a burgeoning reputation for the arts in our city.

We are currently seeking proposals for panels that speak to the diversity of research interests, theoretical questions, and professional criticisms that currently abound in studio art, design, and art history. We also encourage sessions that embrace alternate presentation formats, including performances, workshops, demonstrations, roundtables, and multimedia presentations. The call for session proposals is open through January 2 at <https://secac.secure-platform.com/a/solicitations/home/4>. Contact Conference Directors Katie Hargrave and Christina Vogel at [secac2019@gmail.com](mailto:secac2019@gmail.com) with any questions.

### **SECAC 2020**

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

### **NEW SECAC WEBSITES**

In 2018, SECAC launched a new submissions platform at <https://secac.secure-platform.com/a/organizations/main/home> and migrated to a more sophisticated membership platform at <https://secacart.org/>. If you need assistance with either site, please contact SECAC Administrator Christine Tate at [admin@secacart.org](mailto:admin@secacart.org) or 302-575-1575.

### **SECAC ON SOCIAL MEDIA**

SECAC has a presence on Instagram, Twitter, and Facebook. Please follow us at [@secacart](https://www.instagram.com/secacart). Our Facebook page is open and members are welcome to post content related to their professional interests—including articles, news, and job postings. The quality of the SECAC Facebook page relies on diverse posts from our members so please include us in your social media plan.

### **SECAC INSTITUTIONAL MEMBERSHIPS**

Institutional members play an important role for SECAC. For \$150 annually, institutional members receive job postings at no additional cost, both on the SECAC website and in emails to members by subscription, copies of *Art Inquiries* sent to the member department and to the institution’s library, listing and linking on the SECAC website, listing in *Art Inquiries* and in the annual conference program, and one individual membership, a \$70 benefit. This means that one department designee may forego individual SECAC membership when utilizing his or her institution’s SECAC membership, making the difference for adding institutional benefits just \$80.

## A GREAT LOSS

**Steve Gaddis**, architect and dedicated SECAC member, died at home peacefully on December 12, 2018. He was the husband of SECAC Secretary-Treasurer, Beth Mulvaney. His full obituary can be read at: <https://www.hallwynne.com/steven-earl-gaddis/>. Steve will be missed by many SECAC colleagues.

## NEWS OF MEMBERS

A solo exhibition of sculpture by **Michael Aurbach**, Professor of Art, *emeritus*, Vanderbilt, was held at the University of North Carolina Wilmington from August 28–September 30, 2018. In October, Aurbach participated on a panel dealing with promotion, tenure, and peer reviews at the SECAC conference and in a critique of student work at the University of Kansas in Lawrence in November. He was a guest artist at Sterling College in Sterling, Kansas. In February, 2019, Aurbach will be a panelist on a session dealing with artistic limits in the classroom at the College Art Association conference in New York, where he will also conduct a studio art workshop for those facing probationary reviews and serve as a mentor in their Career Development Workshop. In March 2019, Aurbach will be a guest artist at McPherson College in McPherson, Kansas and at Bethany College in Lindsborg, Kansas.

Work by **Lanette Blankenship**, art instructor at Lawson State Community College, was seen at the exhibition *Water of Alabama* at Paperworkers Local's gallery in Birmingham, Alabama from August 23–October 11, 2018. Her paintings by were included in the exhibition *Painters@UAB*

2018, curated by Professor **Gary Chapman** at the Birmingham Public Library Art Gallery, September 9–October 25, 2018. Her work is now on view through January 25, 2019, at the Birmingham Public Library Art Gallery in the exhibition *For Freedoms—Alabama '50 State Initiative*, a non-partisan, nationwide campaign to use art as a means of inspiring civic participation in the 2018 mid-term election and beyond.

**Leda Cempellin** has presented the paper “Intersections between Daniel Spoerri and Ray Johnson Within and Beyond Fluxus” at the Colloquium *Daniel Spoerri's Topographies: Networks of Exchange*, held at the Centre Allemand d'Histoire de l'Art—DFK Paris in October, 2018. Cempellin, Professor in the History of Art and Design at South Dakota State University, represented the United States at this international event, which included scholars from Europe, Canada, and New Zealand.

In October, Professor of Art History at Arizona State University **Julie Codell** was invited to conduct a seminar on visuality for the North American Victorian Studies Association conference in St. Petersburg, FL, where she also organized a panel, “Looking Outward, Past Seeing,” and presented a paper, “Looking Outward Within: Reverie and Rossetti's Female Figures.” In November, Codell gave a paper entitled “Back to the Pre-Raphaelite Future: Mutable Time, Suspended History and the End of Progress” at the Victorian Interdisciplinary Studies Association of the Western United States in Palm Springs, CA.



**Bridget Conn's** work was selected for *Size Matters*, a juried exhibition organized as part of the Medium Festival of Photography in San Diego, CA, and exhibited at Clamp Art in New York City from October 20 through November 11. Conn's solo exhibition, *Language Acquisition*, was on view at the Frances Sewell Plunkett Gallery of Mercer University in Macon, GA from October 29 through November 30. Conn delivered a demonstration for students and a gallery talk open to the public on November 16. Conn is an Assistant Professor of Art at Georgia Southern University in Savannah.

**Robert M. Craig**, Professor Emeritus (Architectural History), Georgia Tech, has edited and contributed essays and a poem to *Red Rivers in a Yellow Field: Memoirs of the Vietnam Era* published by Hellgate Press. The book is an illustrated anthology of memoirs written by 34 military veterans of the Vietnam Era, and includes (among Craig's several contributions) an essay by Craig on the Vietnam Wall. Professor Craig (Lt., USN), served from 1968–70 aboard the aircraft carrier *USS Intrepid* (CVS-11), now a national historic landmark and docked in New York as the Intrepid Sea, Air, and Space Museum. As part of the historic ship museum's permanent exhibit on the life of sailors aboard the (now 75-year old) carrier, curators have recently reinstated features of the mess decks, which Craig redesigned in 1969–70 as theme rooms, including a western room and "French café." The carrier had just returned from three deployments in Vietnam, and Craig's rehabilitation effort was recognized at the time in the Ney Award competition, which judged Intrepid's food service

operations the best among the Navy's large ships afloat world-wide. Craig's efforts (worthy of Corporal Klinger or Mr. Roberts) are today referenced on a kiosk at the ship museum and are recounted in one of Craig's essays in *Red Rivers* entitled "Interior Decorator for a Warship."

The University College Design Association invited Virginia Tech Assistant Professor **Meaghan Dee** and University of South Alabama Professor **Diane Gibbs** to speak at the organization's national conference in Grand Rapids, Michigan in September. Dee presented "Design for Immersive, Mixed, and Virtual Environments" and "The Role of Graphic Design in Smart Built Environments," and Gibbs presented "Using Analogies to Explain Design to Clients and Students" and "Design Leaders: Why the Best Leaders Eat Last."

Work by **Al Denyer** was exhibited in the following international juried exhibitions in 2018: *II International Triennial of Graphic Arts* in the Novosibirsk State Art Museum, Russia; *Inkmasters 2018 International Exhibition*, Inkmasters Gallery, Cairns, Australia; *Abstraction At Large International Juried Exhibition*, Site Brooklyn, NY; the *Southern Printmaking Biennial VIII International*, Visual Arts Gallery, University of North Georgia, Dahlonega, GA, US; and in the following 2018 national juried and invitational exhibitions: *Sitelines*, Utah Museum of Fine Arts, Salt Lake City; *West, Modern West Fine Art Gallery*, Salt Lake City, UT; the *Valdosta National 2018*, Dedo Maranville Fine Arts Gallery, Valdosta, GA; the *31st Annual McNeese Works on Paper Exhibition*, the Grand Gallery, McNeese State University, Lake Charles, LA. Her work

was recently included in the State of Utah Art Collection, Salt Lake City. Denyer is Head of Painting and Drawing and Associate Professor of Painting and Drawing at the University of Utah, Salt Lake City.

**Joelle Dietrick** was awarded a North Carolina Arts Council Artist Fellowship jointly with Owen Mundy. This fellowship supports many ongoing projects, including *The Speed of Thinking*, a mobile game and related series of prints and animation. Upcoming related events include an installation at Penn State University (October 2018–October 2019), Joelle’s Fulbright to Hong Kong (December 2018), and their exhibition at the Pearlstein Gallery at Drexel University in Philadelphia, opening Wednesday, February 13, 2019 with a panel discussion with Drexel Professor Mimi Sheller and Frank Lee and University of Pennsylvania Professor Daniel Aldana Cohen. Joelle is a professor at Davidson College near Charlotte, NC.

**Craig Drennen** was a recipient of a 2018 Guggenheim Fellowship award. Drennen is an Associate Professor at Georgia State University in Atlanta.

In October, **Heather Dunn** presented a paper entitled “Graffiti, Street Art, Technology, & Fashion” at LIM College’s Fashion Now & Then Annual Conference in New York, and had two sculptural works accepted to *Blot*, curated by **Brad Adams**, at the Moon Gallery, Mount Berry, GA. Her essay, “Street Art, Political Activism, and Surveillance” will be included in *The Revolution Will Be Live! Social Practice Art in Turbulent Times*, edited by **Kristina Olson** and **Eric Schruers**, forthcoming from Routledge. Dunn is an instructor at IDSVA.

**Mary D. Edwards**, Adjunct Professor with Tenure at Pratt Institute, completed her entry, “Simone Martini,” for the editors of *Medieval Italy: An Encyclopedia Online* this past spring. In May she read a paper on the 14th-century cycle of St. James by Altichiero and Avanzo in the Basilica of St. Anthony in Padua at the 53rd International Congress on Medieval Studies in Kalamazoo in a session entitled Holy Marketing. In October she presented a paper at the 43rd Conference on Patristic, Medieval and Renaissance Studies at Villanova University on these same frescoes showing how they reflect the life of the patron, Bonifazio Lupo.

**Christine Filippone** has published the following essays: “Alice Aycock: Systems of Energy”, *Sculpture* magazine (March 2018); “For the Blood of Gaia: Betsy Damon’s Quest for Living Water”, *Woman’s Art Journal* (Spring 2018); and “Patricia Johanson: Ecological Practice as Conceptual Art”, (reprint) *Center for Sustainable Practice in the Arts Quarterly* (Spring 2018). She has also begun a new area of research on the role of cybernetics and systems theory in Latin American conceptual art and gave the paper, “Desalineación as Open System in Tucumán Arde: The Disruption of Informational Circuits as Social Transformation,” at the conference for the Society for Literature, Science, and the Arts (SLSA), in Tempe, AZ in November 2017. In January of 2018, she became Coordinator of Women’s and Gender Studies, a role she relishes. Filippone is Associate Professor of Art History at Millersville University of Pennsylvania.

**Ruthann Godollei** was awarded a Fulbright Research Chair in printmaking at the University of Alberta, Edmonton, Canada for 2018–2019. Godollei is the Wallace Professor of Art at Macalester College.

Since September, 2018, work by **Reni Gower**, Professor, Painting and Printmaking Department, Virginia Commonwealth University, has been featured in solo exhibitions at Tony Hungerford Memorial Gallery, College of Southern Maryland, LaPlata, MD (*Proof Perfect*) and the Gorevin Gallery, Cabrini University, Radnor, PA, (*Tiles and Tessellations*). A two-person exhibition with VCU professor **Jorge Benitez** (*Knotworks*) is planned for December at Offsite Gallery, Norfolk, VA. Gower's artwork is featured nationally at Abrams-Engel Institute for the Visual Arts, Birmingham, AL; Academy Center of the Arts, Lynchburg, VA; and the Frederick O. Watson Gallery, Naples Art Association, Naples, FL. Showings in 2019 are planned for A.D. Gallery, University of North Carolina Pembroke, Pembroke, NC; Charles W. Lamar Studio Gallery, Pensacola State College, Pensacola, FL; and the Eleanor D. Wilson Museum, Hollins University, Roanoke, VA. *Geometric Aljama: A Cultural Transliteration* will travel to The Phillips Museum, Franklin & Marshall College, Lancaster, PA in January. Gower and Benitez will conduct a collaborative workshop there. *Compulsory Measures* will also launch in January at the Esther Prangle Rice Gallery, McDaniel College, Westminster, MD. Gower will co-moderate the session, "Art Happens: Longevity to Legacy" at the 2019 College Art Association conference in February in New York.

Yale University Press has published *Transatlantic Encounters: Latin American Artists in Paris between the Wars* by **Michele Greet**, President of the Association for Latin American Art and Director of the Art History Program at George Mason University. Routledge has published *Art Museums of Latin America: Structuring Representation*, co-edited by Greet and Gina M. Tarver, in the imprint's series, Research in Art Museums and Exhibitions.

Bloomsbury published **Daniel Haxall's** edited volume, *Picturing the Beautiful Game: A History of Soccer in Visual Culture and Art*. Haxall is Professor of Art History and Chair of the Department of Art & Art History at Kutztown University.

**Lawrence Jenkins**, Associate Dean of the College of the Visual and Performing Arts at the University of North Carolina at Greensboro, has been appointed Interim Dean of the same unit beginning on January 1, 2019.

An exhibition of digital prints by **Jerry Johnson**, Professor of Design at Troy University, is now on display through December 2018 at the TROY Phenix City Riverfront Campus in *A Joyous Exchange: The Art of Collaboration*. The exhibition is the culmination of a six-year collaboration between Johnson and his colleague at Troy, musician/writer Diane Orlofsky.

During the summer of 2018, **Tacie Jones** received a grant to help develop curriculum for the emerging Creative Technologies + Experiences minor at Virginia Tech. In September 2018, she was awarded funding for the transdisciplinary

project Memory Bank, which uses EEG technology in an interactive art installation. Jones's video and projection mapping were recently on view at the Moss Arts Center at Virginia Tech and the Airlift + Vaporware Carnival Ball, in New Orleans. Jones is currently dually enrolled in the MFA in Creative Technologies and the Human-Centered Design interdisciplinary PhD programs at Virginia Tech.

**Sharon Khalifa-Gueta**, a doctoral candidate and Rotenstreich Scholar at Ben-Gurion University of the Negev, recently published three items: a Machar-Award winning article entitled "Leonardo's Dragons—The 'Rider Fighting a Dragon' Sketch as an Allegory of Leonardo's Concept of Knowledge," in *Explorations in Renaissance Culture*, Spring 2018; "The Rising of the Soul in the Fresco from the Sleeping Chambers in a Villa from Boscotrecase of Pompeii," in *Historia*, July, 2018; and "The Evolution of the Western Dragon," in *Athens Journal of Mediterranean Studies*, October, 2018.

**Sarah Kleinman** is a Fulbright Fellow in Trinidad & Tobago, where she is conducting research for her forthcoming dissertation, *The Curatorial Practice and Exhibitions of Kynaston McShine, 1966–1971*. Kleinman, a PhD candidate in the Department of Art History at Virginia Commonwealth University, is also the recipient of the Virginia Museum of Fine Arts (VMFA) Graduate Fellowship in Art History for the 2018–2019 academic year.

**Patricia Lagarde** was awarded a Fulbright-Hays Doctoral Dissertation Research Abroad Grant for her dissertation

*Facing Pilgrimage: Tenon Head Sculptures at the Ceremonial Center of Chavín de Huántar, Peru*. Lagarde is a PhD Candidate and Instructor at Tulane University.

**William R. Levin** (Centre College, emeritus) authored "*The Bigallo Triptych: A Document of Confraternal Charity in Fourteenth-Century Florence*" in *Confraternitas*, vol. 29, no. 1 (Spring 2018), pp. 55–101, with eight reproductions. The article considers the style, form, content, commission, and purpose of a long-recognized masterpiece of early Italian painting within the theological climate of its time, and is also available online at <https://jps.library.utoronto.ca/index.php/confrat/article/view/29895>. The journal is published by the Centre for Reformation and Renaissance Studies on behalf of the Society for Confraternity Studies, both headquartered at the University of Toronto.

**Beauvais Lyons**, Chancellor's Professor at the University of Tennessee, Knoxville has a print of a ring-tailed lemur with the head of Charles Darwin in *Animalis*, a national juried exhibition at Manifest Gallery in Cincinnati, November 9–December 7, 2018. He also has a print in the Pacific States Printmaking Biennial in Hilo Hawaii from November 2–December 28, 2018. Lyons is presenting "Printmaking, Pedagogy, and Public Discourse," featuring several recent public service class projects for the poster sessions at the 2019 College Art Association conference in New York.

**Jennifer McComas's** exhibition, *Americans Abroad: Landscape and Artistic Exchange, 1800–1920*, opened at the Tsinghua University Art Museum in Beijing

on September 20, 2018. Throughout 2018, McComas participated in the German/American Provenance Research Exchange Program for Museum Professionals. McComas is Curator of European and American Art at the Eskenazi Museum of Art, Indiana University.

*Choice*, the journal of the Association of College and Research Libraries, will publish an essay by **Travis Nygard** and **Lauren S. Weingarden** entitled “Cognitive and Neuroscientific Approaches to the Arts,” in their December issue. Nygard is an Associate Professor of art history at Ripon College and Weingarden is a Professor of art history at Florida State University.

**John Ott** received a 2018-19 Project Development Grant from the American Council of Learned Societies for the book project *Mixed Media: The Visual Cultures of Racial Integration, 1931–1954*. His essay “Metropolitan, Inc.: Public Subsidy and Private Gain at the Genesis of the American Art Museum” appeared in *New York, Cultural Capital of the Gilded Age*, edited by Margaret R. Laster and Chelsea Bruner and published by Routledge. Ott is a Professor of Art History at James Madison University.

2Leaf Press/The University of Chicago Press published **Claire Millikin Raymond**’s book, *Substance of Fire: Gender and Race in the College Classroom*. Raymond is a Lecturer for the Program in Art History at the University of Virginia.

“Saints Bovu and Eligius in a Sixteenth-Century Altarpiece from the Piedmont” by **Perri Lee Roberts**, Professor Emeritus of

Art History, University of Miami was published in *Source: Notes in the History of Art*, Spring 2018.

**Roberta Serra**’s essay on the Union des Femmes Peintres et Sculpteurs, for the catalog of the exhibition *Virginie Demont-Breton*, at the Fine Arts Museum of Boulogne-sur-Mer, France was published in the journal *Invenit*. Serra is a lecturer at Paul Valéry University of Montpellier, France and main curator of the Historical Archives of the Pericle Fazzini Foundation in Rome.

The University of South Carolina press published *Selling Andrew Jackson: Ralph E. W. Earl and the Politics of Portraiture* by **Rachel Stephens**. Stephens is an Assistant Professor of Art History at The University of Alabama and currently a Tyson Fellow at Crystal Bridges Museum of American Art.

**Mary Stewart** has recently retired from full-time teaching at Florida State University. In November, she completed a month-long artist’s residency at Jentel in Wyoming, resulting in five 32” x 96” digital murals.

**Wanda Sullivan**, Professor of Fine Arts at Spring Hill College, had ten paintings in *Raise 251* at the Alabama Contemporary Art Center in Mobile, AL. In addition, she had a painting accepted to the *B18 Wiregrass Biennial* at the Wiregrass Museum of Art in Dothan, AL, was included in the group exhibition, *Process*, at Berry College’s Moon Gallery in Rome, GA, and had one painting in *When the Winters Were Still Really Cold* at the Usable Space Gallery in Milwaukee, WI.

Illustrations by **Marius Valdes** were selected for *American Illustration 37*, published in November, 2018. Valdes is an Associate Professor at The University of South Carolina.

Drake University Assistant Professor of Graphic Design **Neil Ward** has completed the first season of *Tell It To Neil*, a podcast exploring design educators' paths to tenure. It is available on Apple Podcasts, Stitcher, Google Play Music, Spotify, Tune In, blubrry, and on [TellItToNeil.com/interviews](http://TellItToNeil.com/interviews).

### AFFILIATE NEWS

**FATE's** 17th Biennial Conference, Foundations in Flux, will be hosted by Columbus College of Art & Design in Columbus, Ohio on April 4th-6th, 2019. FATE's 2019 National Juried Members Exhibition is now accepting submissions. Please consider applying with your artwork by December 15th, 2018. The prospectus and link to apply are found on the conference website at <https://www.foundations-art.org/conference>.

This exhibition will be held at the Angela Meleca Gallery (one block from the conference hotel) and will include artwork informed by the FATE conference theme of Flux. A broad range of materials, media, styles and interpretations are encouraged surrounding the ideas of flux, change, evolution, growth, shifting paradigms and/or reinvention. The juror will be Michael Goodson, Senior Curator of Exhibitions at the Wexner Center for the Arts.

### SECAC AT CAA

**Rachel Stephens**, University of Alabama, will chair the SECAC affiliate session, *Below the Mason-Dixon Line: Artists and Historians Considering the South*, at the **CAA** Annual Conference. The session will be held in the New York Hilton Midtown Rendezvous Trianon room on Friday, February 15, 2019 at 2 pm. Discussion will follow these presentations: "Between Two Worlds: Portrait of William McIntosh, Southern Slave Owner and Lower Creek Chief" by **Naomi Hood Slipp**, Auburn University at Montgomery; "Where You Come From is Gone: Reinhabiting the Ruins of the Native South" by **Catherine J. Wilkins**, University of South Florida and **Jared Ragland**, University of Alabama at Birmingham; "Louisiana Trail Riders" by **Jeremiah A. Ariaz**, Louisiana State University; "Menace and Glory: An Artist Comes to Grips with the South's Checkered Past" by **Kristin M. Casaletto**, Augusta University; and "Nostos Algos: A Collaboration about Return" by artist **Nell Gottlieb**.

SECAC Past President and Representative to CAA **Jason Guynes**, University of Alabama, will lead the 2019 Business Meeting on Saturday, February 16, 2019 from 12:30 to 1:30 pm in the New York Hilton Midtown Bryant Suite. All members are encouraged to attend.



## IN MEMORIAM

**Charles (Randy) Mack**, long-time SECAC member and past president of the organization, died in Columbia, SC on October 31, 2018. He was 78.

Mack received his bachelor's degree in history from the University of North Carolina-Chapel Hill in 1962, and his Ph.D. in Art History from the same institution in 1973. He joined the Department of Art of the University of South Carolina in 1970 as a specialist in Italian Renaissance and Ancient Art and Architecture and was promoted to Professor in 1985. He was appointed the William Joseph Todd Professor of the Italian Renaissance in 1992, and also was a Louise Fry Scudder Professor of Liberal Arts. Mack's teaching and research interests were broad, extending to the history of drawing and printmaking, the history of American and German ceramics, and travel accounts of 19<sup>th</sup>-century Americans in Europe. In 2004, he was the recipient of the University of South Carolina's Educational Foundation's Award for Research in the Humanities and Social Sciences. At his retirement in 2005, in recognition of his enthusiasm for teaching and of his thirty-five years of service to the University of South Carolina, the Department of Art established an undergraduate art history scholarship in his name.

His books on art historical subjects include *Pienza: The Creation of a Renaissance City* (Cornell University Press, 1987), *Looking at the Renaissance: Essays*

*Toward a Contextual Understanding* (University of Michigan Press, 2005), *Talking with the Turners: Conversations with Southern Folk Potters* (USC Press, 2006), *European Art in the Columbia Museum of Art, Including the Samuel H. Kress Collection: The Thirteenth Through the Sixteenth Century*, (USC Press, 2009), as well as the co-authored *The Roman Remains: John Izzard Middletons's Visual Souvenirs of 1820-23* (USC Press, 1997). He was the author of numerous chapters, essays, and articles appearing in regional, national, and international publications, including several (co-authored with his wife Ilona Schulze Mack) on German folk pottery and decorated European enamelwares. He also co-edited (with Ilona Schulze Mack) *Like a Sponge Thrown into Water: Francis Lieber's European Travel Journal of 1844-1845* (USC Press, 2005) and *Francis Lieber and the Culture of the Mind* (USC Press, 2005).

Mack joined SECAC in 1970 and played an active role in the organization, serving twice as president, first in 1975-76, and again in 2003-05, as vice-president in 2000-03, and as board member from 1984-90. He also co-edited the *SECAC Review* (1973-75) and chaired the Annual Meeting in 1976. He attended his first SECAC Annual Meeting in 1972 and thereafter was faithful in his attendance, missing only one meeting (when on sabbatical leave in Italy) until prevented from attending by declining health in 2005. Over the years, he presented

sixteen papers and chaired ten sessions at SECAC Annual Meetings, and nine of his articles appeared in the *SECAC Review*. In 1993, he received SECAC's Award for Outstanding Exhibition and Catalog of Historical Materials for *Paper Pleasures: Five Centuries of Drawings and Watercolors*, and in 1998 he was the recipient of the Annual Award for Scholarly Research and Publication for the book *The Roman Remains: John Izard Middletons's Visual Souvenirs of 1820–23*. He received the SECAC Award of Distinction in 2004.

Surviving are his wife Ilona Schulze Mack, their daughter, Katrina Mack Daniels, son-

in-law, Russell H. Daniels, and grandchild Gabriele Nicole Daniels, all of Columbia.

A memorial service will be held at Rutledge Chapel of the University of South Carolina at a later date. Donations in his memory may be made to the Charles R. Mack Undergraduate Art History Scholarship Fund at the USC Department of Art or to the national Parkinson's Foundation.

SECAC will honor the memory of this beloved and caring member at the 2019 conference through a donation, its publications, and dedicated sessions.