



SECAC 2019 IN CHATTANOOGA

October 16–19, SECAC met for the 75th time in Chattanooga, Tennessee, hosted by The University of Tennessee at Chattanooga. 672 members attended, including ten international members and 111 students. A spirited welcome reception at the conference hotel, The Chattanooga, kicked off our series of events on Wednesday. Sessions and panels began the next morning and continued through Saturday, representing 330 institutions in 140 dynamic sessions that explored a multitude of topics. An enthusiastic audience of 337 joined us at the Hunter Museum of American Art on Thursday evening for an energizing keynote address by Sharon Loudon. Friday receptions highlighted the 2018 SECAC Artist's Fellowship Exhibition, including the work

of Karen Graffeo, Julio Larramendi, Sonja Rieger, and Carolyn Sherer at the ConTemporary Cress Gallery, and a vibrant members exhibition, juried by Amelia Briggs, highlighting work by 22 national artists. Following a final full day of Saturday sessions, members gathered at WanderLinger Brewing Company, in collegiality and fellowship, to celebrate the conclusion of SECAC 2019.

A successful conference always requires the efforts of many, and in the spirit of partnership, openness, and inclusivity, the 2019 conference greatly benefitted from a diverse group of Chattanooga community sponsors and supporters, including The University of Tennessee at Chattanooga College of Arts and

Sciences, The University of Tennessee at Chattanooga Department of Art, The Hunter Museum of American Art, Stove Works, Burnaway, Covenant College Department of Art, Middle Tennessee State University Department of Art and Design, Number: Inc., SCAD, Southern Adventist University School of Visual Art & Design, Townsend Atelier, The University of Tennessee at Chattanooga Library, The University of Tennessee at Chattanooga Office for Undergraduate Research and Creative Endeavor, The University of the South Department of Art and Art History, Vanderbilt University Department of Art, Watkins College of Art, Art Creations, Royal Talens, WonderPress, WanderLinger Brewing Company, and the Chattanooga Visitors Bureau.

Heartfelt thanks are due to conference co-directors Katie Hargrave and Christina Vogel and UTC's dedicated faculty, staff, and students. Special thanks to the following, without which the conference would not have been possible: Adera Causey, Curator of Education, Hunter Museum of American Art; Charlotte Caldwell, Founder and Director, Stove Works; Quin Crumb, Student Design Intern; Emily Thomson, Director, The University of Tennessee at Chattanooga Library Studio; Aggie Toppins, Head of the Department of Art, The University of Tennessee at Chattanooga; and Joe Wilferth, UC Foundation Professor and Interim Dean, The University of Tennessee at Chattanooga College of Arts and Sciences.

SECAC 2019 MENTORING PROGRAM

In the ninth year of the SECAC mentoring program, participation remained high with 37 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: Michael Aurbach, Steven Bleicher, Al Denyer, Lauren DiSalvo, Naomi Falk, Jason Guynes, Dennis Ichiyama, Sue Jenkins, Clair Kovacs, Jon Malis, Richard Metzgar, Tami Miller, Tony Morris, Roja Najafi, Brian Robertson, Jeff Schwartz, Greg Shelnut, Anne Simpkins, Elise Smith, Meredith Starr, Rachel Stephens, Patrick Vincent, Wanda Sullivan, and Jessica Wohl.

SECAC AWARDS PRESENTED

The **2019 SECAC Award for Excellence in Teaching** was awarded to **Jenny Hager**, Professor of Sculpture, University of North Florida in recognition of outstanding teaching by a SECAC member who demonstrates an exceptional command of his or her discipline through the ability to teach effectively, impart knowledge, and inspire students. The Awards Committee noted that Hager has been inspiring students and reaching out to the community for thirteen years. In bestowing the award, First Vice-President Lawrence Jenkins quoted the colleague who nominated Hager for this recognition: "Not only has Jenny built and developed a new program within her department, she consistently engages her students in experiential learning and outreach that assists in both the growth of her field/area/department, and her community as well. Excellent, tenacious, spirited, tireless, and innovative, she is an educational leader."

The **2019 SECAC Award for Outstanding Exhibition and Catalog of Contemporary Materials** was given to **William U. Eiland** for *Clinton Hill*, Georgia Museum of Art, 2018. 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 this catalog, "Combines scholarly text and the artist's own writing in documenting the monographic exhibition illustrating the career of Clinton Hill, conveys a rich and deep narrative. Of note is the attention to the design of the catalog to reflect the

aesthetic ideas and process with texture and tactility using paper as a central and experimental medium just as the artist did in his many collages featured in the exhibition.”

The **2019 SECAC Award for Outstanding Exhibition and Catalog of Historical Materials** was given to the **Georgia Museum of Art** for *Crafting History: Textiles, Metals, and Ceramics at the University of Georgia*. 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, “Achieving a balance of scholarship and documentation, the catalog makes an important contribution to the scholarship on craft. It provides a rich look into the national evolution of craft/design/art as artists from various part of the country joined the University of Georgia School of Art as faculty and visiting faculty. *Crafting History* is an outstanding example of institutional history, in which the authors and curators have done a great job of contextualizing their discoveries within broader investigations of art education pedagogies in the United States.”

The **2019 SECAC Award for Outstanding Professional Achievement in Graphic Design** was presented to **Meena Khalili**, Assistant Professor of Design, University of South Carolina. This award recognizes, encourages, and rewards individuals who have been particularly successful in their design practice as demonstrated through regional, national, or international professional activities. Khalili’s

record reflects notable professional accomplishments with a wide range of clients and a broad variety of work. The Awards Committee noted her “excellent record of research, teaching, and service,” and agreed with her nominator that, “Her dedication to her craft is truly inspiring.” They found her accomplishments in the design realm all the more impressive because of how much she gives back in service to her profession and to her students, “on top of all she makes, exhibits, and presents.”

The **2019 SECAC Award for Excellence in Scholarly Research and Publication** was awarded to **Peter Scott Brown**, University of North Florida, for *The Riddle of Jael: The History of a Poxied Heroine in Medieval and Renaissance Art and Culture*. This award recognizes outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles. In bestowing the award, First Vice-President Lawrence Jenkins remarked that, “Brown’s study establishes the Biblical anti-heroine Jael as an important subject in the history of art that has been unaccountably missed by scholars despite hundreds of representations across seven centuries, including many by canonical artists. A close study and analysis of an enigmatic and morally ambiguous figure, *The Riddle of Jael* provides a superb and elegantly woven narrative that intellectually engages literary and cultural sources. One aspect of the project that made it an especially strong candidate for the SECAC Award for Scholarly Research, is that Brown’s work on Jael originated at SECAC. Over years, presenting paper after paper, Brown

developed this eventual book project with the support of the SECAC scholarly community. *The Riddle of Jael* makes a very clear and very valuable contribution to the discipline of art history.”

SECAC ARTIST'S FELLOWSHIP 2019

The 2019 SECAC Artist's Fellowship was awarded to **Adrian Rhodes**, Instructor of Art at the University of South Carolina, for her project entitled *Blood and Honey*. The \$5,000 fellowship was established in 1981 for the purpose of supporting member artists and to encourage individual creative growth and the development of new ideas for exhibitions and creative projects.

The Artist's Fellowship Committee was, “Impressed by the strong aesthetic, technical, and conceptual qualities of Rhodes's proposal. Swarms of intricately detailed paper bees, graphically complex prints, cascading ribbons, and hand-stitched surfaces offer compelling visual and conceptual contrasts. Rhodes asks: ‘How can we hold extremes of bitter and sweet—forces which stand in such opposition they should not be able to coexist, and yet they do—so how do we find the balance of them?’” Plans are underway to host an exhibition of Rhodes's work at SECAC 2020 in Richmond, Virginia.

The committee was so impressed with the quality of the work and proposals submitted that—for only the second time in thirty-eight years—they “felt compelled to offer” Honorable Mentions. The recipients were PlantBot Genetics, comprised of Wendy DesChene, Auburn University, and Jeff Schmuki, Georgia

Southern University, for *The Moth Project*, which combines interactive art and environmental education to focus on the diversity of moths and their usefulness as pollinators, and Alice Pixley Young, School for Creative and Performing Arts (SCPA), for *Ghost Grove*, which examines the loss of habitat due to development, disease, and climate change.

THE WILLIAM R. LEVIN AWARDS FOR RESEARCH IN ART HISTORY

In 2013, **William R. Levin**, Professor Emeritus at Centre College, Danville, KY, generously endowed the William R. Levin Award, an annual award of at least \$5,000 to encourage and recognize research in art history. In 2018, Levin increased the endowment to provide funding for two awards of at least \$5,000 each, one to support research on art made prior to 1750, and one for research on art made after 1750. 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.

Notably, this year's selection committee for the Levin Awards was comprised of all five of the previous award winners: committee chair **Sarah Archino**, 2016, Furman University; **Ashley Elston**, 2017, Berea College; **Michelle Moseley-Christian**, 2014, Virginia Tech; **John Ott**, 2015, James Madison University; and independent scholar **Andrew Wasserman**, 2018.

Yumi Park-Huntington, Assistant Professor at Framingham State University in Massachusetts, is the recipient of the **2019 William R. Levin Award for Research in Art History Before 1750**. Her proposal, “Monumental Structure, Sacred Landscape, and Cosmology at the Late Formative Period Peruvian Site of Jequetepeque-Jatanca,” details plans to conduct field research at this site in Peru to study the relationships between architecture, landscape, and cosmology. She will travel to Peru during the summer of 2020, where she will coordinate with research teams conducting an excavation and document the local geography. Park-Huntington recently co-edited the book, *Ceramics of Ancient America: Multidisciplinary Approaches*, which included her essay on “Emblems of Cultural Identity in Early Andean Art: Engraved Head Motifs on Cupisnique Ceramics.” Her 2012 book, *Mirrors of Clay: Reflection of Ancient Andean Life in Ceramics from the Sam Olden Collection*, was published by the University Press of Mississippi. She has also written on “Teaching Art History to STEM,” a chapter to be included in the forthcoming volume, *Redefining Liberal Arts Education in the 21st century*.

Stephen Mandravelis, Assistant Professor at the University of Tennessee at Chattanooga, is the recipient of the **2019 William R. Levin Award for Research in Art History Since 1750**. His proposal, “Access to Avenues of Art: Mapping the Cultivation of Rural Art Markets through the *American Agriculturalist*, 1850–1880,” is an exciting digital scholarship project that will compare the circulation of three

illustrated periodicals, including *American Agriculturalist*, by geocoding reader contributions and analyzing this data alongside emerging art businesses in these areas. The project has been selected for publication in *Nineteenth Century Worldwide*, where it is part of the Terra Foundation for American Art’s initiative, “American Art History Digitally.” Mandravelis’s current manuscript project is *Learning to Look: Perception, Visuality, and the Pedagogy of Artistic Imagination in American Material Culture, 1840–1880*. He is also researching Charles Bird King for an article in preparation. His research has explored the intertwining of politics, agriculture, geography, and the circulation of art.

2020 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. For the 2020 awards, the deadline for all materials to be submitted is April 14, 2020, except for the Artist’s Fellowship and the Levin Awards. See the Awards page at <https://secacart.org/page/awards> for more information and submission guidelines.

SECAC 2019 ANNUAL JURIED EXHIBITION

The SECAC 2019 Annual Juried Exhibition was held at the Stove Works satellite gallery near the conference hotel. Juror Amelia Briggs, Director of David Lusk Gallery in Nashville, TN, selected from 658 individual submissions by 254 artists. Briggs stated: “Inspired by a diverse range of materials within the entries, I found myself gravitating towards work that

went beyond the familiar and presented a sense of mystery and risk. Many of the works selected express an innovative use of materials while others offer a keen eye for composition and palette. All 22 artists share the common investment in a unique personal language that feels fresh and intentional.”

Awards made:

1st place: \$1,000, Anne Herbert,
Alabama School of Fine Arts for *Event Horizon*

2nd place: \$750, Chung-Fan Chang,
Stockton University for *Guangwu's Land*

3rd place: \$500, Natalie Harrison,
Samford University for *Pastel Tapestry 1*

Honorable mention: \$250, Mary Laube,
The University of Tennessee for *Queen Min's Hair*

Co-Directors' Award: \$250, Ann Moody,
University at Buffalo for *Lickety-Split*

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 2019 winners were:

Melissa Airy, University of Iowa

Olivia Armandroff,
University of Delaware

Alyssa Bralower,
University of Illinois at Urbana-Champaign

Lauren Cesiro, Binghamton University

Dominik Eckel,
DFK Paris / University of Cologne

Isabel Fontbona Mola,
University of Girona, Spain

Dilmar Mauricio Gamero Santos,
Temple University

Naghmeh Hachempour,
Georgia Southern University

Dana Hogan, Duke University

Julia Katz,
Rutgers University-New Brunswick

Ximena Kilroe, CUNY

Julia Kirshaw, Florida State University

Tess McCoy, University of New Mexico

Melissa Miller,
University of Arkansas at Little Rock

Jonathan Morgan,
Institute for Doctoral Studies in the
Visual Arts

Danielle Powell,
University of Central Florida

Chris Slaby, College of William & Mary

Sara Anne Stepp, University of Kansas

Barbara Tyner,
Centro de Cultura Casa Lamm, Mexico City

Marina Tyquiengco,
University of Pittsburgh

Or Vallah, University of Washington

Jennifer Vess, University of Iowa

2019 ANNUAL MEMBERSHIP BUSINESS MEETING

Complete minutes are posted [https://
secacart.org/page/BusinessMinutes](https://secacart.org/page/BusinessMinutes).

Highlights:

President Sandra Reed, Marshall University, introduced the new Board Members to the membership: Arkansas, Kevin Cates, University of Arkansas at Little Rock, *completing term*, eligible for first term; Florida, Jeff Schwartz, Ringling College of Art and Design, first term; Louisiana, Rachel Stephens, The University of Alabama, *completing term*, eligible for first term; Mississippi, Elise Smith, Millsaps College, first term; Tennessee, Christina Vogel, The University of Tennessee at Chattanooga, first term; and At-Large Seat #1, Dennis Ichiyama, Purdue University, second term.

First Vice-President Lawrence Jenkens, University of Massachusetts Dartmouth, noted that we are prepared to implement the separation of the Secretary from the combined Secretary-Treasurer position, as approved by at the Members' Business Meeting last year. Sunny Spillane, University of North Carolina at Greensboro, was unanimously accepted to fill the new position.

President Reed thanked the co-directors of the 2019 Conference, Christina Vogel and Katie Hargrave. Reed noted that there will be long-lasting positive effects for SECAC because of their careful planning and social media outreach, including an increase in membership across all categories. 2019 Co-Directors Katie Hargrave and Christina Vogel thanked everyone for coming to Chattanooga. The co-directors were thanked heartily by the membership who truly appreciate all the work and care they had lavished on this year's conference.

President Reed reported that the Board of Directors discussed our endowments this year. SECAC set up two new funds this past year for the Artist's Fellowship and the Bosch fund. William R. Levin immediately contributed more funds to these two endowments. President Reed noted that the Board committed to contribute \$2,500 collectively to the Bosch Fund by the end of the year, and she challenged the membership to collectively match that \$2,500.

Reports were heard from *Art Inquiries* Editor Kerr Houston, Maryland Institute College of Art, First Vice-President Jenkens

on the Nominating and Awards Committees, and Rachel Stephens, The University of Alabama, organizer of SECAC at CAA.

There is a new Managing Editor for the Online Exhibition Reviews, Roann Barris, Radford University. President Reed noted that SECAC is excited to see this important resource return. Information for reviewers and field editors can be found at <https://secacart.org/page/OnlineGuidelines>.

2020 BOARD OF DIRECTORS ELECTION

Open seats for the ballot are: Georgia (Jeff Schmuki is eligible for re-election); South Carolina (Sarah Archino is eligible for re-election); Virginia (Michael Borowski is eligible for election); West Virginia; and the At-Large #1 position (Al Denyer is eligible for re-election). Send all nominations to 1st Vice President Lawrence Jenkins at lawrence.jenkins@umassd.edu. DEADLINE: March 25, 2020.

SECAC 2020

Virginia Commonwealth University School of the Arts is honored to host the 76th annual meeting of SECAC in Richmond, VA from October 21–24, 2020. As its theme, the conference will engage the concept of commonwealth as an ideal of common good that pervades the political landscape of arts and educational institutions.

We will question the complexities of a commonwealth, both in its original utopian form and its attendant failings as a colonial structure. With its rich history and diverse arts community, the city of Richmond will serve as an excellent setting to explore

the 2020 conference theme through panel and round-table sessions, special events and exhibitions, and countless opportunities for individual exploration.

All conference sessions will take place at the newly renovated conference hotel, the Richmond Marriott–Downtown. We are planning for over 120 individual sessions at the 2020 conference, all to take place at the conference hotel. Additionally, we have exciting programming for conference participants, including:

Keynote lecture by Valerie Cassel Oliver, Curator of Modern and Contemporary Art at the Virginia Museum of Fine arts

Juried Members' Exhibition at The Anderson (VCUarts campus), with prizes awarded by guest juror, Dr. Sarah Eckhardt, Associate Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts

2019 SECAC Artist's Fellowship Exhibition at the VCUarts Fine Arts Building gallery, and opportunity for open studio visits

Opening reception and awards luncheon at the conference hotel

Excursions to the Virginia Museum of Fine Arts, VCU's Institute of Contemporary Art, and the Hartnett Museum of Art at the University of Richmond

Conference calls can be found at <https://secac.secure-platform.com/a>. Contact Conference Director Carly Phinizy at secac2020@vcu.edu with any questions.

SECAC 2021

November 3–6, 2021
University of Kentucky
(Lexington, KY)

MAKING A DONATION TO SECAC

You can now contribute to SECAC online via the membership site at <https://secacart.org/donations/>. If you prefer to donate by check, please mail contributions to SECAC, PO Box 9773, Wilmington, DE 19809. Whether online or by check, donations may be applied to the SECAC General Fund, the Annual Conference Fund, the Gulnar Bosch Travel Award Fund, the SECAC Artist's Fellowship Fund, or the Levin Art History Awards Fund. If you need assistance making an online donation, please contact SECAC Administrator Christine Tate at admin@secacart.org. If you would like to include SECAC in your estate planning, please contact SECAC Secretary-Treasurer Beth Mulvaney at mulvaneyb@meredith.edu or SECAC President Sandra Reed at reedsa@marshall.edu.

SECAC ON SOCIAL MEDIA

SECAC has a presence on Instagram, Twitter, and Facebook. Please follow us at @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.

NEWS OF MEMBERS

Langley Anderson's photograph "Flower Pot" was awarded Images of Distinction in the Nikon Small World Photomicrograph Competition 2019. Anderson's photograph "GTO" was included in the exhibition *WHAT: Cars and Dogs* at Black Box Gallery in Portland, OR. Anderson's photographic series *Mutualism* was recently featured in a solo exhibition at the North Carolina Museum of Science in Raleigh, NC. Her *Mutualism* series will be exhibited in a solo show at Bluefield College from December 9, 2019–February 14, 2020. Anderson is an adjunct professor of art and photography at Radford University in Radford, Virginia.

Michael Aurbach, Vanderbilt University Professor of Art, *Emeritus*, recently spoke

about his sculpture at Rockhurst University in Kansas City, Missouri, and at Bethel College in Newton, Kansas.

Elizabeth Buhe has been awarded the inaugural Terra Foundation Postdoctoral Fellowship at the Centre for American Art at the Courtauld Institute of Art for 2020.

Robert M. Craig, Professor Emeritus, Georgia Tech, has published a second book on ocean lifeguards in Maryland. Following *Maryland's Ocean City Beach Patrol* that appeared in August as part of the Images of America book series on local history, published by Arcadia, Craig's second book of 2019 (and ninth book overall) is *Saving Lives: A History of the Ocean City Beach Patrol*. *Saving Lives* (284 pp) provides an extended narrative including accounts of how a future lifeguard (and relative of the author!) became the inspiration for the "Coppertone girl," as well as moving testimony from individuals rescued from ocean rip tides, or brought to safety having been flipped by a shore break and suffering a broken neck or back injury: "I would have been paralyzed for life," or "I would have drowned had it not been for the surf rescuer who saved my life," are typical tributes to a group of 200 ocean lifeguards who rescue some 3,000–5,000 individuals in a single summer season. Each book has over 250 illustrations documenting the nearly 90-year history of one of the country's premier ocean lifeguard organizations. Craig was a member of the patrol from 1960–65, and his father is considered the organization's patriarch, serving the organization for 52 years and captain from 1946–87. For more

information contact the author at rob.craig@arch.gatech.edu.

Al Denyer was awarded a Creative Faculty Fellowship Award for Spring 2020 by the University of Utah. She has been selected as an Artist in Residence by the Ucross Foundation, WY for Spring 2020. Al was Co-Principal Investigator for The Council of Dee Fellows Grant to bring two speakers to the University of Utah Campus. In October 2019, Al was a co-organizer of the 5th Rocky Mountain Printmaking Alliance (RMPA) Symposium, and PaperWest, a National Juried Biennial Exhibition Juried by Judith K Brodsky. In 2019, Al's work was exhibited Internationally in: A4/Letter Invitational Exhibition, University Centre Gallery Somerset, Taunton, and The Red Brick Building, Glastonbury, England, and Size Matters, (FaB) Fringe Arts Bath, England, Juried exhibition during the Bath Fringe Festival 2019. Her work was also shown at Art Palm Springs 2019 International Art Fair, Palm Springs, CA. Nationally, Al's work was shown in Compulsory Measures, (Invitational), a touring exhibition curated by Reni Gower, The Art Museum, SUNY Potsdam, NY and The Rice Gallery, Westminster, MD; Utah Printmakers 2019, (Invitational) The Gallery at Library Square, Salt Lake City, UT; New West, (Invitational) and Paper Works, (Invitational), Modern West Fine Art Gallery, Salt Lake City, UT, curated by Liberty Blake & Shalee Cooper, and 39th National Juried Print Exhibition, Artlink Contemporary Gallery, Fort Wayne, IN, juried by Monika Meler. Her work was featured in *Western Humanities Review*, volume 73.1, and she is represented by Modern West Fine Art.

This fall, **Joelle Dietrick** and Owen Mundy exhibited *The Speed of Thinking* at Davidson College's Van Every Gallery August 26–September 25, 2019. After the exhibition, one of the artworks, *Tally*, was awarded a \$15,000 production grant from UC Berkeley's Center for Long-Term Cybersecurity. Upcoming exhibitions of their work include *Pretty / Tough* at Clemson University's Lee Gallery January 26–March 5, 2020, and the North Carolina Arts Fellows' exhibition at Southeastern Center for Contemporary Art Winston-Salem, NC, February 13–June 15, 2020. Both Dietrick and Mundy teach at Davidson College where Dietrick is the Keiser Family Assistant Professor of Art and Digital Studies. More information is available at <https://joelledietrick.com/site/news>.

Craig Drennen's solo exhibition *California Bandit* opened at Los Angeles Valley College in Los Angeles, CA on October 30th and runs through December 5th, 2019. Drennen's solo exhibition *Mit Zuckerstange* opened at Flyweight Projects in Brooklyn, NY, on December 13th, 2019. Drennen is included in *Depiction, Again*, a group exhibition curated by Noor Mertens, at the Kunstverein Langenhagen in Langenhagen, Germany, which opened on November 27th, 2019.

This autumn, upon the completion of his Ph.D. at Columbia University, **Michael Anthony Fowler** commenced an appointment as Assistant Professor of Art History in the Department of Art and Design at East Tennessee State University.

Since August 2019, work by **René Gower**, Professor Emerita, Virginia Commonwealth University, has been featured in the following exhibitions: *50 States / 200 Artists*, Museum of Encaustic Art, Santa Fe, NM; *FLASHPOINTS: Material / Intent / Fused*, The Museum at Piedmont Arts, Martinsville, VA; *Power, Beauty, and Justice*, Eleanor D. Wilson Museum of Art, Hollins University, Roanoke, VA; *Let's Do It: 23 Years of Book and Paper*, The Glass Curtain Gallery, Chicago, IL; *ECHO*, James May Gallery, Algoma, WI; and *Material/Process*, Durham Arts Council, Durham, NC. Under the management of Wylie Contemporary Inc, showings of Gower's curatorial traveling projects include exhibitions at the Eleanor D. Wilson Museum of Art, Hollins University, Roanoke, VA: *Pulped Under Pressure/The Art of Handmade Paper*; The Art Museum/Gibson Gallery, SUNY Potsdam, Potsdam, NY: *Compulsory Measures*; and the Baron and Ellin Gordon Art Gallery, Old Dominion University, Norfolk, VA: *Geometric Aljama: A Cultural Transliteration*. Gower served as a visiting artist at the University of Green Bay, St. Norbert College, and at Hollins University where she conducted workshops, presented lectures, and worked with students.

Jenny K. Hager's work was exhibited in a two-person exhibition with D. Lance Vickery, called *The Menagerie of Origins* at the Turner Center for the Arts in Valdosta, GA. Hager is Professor of Sculpture at the University of North Florida.

Olga U. Herrera co-organized the exhibition *Visual Memory, Home + Place: Scherezade García and Iliana Emilia García* at the Art Museum of the Americas, Washington, DC. The exhibition is on view from September 26, 2019 through March 8, 2020.

Monica E. Jovanovich and Melissa Renn are pleased to announce the publication of their edited volume, *Corporate Patronage of Art & Architecture in the United States, Late 19th Century to the Present*. This interdisciplinary collection of case studies rethinks corporate patronage in the United States and reveals the central role corporations have played in shaping American culture. This volume offers new methodologies and models for the subject of corporate patronage, and contains an extensive bibliography on corporate patronage, art collections and exhibitions, sponsorship, and philanthropy in the United States. For more information, please visit: www.bloomsbury.com/us. Jovanovich is Instructor of Art History at Golden West College.

This fall, *GUSTER*, a short film by **John Kelley**, screened at the Linoleum Festival of Contemporary Animation and Media Art in Kyiv, Ukraine; the Sweaty Eyeballs Animation Festival in Baltimore, MD; the Athens Digital Arts Festival in Athens, Greece; the Transient Visions Festival of Moving Image in Johnson City, New York; the STOA / Music Hall in Helsinki, Finland; and the Proyector Plataforma de Videoarte in Madrid, Spain. Kelley is Assistant Professor of 4D and Time-Based Arts at the University of Tennessee, Knoxville.

Meena Khalili's series *Drawn Daily* will be included in Uppercase Magazine's first quarterly issue of 2020. Khalili exhibited this series in Fall 2019 at her solo show in the Windgate Center for Art and Design at the University of Arkansas at Little Rock. Khalili is an Assistant Professor of Design in the School of Visual Art and Design at the University of South Carolina.

The University of Massachusetts Press published **Heidi Aronson Kolk's** book, *Taking Possession: The Politics of Memory in a St. Louis Town Home* in its Public History in Historical Perspective series. Kolk is Assistant Professor of Art in the College and Graduate School of Art at the Sam Fox School, and Assistant Vice Provost of Academic Assessment at Washington University in St. Louis.

Lauren Lake, Chair of the Department of Art and Art History at the University of North Texas has been elected to the board of the National Council for Arts Administrators.

In 2019, **Norman E. Land**, Professor Emeritus at University of Missouri-Columbia, published *Love and Rivalry: Stories of Renaissance Artists by Women Authors 1838–1907*.

Work by **Mary Laube** is on view at VCU Qatar in *Highlights 2012–2019*, the first retrospective of the Fanoon Center for Printmedia Research. Laube received the 2019 Contemporary Visual Arts Bronze award from the AHL Foundation. Additionally, her work was included in the exhibition *Domestic Affairs* at the AHL

Foundation Project Space in New York. Laube is an Assistant Professor of Painting and Drawing at the University of Tennessee, Knoxville.

Fantastic Fauna: Chimeric Creatures, a one-person exhibition by **Beauvais Lyons**, is on view at the Gregg Museum of Art & Design on the campus of North Carolina State University through January 26, 2020. Lyons is Chancellor's Professor of Art at the University of Tennessee, Knoxville.

Reinaldo "Dito" Morales, Jr., Adjunct Professor of Art History, Division of Fine Arts, Norfolk State University, and Howard Risatti have co-authored "Pre-Columbian Rock Art and Sensitive Cognition," in *Aesthetics, Applications, Artistry and Anarchy: Essays in Prehistoric and Contemporary Art*, Oxford: Archaeopress, 2019. The article is available as a free download via the Open Access Platform at www.archaeopress.com and is linked from his website: www.DitoMorales.com. Dito will be presenting an invited paper entitled, "1492 BC: Invention and Heredity in pre-Columbian Painting," in a special honorary session entitled, "Making 'Meaning': Archaeology, Art, and the Legacy of Terence Grieder," at the Society for American Archaeology's 85th Annual Meeting in Austin, Texas, April 22–26, 2020. More information is available at www.saa.org.

Colleen Mullins will have a selection of work from her long-term project *Elysium* on view in a solo exhibition titled *Urban Forest* at Hey Coffee Roastery in New Orleans, December 8–31, 2019. Recently,

work from her other project, *Exposition*, on which she lectured at the Chattanooga conference, has been included in exhibitions at the Center for Photographic Arts in Carmel, California, The Texas Photographic Society, and the Brooks Stevens Gallery at The Milwaukee Institute of Art and Design. Mullins is an independent artist who lives in San Francisco.

Mary Murray, Curator of Modern and Contemporary Art, Munson-Williams-Proctor Museum of Art, organized the exhibition, *Robert Huot Paintings*, on view October 12, 2019–January 19, 2020, and authored the accompanying catalogue.

John Ott co-edited (with Robin Veder) and wrote the introduction for a special section on "Art and Economics" in the Fall 2019 issue of *American Art*. He also contributed the chapter "African American Art Beyond the Harlem Renaissance" to *The Routledge Companion to African American Art History*. Ott is a Professor of Art History at James Madison University.

Oxford University Press published **Claire Raymond's** book, *16 Ways of Looking at a Photograph: Contemporary Theories* in 2019. Raymond teaches as a Lecturer in Art History at the University of Virginia.

Sandra Reed, Professor of Art, Marshall University, completed a residency at the Hambidge Center for the Arts and Sciences in June 2019, for which she received an Individual Professional Development Grant from the West Virginia Division of Culture and History, the West

Virginia Commission on the Arts, and the National Endowment for the Arts. Her work, “Accumulation: Horizontal” was exhibited in the *21st Biennial West Virginia Juried Exhibition*, which opened on November 17, 2019.

The University of Tennessee at Chattanooga has appointed **Rachel Jobe Reese** as Director and Curator of its Cress Gallery of Art, beginning January 2020. Reese joins UTC from Telfair Museums in Savannah, GA, where she has been since 2015.

Jeff Schmuki, Associate Professor of Art at Georgia Southern University, will serve as the Frances Niederer Artist-in-Residence at Hollins University for the Spring term of 2020. Each year, a nationally recognized artist who produces work and teaches a special seminar is invited to Hollins University. The program honors Frances Niederer, a beloved art historian who taught for many years at Hollins.

Jered Sprecher, University of Tennessee, Knoxville Professor of Painting & Drawing, has completed a large-scale painting—measuring 7.5 by 12 feet—for *Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia*. The show, open through February 3, 2020, is the inaugural exhibition of the newly renovated Asheville Art Museum, in Asheville, NC.

Wanda Sullivan has been invited to exhibit her *Synthetic Naturals* series for a solo exhibition at the Ohr-O’Keefe

Museum of Art in the IP Casino Resort Spa Exhibitions Gallery for December 2020–February 2021. Wanda is a professor of art and director of the Eichold Gallery at Spring Hill College in Mobile, AL.

Amsterdam University Press published *Women Artists and Patrons in the Netherlands, 1500–1700*, a collection of essays developed from a 2017 SECAC conference panel edited by **Elizabeth Sutton**. Essays by SECAC members **Art DiFuria** and **Amy Frederick**, among others, are included. Sutton is Associate Professor of Art History at the University of Northern Iowa.

AFFILIATE NEWS

SESAH (Southeast Chapter of the Society of Architectural Historians) is a nonprofit organization with nearly two hundred members. We offer programs that support our mission as a regional chapter of the national Society of Architectural Historians, conducting operations and supporting research primarily in a twelve-state area of the southeastern United States (Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia.) Our programs include an annual conference as well as publication of a peer-reviewed journal, *Arris*, an e-newsletter, and a website.

SESAH held its annual conference from October 10–12, 2019, in Greenville, South Carolina. Located in the foothills of the central Appalachian Mountains, this city was for a century after the Civil War the center of the American textile industry,

as witnessed by the historic mills that remain. About 140 attendees gathered for SESAHA at a hotel in Greenville's once declining but now flourishing downtown, a resurgence that began in the late 1970s when landscape architect Lawrence Halprin was asked to redesign Main Street. Over two days eight-five papers were presented on a wide variety of themes relating to architectural history, theory, and preservation, and ranging from the early modern period to the present. A keynote address was delivered by noted historian and critic Sarah Williams Goldhagen. At the business luncheon, President Robbie Jones announced the winners of fellowships for students and professionals to attend and deliver papers at SESAHA and SAH. Awards were given for book and article publications, recognizing outstanding scholarship about the architecture of the South or by authors who reside therein. The Best of the South award, which recognizes a project that documents, preserves, rehabilitates, or educates the public about a historic property, was also presented. The conference ended with a day of study tours, visiting buildings in the county and city of Greenville.

The 2020 SESAHA conference will be held in Natchez, Mississippi, September 30 through October 3. Visit <https://sesah.org/> for more information about SESAHA's conferences, peer-reviewed journal, award winners, and opportunities, as well as other announcements.

SECAC AT CAA

Aggie Toppins, The University of Tennessee at Chattanooga, will chair the SECAC affiliate session, *Toward the Practice of Freedom: Equity and Inclusion in the Classroom*, at the CAA Annual Conference. The session will be held in the Hilton Chicago room Continental B on Wednesday, February 12, 8:30–10:00 am. Discussion will follow these presentations: "Failure as a Practice of Freedom: Reflections on Failures of Whiteness in College Art Pedagogy" by **Sunny Spillane**, UNC Greensboro; "Confront, Connect, Communicate: Diversity and Inclusion in Design Education" by **Anne Berry**, Cleveland State University (Ohio), and **Sherry Freyermuth**, Lamar University; "Teacher as Participant: Reconfiguring Authority as a Mode of Resistance" by **Gaia Scagnetti**, Pratt Institute (co-authored by Nida Abdullah, Pratt Institute); and "Toward a Pedagogy of Solidarity (or: Thinking Beyond Equity and Inclusion)" by **Heath Schultz**, The University of Tennessee at Chattanooga.

SECAC President **Sandra Reed**, Marshall University, and SECAC Past President and Representative to CAA, **Jason Guynes**, University of Alabama, will convene the 2020 Business Meeting on Wednesday, February 12, from 12:30 to 1:30 pm, at the Hilton Chicago, room 4M. All members are encouraged to attend.