



SECAC 2017 IN COLUMBUS

SECAC met for the 73rd time in Columbus, Ohio, hosted by the Columbus College of Art and Design. 502 members attended, and of those, 106 were students. 277 institutions were represented. Wednesday evening's welcome reception took place at the conference hotel, the Columbus Hilton Downtown, a beautiful facility filled with original works by Ohio artists. Sessions and panels began the next morning and continued through Saturday morning. Thursday evening saw members at CCAD's Beeler Gallery for the SECAC 2017 Annual Juried Exhibition and next door at the Columbus Museum of Art for the keynote address by Tyree Guyton and Jenenne Whitfield of the Heidelberg Project. Friday evening took SECAC to a reception at the Pizzuti Collection and to local galleries in the surrounding Short North neighborhood. A successful conference always requires the efforts of many. Heartfelt thanks are due conference directors Eleanor Fuchs and Aaron Petten, SECAC administrator emerita Rachel Frew, SECAC past president Jason Guynes, and CCAD's dedicated faculty and staff—especially Ian Ruffino, Jo-Ey Tang, and Jessica Moses.

SECAC 2017 MENTORING PROGRAM

In the seventh year of the SECAC mentoring program participation nearly doubled with 50 members meeting as mentors and mentees. Thanks to Heather Stark of Marshall University for once again organizing the program and to the following members for volunteering as mentors: Todd Anderson, Nina Bellisio, Al Denyer, Izabel Galliera, Diane Gibbs, Reni Gower, Jason Guynes, Dennis Ichiyama, Lawrence Jenkins, Patrick Luber, Beauvais Lyons, Michael Marks, Floyd Martin, Tony Morris, Beth Mulvaney, Vesna Pavlovic, Steven Pearson, Jennifer

Anderson Printz, Nancy Palm Puchner, Sandra Reed, Karen Shelby, Greg Shelnut, Elsie Smith, Rachel Stephens, Elizabeth Sutton, Robert J. Thompson, and Angela Whitlock.

SECAC AWARDS PRESENTED

The **2017 SECAC Award for Excellence in Teaching** was awarded to **Beauvais Lyons**, Professor of Art at the University of Tennessee, Knoxville. This award is made in recognition of outstanding teaching by a SECAC member who demonstrates an exceptional command of his or her discipline

through the ability to teach effectively, impart knowledge, and inspire students. The Awards Committee received letters of support from a number of former students, many now educators themselves, who spoke to Lyons's skill as a teacher and patience as a mentor. The committee stated, "We were impressed by the fact that so many consider him to be a critical role model even years after they were students themselves."

The **2017 SECAC Award for Excellence in Scholarly Research and Publication** was awarded to **Christine Filippone**, Associate Professor in Art History at Millersville University of Pennsylvania. This award is given for outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles. Filippone received the award for *Science, Technology, and Utopias: Women Artists and Cold War America*, Routledge Press, 2017. The publication was commended for the inclusion of illustrations of performance and other art forms that are not otherwise well documented. The Awards Committee noted that the book is, "A timely and well-researched topic that offers a new angle for discussion of works by well-recognized artists."

The **2017 SECAC Award for Outstanding Artistic Achievement** recognizes, encourages, and rewards individuals who have been particularly successful in their creative work as demonstrated through regional, national, or international exhibitions or presentations. The Awards Committee recognized two members this year, **Reni Gower**, Professor in the Painting and Printmaking Department at Virginia Commonwealth University, and **Carol Prusa**, Professor of Painting and Drawing at Florida Atlantic University.

Gower was recognized for her decades-long record of artistic achievement. The Awards Committee noted that she has maintained, "A dedicated, sustained, and evolving studio practice, an outstanding national and international exhibition record, and numerous curatorial projects that have produced highly successful traveling exhibitions with accompanying educational programming...weaving these paths into a rich and singular studio career."

Prusa was recognized for her long record of national and international exhibition. The Awards Committee noted that she, "Has toiled tirelessly to produce work that exudes the best in craftsmanship and brings together traditional and contemporary technologies, whether she is making prints or exploring the possibilities of glass and ceramics." Prusa's work is held in public and private collections around the world.

The **2017 SECAC Award for Outstanding Professional Achievement in Graphic Design** was awarded to **Meaghan Dee**, Assistant Professor and Chair of Visual Communication Design at Virginia Tech, and to **Diane Gibbs**, Graduate Coordinator and Associate Professor of Graphic Design in the Department of Visual Arts at the University of South Alabama. 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.

Dee's record reflects notable professional accomplishments with a wide range of clients and a broad variety of work, including the widely-recognized identity for SECAC's 2016 conference in Roanoke, Virginia. The committee also noted Dee's, "Comprehensive

engagement with all aspects of design education and the influence it has on the institutions with which she is affiliated.”

In addition to her dedication in the classroom and to university service, Gibbs runs the design firm she established in 2002, Little Bird Communications, and produces a weekly podcast, Design Recharge. Gibbs is a founding member of the Mobile chapter of AIGA, the professional association for design, and currently serves as the chapter’s secretary. The Awards Committee asserted their belief that Gibbs is, “Shaping the discipline of graphic design and graphic design education—that this is her personal work.”

The **2017 SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials** recognizes an exhibition (within the last two years) of historical materials, which by its design, installation, and/or catalogue is considered exemplary. This year, the Awards Committee recognized the **Georgia Museum of Art (University of Georgia)** and **Edward Irvine**, Associate Professor of Art at the University of North Carolina Wilmington.

The Georgia Museum of Art won for *Icon of Modernism: Representing the Brooklyn Bridge, 1883–1950*, curated by **Sarah Kate Gillespie**. The Awards Committee noted that while the, “Exhibition shines a different light on the reception of the bridge, highlighting its importance in the work of a broad array of artists.” The committee was particularly impressed by the, “Variety of essays in a catalogue which represents an exemplary standard of research and publication, and the museum’s documentation of engagement by its visitors, including students of all types and ages.”

Irvine won for *Art From Flour: Barrel to Bag*, on view at the Cameron Art Museum, Wilmington, North Carolina. The committee was most impressed by the singularity of the topic and the depth of the catalogue essay, along with the inclusion of concept sketches. They found that, “The catalogue introduces highlights of a remarkable collection and brings awareness to a lesser-known museum, while its discussion of company histories and the role of flour during the Civil War and Westward expansion brings a humanities perspective to the understanding of these pervasive designs.”

The **2017 SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials** was given to the **Georgia Museum of Art (University of Georgia)** for *Paper in Profile: Mixografía and Taller de Gráfica Mexicana*. This award recognizes an exhibition (within the last two years) of contemporary materials, which by its design, installation, and/or catalogue is considered exemplary. The Awards Committee was impressed with the extensive level of research evident in the catalogue as well as the, “Mix of voices it produces.” The museum was commended for the, “Range of activities that supported patron involvement in the exhibition.” And the committee noted that *Paper in Profile* is the first exhibition and catalogue to address, “This art-historically significant studio and its continuous innovation as it provided niche services to practitioners.”

SECAC ARTIST’S FELLOWSHIP 2017

The Fellowship committee was composed of SECAC members with a broad range of backgrounds and expertise. Each member worked independently from submitted digital applications and later discussed as a group their top choices to

discussion as the committee chair but was not a voting member. From the many fine submissions, the committee selected **Stacey M. Holloway**, Assistant Professor of Sculpture, University of Alabama at Birmingham, as the 2017 SECAC Fellowship Award winner. Holloway won her proposed exhibition entitled *Not to Be Otherwise*, a body of surreal installations that focus on interspecies bonds or altercations as well as on the outcasts, outsiders, and foreigners of a herd. *Not to Be Otherwise* will be on view at SECAC 2018 in Birmingham, Alabama.

THE 2017 WILLIAM R. LEVIN AWARD FOR RESEARCH IN ART HISTORY

Ashley Elston, Assistant Professor of Art History, Berea College, won the 2017 Levin Award for her project *Layered Media in the Sacred Art of Early Modern Italy*. Elston was selected as the fourth recipient of the Levin Award from a field of thirty-three 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 *The Southeastern College Art Conference Review*; 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.

2018 SECAC AWARDS

Members are encouraged to nominate deserving individuals for future awards. Self-nominations are also welcome. See the Awards page on the SECAC website for more information and submission guidelines for the six SECAC Awards, the William R. Levin Award for Research in the History of Art, and the SECAC Artist's Fellowship.

SECAC 2017 ANNUAL JURIED EXHIBITION

The SECAC 2017 Annual Juried Exhibition was held at the Beeler Gallery at the Columbus College of Art and Design. Juror Tyler Cann, Curator of Contemporary Art at the Columbus Museum of Art, described his curatorial approach to selecting works as individualized: "I tried to take each piece on its own terms, and think about every one according to where it positioned itself within the spectrum of creative practices." Of the ninety-nine artists who submitted their work, twenty were selected to participate in the exhibition.

Awards made:

Best in Show

Brooks Dierdorff, University of Central Florida, for *What Else Do You Need?*, Inkjet on vinyl mesh, stained glass, styrofoam coolers, 42" x 14" x 11"

Second Prize

Erica Mendoza, University of Tennessee Knoxville, for *#WasterHerTim-2013to2017*, Hand-embroidered ex-boyfriend clothing, approximately 91" x 63"

Third Prize

Kofi Opoku, West Virginia University, for *Face of Homelessness (Chuck)*, Video, 5' 47"

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 for 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 2017 winners were:

Cyndy Epps, Georgia Southern University

Kimiko Matsumura, Rutgers University

Kathleen Pierce, Rutgers University

Daniel Ralston, Columbia University

Courtney N. Ryan, Georgia Southern University

Florencia San Martin, Rutgers University

William J. Simmons, University of Southern California

Madison Treece, University of California, Santa Cruz

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts

ANNUAL MEMBERS MEETING

Some of the matters that came before the Annual Business Meeting are reported elsewhere in this newsletter and are not reported here. Complete minutes are posted at https://secac.memberclicks.net/assets/documents/secac/business-minutes/17members_minutes.pdf Jason Guynes, University of Alabama, SECAC President, introduced new members of the Board of Directors: Georgia, Jeff Schmuki, Georgia Southern University; South Carolina, Sarah Archino, Furman University; Virginia, Jennifer Anderson, Hollins University; West Virginia, Heather Stark (continuing), Marshall University; At Large #2 Al Denyer (continuing), University of Utah.

Highlights:

- Lawrence Jenkins, University of North Carolina at Greensboro, was unanimously elected 1st Vice President of SECAC, a post he will hold for three years before becoming President of SECAC.
- Registration rates approved for SECAC 2017:
 - Individual member registration rate: early \$190 | regular \$220 | on-site \$280
 - Adjunct/Independent registration rate: early \$150 | regular \$180 | on-site \$250
 - Student member registration rate: early \$95 | regular \$105 | on-site \$130
 - Retired member registration rate: early \$95 | regular \$105 | on-site \$130

- The Constitutional Amendment to add a third At-Large position to the SECAC Board was carried unanimously.
- Future conference sites needed.
- President Guynes passed the gavel to 1st Vice President and President-Elect Sandra Reed of Marshall University.

2018 BOARD OF DIRECTORS ELECTION

Open seats for the ballot are: Alabama (Wendy Deschene is eligible for election); Kentucky (Boris Zakic is eligible for re-election); Louisiana (Jill Chancey is eligible for re-election); North Carolina (Lawrence Jenkins is not eligible for re-election); At-Large #3 position; Secretary-Treasurer (Beth Mulvaney is eligible for re-election); 2nd Vice-President (Kevin Concannon is eligible for re-election).

Note: Members residing in any of the founding states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia are not eligible for the At-Large #3 board seat, and the 2nd Vice-President must reside in Virginia.

Send all nominations to 1st Vice President Lawrence Jenkins at aljenken@uncg.edu. DEADLINE: Sunday, January 22, 2018.

SECAC 2018

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 vernacular, cuisine, and style.

Coined the "Magic City" in the late 19th century following a boon of iron and steel

production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture.

Sessions will take place at the official conference hotel, the newly remodeled Sheraton Birmingham. The Sheraton Birmingham is located in the heart of Birmingham's premier entertainment district, Uptown Bham, and is 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 a hip nightlife scene leading a revival of culture and activity downtown, see how the New York Times says Birmingham is ready to surprise you.

The call for session proposals is open through January 1 at: SECAC 2018 CSP. SECAC encourages traditional and non-traditional session proposals including roundtables, workshops and demonstrations, performances, film/video screenings, and multi-media presentations. Sessions may engage a wide variety of current studio and art historical research, theory, and criticism, and may include topics on pedagogy, administration, community engagement and social activism, curatorial practices, design, and technology.

See the conference website at SECAC 2018 or contact Jared Ragland, Conference Director, for conference details.

FUTURE MEETINGS

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

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

SECAC ON SOCIAL MEDIA

SECAC has a presence on Instagram, Twitter, and Facebook. Follow us at @secacart, and keep in mind that our Facebook page is open. 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, both on the SECAC website and in emails to members, 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 representative 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

Leda Cempellin has published the first monograph in the United States on artist Daniel Spoerri, *The Ideas, Identity and Art of Daniel Spoerri: Contingencies and Encounters of an Artistic Animator* (Vernon Press, 2017). Cempellin has also coordinated a special volume of *Nierika Revista de Estudios de Arte* on the theme of *Experimental Structures of Artistic Collaboration in the Postwar Era*, with contributions from **Melissa Geiger** and **Miriam Kienle**, among others. This special issue stems from a session organized at the 2015 SECAC Conference. Cempellin is Professor of Art History at South Dakota State University.

Paintings and drawings by **Gary Chapman** can be seen at two simultaneous solo exhibitions this fall, *Gary Chapman Black and White Again* at the Eichold Gallery, Spring Hill College; Mobile, Alabama, and *The HELMET Project* at the University of South Carolina, Sumter. Chapman is a professor of painting and drawing at the University of Alabama at Birmingham.

An exhibition of color viscosity intaglio works by **Tyrus Clutter**, entitled *Context: The Word Based Images of Tyrus Clutter*, was at the Appleton Museum of Art in Ocala, Florida in the summer of 2017. Clutter is Associate Professor of Art at the College of Central Florida in Ocala, Florida.

An exhibition of dye sublimation prints on satin titled *Locale Color: Spectral Bridge (Iceland)* by **Marcia R. Cohen** was on view at the International Gallery of Contemporary Art in Anchorage, Alaska in September of 2017. Cohen is Professor of Foundation Studies at SCAD Atlanta.

Phaidon published *Robert Ryman* by **Vittorio Colaizzi**. Colaizzi is an assistant professor of art history at Old Dominion University.

The Atlanta Preservation Center honored the “men in historic preservation” at an October gala, including recognition of **Robert M. Craig**, SECAC member since 1979 and former editor of the *SECAC Review*, with a Keystone Award. Craig, an architectural historian, has served as chairman of the Atlanta Urban Design Commission, was a two-term member of Georgia’s National Register Review Board, and has received preservation awards for the restoration of his c 1885 historic home in Atlanta. His most recent project in Maryland, restoring his family’s summer cottage (1950) in Ocean City, resulted in that home also being listed on the National Register of Historic Places.

Artslant published an essay by **Sally Deskins** on the two exhibits around Judy Chicago’s *The Dinner Party*, including notes of longer research on the curating of the installation, which Deskins is working on publishing. Deskins is Exhibits Coordinator for the West Virginia University Libraries.

During the summer of 2017, **Stephen Driver** was an Artist in Residence at Lanzhou City University, Lanzhou, China along with **Keaton Wynn** of Georgia Southwestern State University and others. The residency concluded with an exhibition entitled *Post Painted Pottery Culture* at the Lanzhou City University Gallery.

A selection of photographs from *UnNatural History* by **Diane Fox** are on view in *Diorama: Inventing Illusion* at the Schirn Kunsthalle in Frankfurt, Germany through

January 21, 2018. Fox is Distinguished Lecturer, College of Architecture and Design, and Director of Exhibits at the University of Tennessee, Knoxville.

In 2017, I.B. Tauris published *Socially Engaged Art: Art and Civil Society in Central Eastern Europe* by **Izabel Galliera**, Assistant Professor of Modern and Contemporary Art History and Theory at McDaniel College.

Work by **Reni Gower**, Professor, Painting and Printmaking Department, Virginia Commonwealth University, is in the following exhibitions: *Islamic Artist Revival Series, 6th International Exhibition of Contemporary Islamic Art* at the Irving Arts Center, Irving, Texas; *Virginia Artists 2017* at the Rawls Museum, Courtland, Virginia; *think small9* at Artspace, Richmond, Virginia; *The Artist Collects* at the Virginia Museum of Fine Arts School, Richmond, Virginia; *Precision* at A.D. Gallery, University of North Carolina Pembroke; and *Wax Stories 2* at Niza Knoll Gallery, Denver, Colorado. Showings of her curatorial traveling projects include the Ridderhof Martin Gallery, University of Mary Washington, Fredericksburg, Virginia (*Pulped Under Pressure / The Art of Handmade Paper*); Gumenick Gallery at The Cultural Arts Center of Glen Allen, Virginia (*Heated Exchange / Contemporary Encaustic*); and Willard Wankelman Gallery at Bowling Green State University (*FABRICation*). Gower was nominated for the Jameel Prize 5. She will co-moderate the session, “Art Happens: Through Collective Action” at CAA 2018.

Dennis Y. Ichiyama gave a typographic workshop at the Universidad del Desarrollo (UDD) in Santiago, Chile in November

2017. As visiting faculty he will also make several presentations to both academic and professional design groups in Santiago. The workshop will culminate with an exhibition at the university with a catalog to follow in 2018. The 60 -page, perfect bound catalog will be printed and bound with support from the Purdue University and Xerox and designed by Ichiyama. Essays will be in Spanish and English and focus on current typographic educational trends in the US and Chile. This is the second publication on typographic exercises; the first documented programs in China and Cuba.

Digital prints by **Chloe Irla**, Assistant Professor of Art at McDaniel College, can be seen in her solo show *Year One* at the Montpelier Arts Center in Laurel, Maryland, through December 31, 2017.

Sara Nair James is a travel leader with Smithsonian Journeys. Her most recent publication is, "Wit and Humor in Ugolino di Prete Ilario's *Life of the Virgin at Orvieto*," *Notes in the History of Art* (36:3-4, Spring/Summer 2017), a double volume dedicated to Professor Paul Barolsky.

Jerry Johnson, Professor of Design at Troy University, is exhibiting a collaborative digital piece entitled "The Joyous Exchange" at the Georgine Clark Alabama Artists Gallery, Alabama State Council on the Arts, Montgomery, Alabama. Two digital works by Johnson are on display at *The Art of Being Southern: Regional Juried Exhibition* at the Johnson Center for the Arts in Troy, Alabama. Johnson received a Juror's Award in the competition.

Ann Kaplan has curated the exhibition, "*Spectacle and Scaffolding: Contemporary Photography Muses Hierarchy*" at the

Turchin Center for the Visual Arts at Appalachian State University, Boone, North Carolina. The exhibition will be available to tour during the 2018-2019 academic year. Kaplan is an assistant professor in the Department of Cultural, Gender, and Global Studies and affiliate faculty in the Department of Art at Appalachian State University.

Norman E. Land has edited an anthology of tales by Italian Renaissance authors (excluding Vasari) about Italian Renaissance artists. *Masters, Tricksters, Buffoons: Tales of Renaissance Artists* was published by Lyme Academy in 2017.

An essay by **William R. Levin**, Centre College, emeritus, titled "Franciscan Influences on Charitable Practice at the Early Florentine Misericordia" appears in *The World of St. Francis of Assisi: Select Proceedings from the First International Conference on Franciscan Studies, Siena, Italy, July 16-20, 2015* (Siena: Betti Editrice, 2017). The conference was co-organized and the anthology co-edited by SECAC Secretary-Treasurer **Beth A. Mulvaney**, Art Department Head and Professor of Art History at Meredith College. Scholars based in Italy, Japan, Portugal, Scotland, Slovakia, Spain, Switzerland, Ukraine, and the United States contributed to the anthology. Researchers from England, France, Germany, and Israel also read papers at the meeting.

Paintings and drawings by **Michael Marks** were presented in a solo exhibition, *The Here Between There*, at the Greenville Technical College Benson Galleries, Greenville, South Carolina. His work was also shown in the invitational group exhibition, *Visible/Invisible*, at the

Oskaloosa Art Center, Oskaloosa, Iowa. Marks is an Associate Professor of Art at the South Carolina School of the Arts at Anderson University.

Videogames by **Aaron Oldenburg** were on display at VisArts, Rockville, Maryland, in the solo exhibition *Procedural Experience*, in the summer of 2017. The *Field Work* group exhibition at ArtScape, Baltimore, selected his neural headset-augmented procedural landscape, *Brief Excursion*, in July. His article, “Abstracting Evidence: Documentary Process in the Service of Fictional Gameworlds”, was published in the July 2017 issue of *Game Studies*. Another article, “Altered State Machines: Coding Salvia Space”, was published in the November 2017 issue of *Psychedelic Press*. Oldenburg is an associate professor of Simulation and Game Design at the University of Baltimore.

James Madison University Art History Professor **John Ott** published “A Show of Unity: Art Exhibitions, Racial Integration, and the CIO,” in the October 2016 issue of the *International Review of African American Art*. Ott also published “Netted Together: Eadweard Muybridge’s Animal Locomotion at the Dawn of Comparative Biology,” in the anthology *A Greene Country Towne: Philadelphia, Ecology, and the Material Imagination* (Penn State University Press, 2017).

Steven Pearson and **Izabel Galliera** of McDaniel College will chair the session “The Exhibition as Critical Practice” for SECAC at CAA 2018.

Claire Raymond published the book, *Women Photographers and Feminist Aesthetics*, (Routledge Press) in May of 2017.

Illustrations by **Stephen Simmerman** have been accepted into the following juried exhibitions this fall: *63rd Annual Juried Art Show*, Durham Arts Council, SunTrust Gallery, Durham, North Carolina; *The Bicycle: Art Meets Form*, Juried Show, Theatre Art Guild Gallery, High Point, North Carolina; *Nature: A Deep Appreciation*, Friends of the Fells, Beebe Estate, Melrose, Massachusetts; *Hearsay*, Visual Art Exchange, Raleigh, North Carolina; *38th Annual Juried Art Show*, Arts Council of Wayne County, Goldsboro, North Carolina; *State of the Art, Art of the State*, Cameron Art Museum, Wilmington, North Carolina; *Fine Arts in the Park*, Juried Show, International Storytelling Center, Jonesborough, Tennessee; and *Anything Goes!*, Juried Show, Litmus Gallery, Raleigh, North Carolina.

Julie Wills has three concurrent solo exhibitions on view this fall: *The Moon My Heart* at Arlington Arts Center in Arlington, Virginia; *Wishes Are Horses* at Kohl Gallery, Washington College, Chestertown, Maryland; and *Two Voices Carry Farther than One*, a collaboration with Cody VanderKaay, at Whittier College, at Greenleaf Gallery in Los Angeles, California. Wills is an Assistant Professor of Studio Art at Washington College.

Lesley Wolff, PhD Candidate in the Department of Art History at Florida State University, is co-curating the forthcoming exhibition, *Decolonizing Refinement: Contemporary Pursuits in the Art of Edouard Duval-Carrié*, at the Museum of Fine Arts, Florida State University in Tallahassee, Florida.

MESSAGE FROM THE PAST PRESIDENT

I am so incredibly honored to have been able to serve as President of SECAC for the past three years. It has been one of the highlights of my career, and I am proud of the accomplishments we have achieved as an organization during that time. Of most importance I was pleased that we were able to continue the work of SECAC as we strove to finalize our transition into a national organization. Among the most significant parts of that evolution over the past three years was the official change of the name of the organization to SECAC. Though we have maintained the openness and welcoming spirit of our southern roots, we have outgrown our regional beginnings and are now part of a broader, national conversation in the arts. Our new name reflects this and serves us well as we move forward. In recognition of our new role and constituency, we also expanded the governance of the organization to include a third at-large seat to the Board of Directors, and we rewrote the organization's mission statement to reflect our national purpose and vision.

Beyond these changes, SECAC evolved in many other ways as well. We met outside the traditional "southern" region twice during this time period, meeting in Pittsburgh, PA and Columbus, OH. We also changed the name of the long established *SECAC Review* to *Art Inquiries*, which better reflects the larger mission of the journal. Among all of these profound adjustments, we saw the retirement of our long standing and much loved administrator, Rachel Frew, who has meant so much to the organization over the years. And this year, we were excited to see our new administrator, Christine Tate, assume her responsibilities, and we are pleased to be working with her as she carries on and expands on the SECAC experience.

Looking back, the past three years seemed to be an era of significant change for SECAC, and we look forward to the wonderful developments the new SECAC president, Sandra Reed, will oversee in the organization. But above all, we look forward to the preservation of our many worthwhile traditions, the continued service that SECAC provides to the profession, and the accomplishments and camaraderie of all of our members. Again, thank you for your trust and for affording me the opportunity to serve such an esteemed organization. It has been immensely enjoyable and satisfying to work with you all over the years, and I look forward to continuing our efforts as I move into the post of past-president.

Jason Guynes, University of Alabama

MESSAGE FROM THE PRESIDENT

With deep gratitude for friendship and mentorship, I extend a sincere thank you to colleagues in SECAC, particularly those who have taken a turn leading SECAC since I became a member in 2002: Charles “Randy” Mack from the University of South Carolina, Don Van Horn from Marshall University, Debra Murphy from the University of North Florida, Floyd Martin from University of Arkansas Little Rock, and most recently, Jason Guynes from the University of Alabama. The leadership continuity built into SECAC’s governance structure provides both stability **and** energy for change and these individuals have ensured SECAC’s well-being, which is now my charge.

Having served as SECAC Administrator for thirteen years, Rachel Frew is due enormous thanks. As difficult as it was for everyone, she managed to retire in June. I hope that new SECAC Administrator Christine Tate will be with SECAC for many years to come. SECAC Board member and Secretary/Treasurer Beth Mulvaney from Meredith College, has prepared our Board and Business Meeting minutes with accuracy and a light touch, and these are available on our SECAC website. The minutes acknowledge the volunteer work of many SECAC members—editors for articles and book and exhibition reviews; committee members for awards and fellowship programs; and mentors, among others. In the minutes, you may also read about the activities of our affiliate organizations and about the votes of the Board and Membership. These votes include those to add a third at-large seat to the Board in order to more proportionately represent members from outside SECAC’s founding states and a budget to purchase software to improve our online presence and member services.

Another important thing that you will read in the minutes is that we have a new mission statement, developed collaboratively with SECAC members and approved at the Members’ Business Meeting on Saturday, October 28, 2017:

SECAC is a national organization of artists, scholars, and arts professionals actively engaged in and supporting higher education, research, and creative activities in the visual arts.

This effectively describes SECAC as an organization where you can find inspiration and kinship both within and between areas of practice, and I am committed to retaining and expanding the spirit of collegiality and exchange that provides opportunities for new and returning members alike.

During the next three years, our SECAC conference sites will remain in founding states: 2018 in Alabama (Birmingham), 2019 in Tennessee (Chattanooga for our 75th year), and 2020 in Virginia (Richmond). If you are curious about what’s involved in hosting SECAC, let’s talk—a conference starts with a conversation.

If you have ideas about the future of SECAC, I can be reached at reedsa@marshall.edu. I look forward to serving you, working with you, and of course, seeing you in Birmingham in 2018!

Sandra Reed, Marshall University