



SECAC 2019 IN CHATTANOOGA

It is with great enthusiasm that we share information for the 2019 SECAC Conference in Chattanooga, Tennessee, October 16-19. Centrally located in southeastern Tennessee, our “Scenic City” sits along the Tennessee River, tucked in the foothills of the Appalachian Mountains. Chattanooga was named “Best Town Ever” by Outside Magazine (twice!) 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.

The 2019 conference is slated to have more than 130 sessions exploring topics of scholarly importance and timely cultural issues impacting our fields. Through concurrent sessions, events, and our keynote, the conference will examine the place of the institution amidst current political turmoil, explore studio and art historical research related to parenthood, develop strategies for supporting each other, and unpack how designers engage with their communities, amongst dozens of other topics.

The Chattanooga will serve as the conference hotel and hub, conveniently located in the heart of our lively downtown and steps away from many cafes, restaurants, and attractions. Beyond conference

sessions, opportunities to come together and experience the city will include: A reception and keynote address by Sharon Loudon at the spectacular Hunter Museum of American Art. Loudon is a renowned visual artist, Artistic Director of Chautauqua Institution’s Visual Arts Program, and editor of the *Living and Sustaining a Creative Life* series, which brings together essays by visual artists centered on building a fulfilling professional practice and approaching work beyond the studio as culture producers.

The SECAC Juried Members and Artist Fellowship exhibitions. Serving as our juror is Amelia Briggs, visual artist, curator, and director of the David Lusk Gallery Nashville. To present

this exhibition, we have partnered with Stove Works, a new residency program and exhibition space located in Chattanooga.

During your stay, there will be plenty to do while in town. You can “See Rock City,” ride a city bike through town, or sip Chattanooga Whiskey. We also recommend:

Visiting Sculpture Fields, a public park and outdoor museum populated by world-class sculptures, the largest of its kind in the southeast.

Walking over the Walnut Street Pedestrian Bridge for spectacular views.

Driving to the top of Lookout Mountain to visit Point Park for Civil War history and stunning overlooks.

Dropping in to catch Friday evening’s Mountain Opry (be sure not to miss the Spaceship House as you wind up Signal Mountain).

Making the trip to Howard Finster’s *Paradise Garden*, less than an hour’s drive to Summerville, Georgia.

CONFERENCE HOTEL:

The room rate at the Chattanooga is \$179 for single or double occupancy. Complementary guest room internet is provided. A room block is set up for individual reservations (guests are responsible for their own charges). Note that reservations do not include food, but coffee, tea, and water will be provided. To reserve a room visit: <https://reservations.travelclick.com/17401?groupID=2479978#>

TRANSPORTATION:

The conference hotel is located only fifteen minutes from the nearby Chattanooga Airport. CARTA’s Downtown Electric Shuttle provides a free and easy way to navigate downtown, with buses that operate daily from the historic Chattanooga Choo Choo to the Tennessee Aquarium. For those driving to the conference, the discounted SECAC rate for overnight self parking is \$8 plus tax per night and valet parking is \$14 plus tax per night.

Visit <https://secacart.org/page/Chattanooga> for more information on SECAC 2019. Questions may be addressed to Conference Co-Directors Katie Hargrave and Christina Vogel at secac2019@gmail.com.

BOSCH GRADUATE TRAVEL ASSISTANCE AWARD

Thanks to the generous bequest of the late Gulnar Bosch, SECAC offers assistance to graduate students who will be presenting at the 2019 Annual Conference or are included in the 2018 Juried Exhibition. Student members must reside more than 200 miles from the conference site to apply for assistance. Average awards are \$200. An online submission form will be available on the SECAC website at <https://secacart.org/page/BoschTravel> after acceptances are announced. Deadline: September 12, 2019.

WILLIAM R. LEVIN MAKES SECOND MAJOR GIFT TO SECAC

Gifted art historian and long-time SECAC member **William R. “Bill” Levin** has made a second major gift to endow a second award for research in the history

of art each year. The exact amount of each award, a minimum of \$5,000, will be announced in May. Beginning in 2019, the original William R. Levin Award for Research in the History of Art will be designated for Research in the History of Art Before 1750, and the new Levin Award will be for Research in the History of Art Since 1750.

A member of SECAC since 1987, Bill has served on the Board of Directors, published in the scholarly journal *The Southeastern College Art Conference Review* (now *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. Bill endowed the first award to encourage and recognize research in art history as the SECAC Artist's Fellowship has long supported member artists. (See page 11 below.) In making this additional major gift, Bill said that he was moved by the friendships, professional advancement, and the opportunities for exchange of scholarly research that SECAC supports, as well as by his pride in the cultural institutions of the southeastern United States.

Applicants for the Levin Awards may be established scholars or those newer to the field, although generally these are post-doctoral awards, and are not intended to support finishing MA theses or PhD dissertations. Applicants are welcome to propose one project each year that may be in the planning stage or partially realized. The purpose of these awards is to enable completion of the proposed project likely

resulting in publication. Funds may be used for travel, supplies, fees, assistance, or other purposes. Preference will be given to those projects that involve a significant research component, rather than those in which most of the award would be spent on permissions or editorial assistance.

There is no fee for application for the fellowships and any member of SECAC may apply. SECAC membership must be current at the time of application and at the time of the use of the funds. Entries must be submitted by August 31, 2019; recipients must wait three years before reapplying. The award recipients will be announced at the annual conference in Chattanooga, Tennessee in October 2019.

For details please see <https://secacart.org/page/LevinAwards>. Questions may be addressed to Sarah Archino at saraharchino@gmail.com. Contributions to the Levin Award endowment may be made at <https://secacart.org/donations/>.

ART INQUIRIES

Art Inquiries (formerly *The Southeastern College Art Conference Review*) invites submissions for its 2020 issue. *Art Inquiries* is a peer-reviewed academic journal that publishes original scholarship in the fields of art history, art education, and art criticism. Submissions and inquiries should be sent to Kerr Houston at khouston@mica.edu. Visit <https://secacart.org/page/AICalls> for submission guidelines. *Art Inquiries* is published annually and is indexed in Art Source and other indices. Submissions are accepted on a rolling basis.

SECAC 2018 FINANCIAL REPORT

ASSETS

Current Assets	
Checking/Savings	
LCCU Checking	11,165.88
LCCU Money Market	110,056.90
LCCU Share Account	10.10
Total Checking/Savings	121,232.88
Investment Accounts	
Investment Funds Acct# 7812	
Levin Fund Acct# 8037	159,204.46
Total Investment Accounts	282,036.72
Total Current Assets	441,241.18
Fixed Assets	562,474.06
Accumulated Depreciation	
Computer Equipment	(3,637.58)
Total Fixed Assets	4,570.99
TOTAL ASSETS	933.41
	563,407.47

LIABILITIES AND EQUITY

Liabilities	
Current Liabilities	
Payroll Liabilities	
DE Income Tax Withheld	
Federal Taxes (941/944)	98.84
Total Payroll Liabilities	1,297.50
Total Liabilities	1,396.34
	1,396.34

EQUITY

Perm. Restricted Net Assets	
Unrestricted Net Assets	131,564.04
Net Revenue	325,267.16
Total Equity	105,179.93
	562,011.13

TOTAL LIABILITIES AND EQUITY

563,407.47

SECAC 2018 CONTRIBUTORS

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

Kathe Albrecht
Laura Marie Amrhein
Steve Arbury
Michael Aurbach
Kevin Concannon
Al Denyer
Eve Faulkes
Steve Gaddis
Jason Guynes
Dennis Ichiyama
Lily Kuonen
William R. Levin
Beth Mulvaney
Debra Murphy
Carol Crown Ranta
Floyd Martin
Sandra J. Reed
Kathleen Reider
Mysoon Rizk
Danielle Rosen
Heather Sharpe
Greg Shelnutt
Elise Smith
Evie Terrono
Anne Wall Thomas
Christina Updike

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 AT CAA

Rachel Stephens, Assistant Professor of Art History at the University of Alabama, organized and chaired the SECAC at CAA affiliate session, which was held in New York on February 15, 2019. Five panelists spoke on the subject of *Below the Mason-Dixon Line: Artists and Historians Considering the South*. Naomi Slipp, Assistant Professor of Art History at Auburn University Montgomery delivered the paper, "Between Two Worlds: Portrait of William McIntosh, Southern Slave Owner and Lower Creek Chief." She discussed the complicated 1821 portrait and story of William McIntosh, a man caught between conflicting worlds and identities on the Georgia/Alabama frontier. Photographer Jeremiah Ariaz, Associate Professor of Art at Louisiana State University shared his photographs, which have been published in his volume, *The Louisiana Trail Riding Clubs* (University of Louisiana Press, 2018) integrating

information about the history and culture of this unique activity. Catherine Wilkins, Assistant Dean of Academic Affairs in the Honors College at the University of South Florida and fine art and documentary photographer Jared Ragland presented photographs from Ragland's collaborative wet-plate collodion project entitled "Where You Come from Is Gone," which documents absence at former Native American sites in Alabama. Artist Kristin Casaletto discussed how her multimedia work addresses the South's so-called "checkered past" applying sometimes tongue-in-cheek humor to serious issues and problematic characters from the historical South, such as Jefferson Davis. In her presentation and body of work, "Nostos Algos," artist Nell Gottlieb addressed how she uses her work to grapple with her own sometimes painful history, as well as that of her home state of Alabama. This culminated in her careful consideration of her own inherited nineteenth-century home, Klein, and her intended use of it as a community gathering place.

NEWS OF MEMBERS

Graphite and mixed media works by **Steven Bleicher** were seen at an exhibition *Southern Stories of the Kings Highway* at the North Charleston City Gallery, April 1–30, 2019. Bleicher is a professor of visual arts at Coastal Carolina University.

San Francisco Center for the Book published **Noah Breuer's** artist's book, *CB&S Swatchbook* (<https://sfcb.org/imprint/smallplates/cbsswatchbook>). Breuer is an assistant professor of art (printmaking) at Auburn University.

Kimberly Callas is exhibiting part of her 3D printed *Eco-Portrait* series in *Post-Human: The 5th International Exhibition on New Media Art* at the CICA Museum in Korea. Her work will also be featured in the forthcoming book *New Media Art 2020* which will be available in major bookstores in Korea and the United States, and in other countries via Amazon. To see more work from the series follow Callas on Instagram at https://www.instagram.com/k_callas/. Callas is an assistant professor at Monmouth University.

Leda Cempellin, Professor in the History of Art and Design and Coordinator of the Museum Studies minor at South Dakota State University, will be chairing the Museum Committee at the College Art Association for 2020–2021 (<http://www.collegeart.org/committees/museum>). At this year's CAA Conference, Cempellin co-chaired the session "Design Exhibitions & Exhibition Design: Curating Process, Object and Experience in the Design Museum" with Sarah E. Lawrence, Parsons School of Design, in collaboration with Yelena McLane, Florida State University. This session was a collaboration initiated between the CAA Museum Committee and the CAA Committee on Design.

New experimental photographic works by **Bridget Conn** will be shown at Tracey Morgan Gallery in Asheville, North Carolina from May 31–July 13, 2019. The opening reception will be Friday May 31. Conn is an Assistant Professor of Art at Georgia Southern University in Savannah, Georgia.

Robert M. Craig, Professor Emeritus (Architectural History), Georgia Tech, will have another book published in 2019, due out August 1. Entitled *Maryland's Ocean City Beach Patrol*, the book is part of Arcadia Press's *Images of America* book series, published by the leading US publisher of local history. A long-time member of SECAC, Craig (during his high school and college years) was an active member from 1960-65 of the Ocean City Beach Patrol, an organization of ocean lifeguards first established in 1930. Craig's father, Captain Robert S. Craig (who served OCBP from 1935 to 1987, now deceased), is considered to be the lifeguard organization's patriarch. In 2018, following a five-year restoration by the younger Craig and his wife, Captain Craig's summer cottage at the beach resort was listed on the National Register of Historic Places, only the second property in Ocean City to be so recognized. Extensively illustrated, *Maryland's Ocean City Beach Patrol* recounts (primarily through illustration captions) the history of lifesavers, both men and women, who over nine decades have rescued individuals from rip currents and storm surf in an organization that performs as many as 4,750 ocean rescues in a summer season. The resort town of Ocean City has a weekend population of some 350,000 vacationers who enjoy one of the safest beaches in the US. Before he started teaching at Georgia Tech's architecture school in 1973, author Craig was "doing his *Baywatch* thing" in Maryland, and is now an alumnus of a group dubbed recently as Maryland's "legends of life saving."

Anja Foerschner had the honor to discuss Carolee Schneemann's archive and documentation practice with the late artist at a public event at the Getty Center: <https://www.youtube.com/watch?v=R2NJ8SWBLGs&feature=youtu.be>. She was also invited to a conversation with Schneemann for *Body of Work: Contemporary Artists' Estates and Conservation*, organized by Contemporary Conservation Ltd. in New York: <https://www.youtube.com/watch?v=uZxg72jK94U>. Foerschner is a lecturer at NODE Center for Curatorial Studies and Curatorial Advisor to PerformanceHUB Belgrade.

Diane Gibbs, graphic design professor at the University of South Alabama, was asked to be a regular contributor on *The Futur*, a well-known podcast and YouTube Channel (492k subscribers). Diane will be joining Chris Do twice a month to talk about the business of design.

Paintings by **Cheryl Goldsleger** are included in the European Cultural Centre's *Personal Structures: Identities* exhibitions at Palazzo Bembo during the 58th Venice Biennale. Her work will be on display from May 11 through November 24, 2019.

Kerr Houston, Professor of Art History at the Maryland Institute College of Art, received a Lucas grant that allowed him to travel to Uzbekistan, where he studied several monuments (in Samarkand, Bukhara, and Shahrissabz) that he teaches in a course on the history of Islamic architecture.

William R. Levin (Centre College, emeritus) published an essay titled “Art as Confraternal Documentation: Homeless Children and the Florentine Misericordia in the Trecento” in *A Companion to Medieval and Early Modern Confraternities*, edited by Konrad Eisenbichler (Brill’s Companions to the Christian Tradition, ed. Christopher M. Bellitto, vol. 83), Leiden, The Netherlands: Koninklijke Brill NV, 2019, pp. 433-457, with seven reproductions. The anthology displays the breadth of scholarship and its differing methodologies within the field of confraternity studies in twenty-one articles by researchers from Australia, Belgium, Canada, England, Ireland, Italy, Poland, Scotland, Switzerland, and the US.

Jenna Lucente, Assistant Professor of Art at Salem Community College (New Jersey), is proud to have her work on display in the Redding Gallery, located in the lobby of the Louis L. Redding City County Building in downtown Wilmington, Delaware. Lucente’s paintings are part of a collaborative effort of the Mayor’s Office of Cultural Affairs and the Delaware Contemporary to promote the arts within the city of Wilmington and to invigorate the First Friday Art Loop. They will be on display through July 25, 2019.

Beauvais Lyons, Chancellor’s Professor of Art at the University of Tennessee, Knoxville is presenting 15 prints from his “Circus Orbis” project as part of *Forward Press: 21st century Printmaking* at the American University Art Museum in Washington, DC from April 6–August 11, 2019.

Recording engineer and interdisciplinary artist **Mary Mazurek** received a GRAMMY nomination for Best Engineered Album, Classical, for the album *Liquid Melancholy: Clarinet Music of James Stephenson* at the 61st annual GRAMMY Awards. She was the only woman to be nominated in this category. Mazurek also presented a talk on noise and the self at Time Talks in Los Angeles in March, 2019.

Mary E. Murray, Curator of Modern and Contemporary Art at Munson-Williams-Proctor Arts Institute, Utica, NY, organized the exhibition, “Tommy Brown: Upstate,” February 8–April 7, 2019, at MWPAI. Murray is also art editor for the 2019 volume of *Stone Canoe* (#13).

The Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC, has awarded James Madison University Professor of Art History **John Ott** a Paul Mellon Visiting Senior Fellowship from May–June 2019 to work on the book manuscript *Mixed Media: The Visual Cultures of Racial Integration, 1931–1954*.

Ceramic sculptures by **Courtney N. Ryan** will be on display at an upcoming exhibition in the Alexander Brest Gallery at Jacksonville University in January 2020. Courtney is a Studio Artist and Fine Art Specialist at Florida State University in the Master Craftsman Studio located in Tallahassee, Florida.

Former SECAC Administrator, **Anne Wall Thomas**, was recognized on her 90th birthday by an exhibition of her work and that of her late husband, Howard Thomas,

at Lee Hansley Gallery in Raleigh. The exhibition was on view from November 18 to January 12. Lee Hansley wrote on the announcement of the exhibition: North Carolina artist Anne Wall Thomas marks her 90th birthday on November 20. We are celebrating this landmark occasion with an exhibition of Anne's newest work. Accompanying her paintings are works by her late husband, Howard Thomas. Anne is a native of Anson County and resides in Chapel Hill. She is the first MFA graduate of Woman's College (now the University of North Carolina at Greensboro) where she studied under art department founder Gregory Ivy.

University of Louisiana at Monroe Associate Professor **Clifford Tresner** has work displayed in many exhibition venues, most notably the mixed media exhibition *Tripping Over Cypress*, which is on view through Aug. 10, 2019, at the Paul and Lulu Hilliard University Art Museum, Lafayette, LA. Tresner is also included in the Yokna Sculpture Trail in Oxford, MS for the 2019-2021 season with the sculpture titled *Tower of Babel*. He is part of an invitational exhibition at Middle Tennessee State University titled *Intersections*—an exhibition by a group of artists attending the International Symposium: Cast Metal and 3D Print at the Atelierhaus Hilmsen Residency, Hilmsen, German, in the summer of 2018—and will have a solo exhibition of sculpture and painting at The Gallery by Origin Bank, Monroe Regional Airport, Monroe, LA titled *Preceding* on view through Oct. 2019. Tresner is the Art Program Coordinator at the University of Louisiana at Monroe, Monroe, LA.

Melissa Yes has joined with artists Ryan Meyer and Ann Trondson to form a new project, Vinegar (<http://vinegar.live>) in Birmingham, AL. Yes is an instructor at the University of Alabama at Birmingham.

IN MEMORIAM

Sarah Lippert, Associate Professor of Art History at the University of Michigan-Flint, Director of the Society for Paragone Studies, Editor-in-Chief of its journal *Paragone: Past and Present*, author of the newly-published *The Paragone in Nineteenth-Century Art* (Routledge 2019), and long-time SECAC member and affiliate representative to the SECAC Board of Directors, passed away on April 24, 2019. The session she was to chair at the upcoming conference, *The Art of Depicting Paragoni of Life*, will go forward in honor of her memory. Memorial information may be found at <https://www.henrywalsers.com/>.

AFFILIATE NEWS

ATSAH

The Association for Textual Scholarship in Art History is pleased to announce that Prof. Damiano Acciarino, Università Ca' Foscari Venezia and University of Toronto, who holds a Marie Curie Global Fellowship (2017–2020), was the first recipient of the ATSAH Award for his innovative and scholarly research on Renaissance antiquarianism published in *Lettere sulle Grotteche* (Rome: Aracne, 2018).

Liana De Girolami Cheney, President of ATSAH, received the *Albert Nelson Marquis Lifetime Achievement Award* and has recently published “Il Tesoretto of Cosimo I de' Medici: An Esoteric Heaven,”

in Lilian Zirpolo, ed. *Esoteric Traditions and Their Impact on Art* (Ramsey, NJ: Zephyrus Scholarly Publications LLC, 2019) and “Edward Burne-Jones’s The Mirror of Venus: Physical and Intangible Female Beauty,” *Journal of Literature and Art Studies*, Vol. 19, No. 1 (January 2019): 1-28.

FATE

The 2019 FATE conference was hosted by Columbus College of Art and Design in Columbus, Ohio April 4–6th, with exceptional presentations, workshops, and roundtables exploring foundations pedagogy and related topics. At the conference, the 2019-2021 board was elected. The following members were reelected: **Valerie Hanks** as president, **Libby McFalls** as VP of Communications, **Casey McGuire** as VP of Finance, **Colleen Merrill** as VP of Membership (on an interim basis), **Jessica Burke** as the VP of Regional Programming, **Katie Hargrave** as SECAC Representative, **Michael Marks** as Editor of *FATE in Review*, and the following were newly elected in their role: Guen Montgomery as VP of Development, **Lauren Kalman** as the CAA Representative, as Kariann Fuqua as the MACAA Representative.

SESAH

The Southeast Chapter of the Society of Architectural Historians (SESAH) will hold its 2019 Conference from October 10–12 at Greenville, South Carolina. The conference will be hosted by Clemson University’s School of Architecture. For more information, please go to www.sesah.org.

SGC International

Over the course of the last year, SGC International has:

1. Established Institutional Memberships
 - i. These memberships were available to be purchased for the 2019 SGC International Conference held in North Texas
2. Developed an interactive mobile Conference App
 - i. This app was available as a free download for all conference attendees.
 - ii. The data input was done on a volunteer basis & presenters were given the chance to share files and information through the online portal.
 - iii. After reviewing membership feedback, the app will keep being developed and will be utilized again in Puerto Rico (2020).
3. Received & deliberated upon the hosting site for the 2022 Conference

In addition to these exciting developments, SGCI is also pleased to announce that the Zuckerman Museum of Art, which holds its permanent collection and archives, has officially become a part of the School of Art & Design at Kennesaw State University.

There will be a call for entry for two new board-appointed web positions in the coming months. SGCI is seeking a Web Editor and a Web Curator to enrich the content of www.sgcinternational.org. Information about the positions and the call will be advertised on social media and through our website.

The SGCI Handbook, the SGCI Conference Handbook, and our Bylaws will all be reviewed and revised over the course of the next six months to more accurately reflect the current mission of the organization and to comply with best practices.

SECAC 2018 ARTIST'S FELLOWSHIP

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

The Fellowship Amount of \$5000.00 is to be awarded to an individual artist or to a group of artists working together on a specific project. Any member of SECAC may apply; all group applications require membership for all in the group. Memberships must be current at the time of review. Applications must be submitted by August 14, 2019. Previous fellowship recipients must wait five years before re-applying.

A committee composed of SECAC members and/or host conference faculty selects the Artist's Fellowship recipient. The award winner is recognized at the

annual conference and all applicants are notified of the committee's decision within 60 days of the end of the conference.

For application details see <https://secacart.org/page/ArtistsFellowship>. Questions about the fellowship itself may be addressed to Greg Shelnu at gshelnu@udel.edu. Questions about the submission form may be addressed to Christine Tate at admin@secacart.org.