



SECAC 2020 IS GOING VIRTUAL!

Virginia Commonwealth University School of the Arts is honored to host the 76th annual meeting of SECAC as a fully virtual conference from November 30–December 11, 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. A virtual conference is a new venture for SECAC, and we are all excited to reimagine the core of what makes the annual conference so meaningful to our community.

CONFERENCE HIGHLIGHTS

We are planning for over 80 individual sessions at the 2020 conference, all to take place online. Additionally, we have exciting virtual programming for conference participants, including:

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

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

Virtual SECAC Awards Ceremony and Annual Members' Meeting

Facilitated Racial Justice Town Hall with

the SECAC Equity, Diversity, and Inclusion Committee

Exciting opportunities for virtual professional development and networking, including peer mentoring and workshops

MESSAGE FROM SECAC LEADERS

SECAC proudly refers to itself as “the welcoming organization.” The renewed and much needed focus throughout the United States on racial injustice beckons us to look at our welcome through a filter of real equity and inclusion. Further, founded by the twelve Southeastern states, SECAC has a moral obligation to be a clear voice of anti-racism.

SECAC is widely beloved by its members, valued for its spirited sense of community and open-heartedness. It is also true that

we have never fully addressed that our organization has been comfortable in its relative racial homogeneity. We have taken several steps in the past year towards a more deliberate inclusiveness, including the first Equity and Inclusion Awards, sponsored by UTC and presented at SECAC 2019, the approval of a SECAC Non-Discrimination Statement by members last fall, and the SECAC at CAA affiliate session 2020, *Toward the Practice of Freedom: Equity and Inclusion in the Classroom*. We can and must build on these actions.

As a next step, the SECAC Executive Committee voted to waive institutional membership dues for Historically Black Colleges and Universities in order to welcome arts faculty from institutions that have not traditionally belonged to SECAC. Additionally, and importantly, an ad hoc Diversity, Equity and Inclusion committee has been formed. Currently comprised of five volunteers from the SECAC Board, this committee is taking the lead in drafting an equity and inclusion statement and will solicit ideas from members regarding consequential actions that can be taken. Our appreciation goes to SECAC Board members, Sunny Spillane and Eileen Yanoviak, who are co-chairing the committee.

The Executive Committee is actively committed to diversity, equity, and inclusion in our organization and our academic disciplines. We believe SECAC has an important role in this conversation as it unfolds across the country. We hope that you, our members, will join us as we examine our past, correct unintentional biases, and most importantly model a more just and inclusive space for artists, designers, art educators, and scholars.

Sandra Reed, SECAC President
Lawrence Jenkins, SECAC 1st Vice-President
Jason Guynes, SECAC Past President

SECAC NON-DISCRIMINATION POLICY

At our 2018 SECAC Board meeting, an ad hoc committee, chaired by Al Denyer, was formed to draft a Non-Discrimination statement for SECAC. This statement was presented at the 2019 Board and Members' Business meetings and adopted by vote, pending review by legal counsel. This review has been completed. Attorney Blake Hegeman noted that the policy, "... covers all protected classes and adds more protections to be more inclusive," and that it is "well-done and consistent with the law." Hegeman incorporated the approved statement into a longer document that addresses sexual harassment and a process for complaints. The full document can be found on the SECAC website at https://secacart.org/page/Nondiscrimination_and_the_member-developed_central_Non-Discrimination_statement_follows:

SECAC does not discriminate against any individual on the basis of race, ethnicity, color, religion, national origin, disability, sex, pregnancy, sexual orientation, gender, gender identity, gender expression, parental status, marital status, age, education affiliation, employment status, citizenship status, veteran status, genetic information, or any other classification protected by law in matters of conference activities, employment, membership, or practices associated with the

organization. Harassment, whether verbal, physical or visual, that is based on any of these characteristics is a form of discrimination. The intent of SECAC is to provide an inclusive and safe environment, devoid of any form of discrimination, for its members, employees, and volunteers.

HBCU INSTITUTIONAL MEMBERSHIPS

As of July 1, 2020, Institutional Membership dues for Historically Black Colleges and Universities are waived for a renewable period of three years. Enter code HBCU when joining or renewing. Please spread the word!

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 2020 Annual Conference or are included in the 2020 Juried Exhibition. This year's awards will be applied to registration for the virtual conference.

ART INQUIRIES

Art Inquiries invites submissions for its 2021 issue. *Art Inquiries*, a peer-reviewed academic journal published annually, is indexed in Art Full Text and other databases, and features original scholarship in art history, art education, and art criticism. Submissions are accepted on a rolling basis, and details are available at <https://secacart.org/page/AICalls>. Please note that the journal will be welcoming, in the coming months, an incoming editor-in-chief: Mysoon Rizk (Mysoon.Rizk@utoledo.

edu), a long-standing SECAC member and Professor of Art History at the University of Toledo. The 2020 issue, currently in the editing and design stages, will feature: Katie Larson on S. R. Koehler's contributions to the so-called etching revival of the late 1800s; Mey-Yen Moriuchi's analysis of Harry Willson Watrous's *The Drop Sinister*, in relation to American racial discourses; a contextual study of Andy Warhol's oxidized portrait of Jean-Michel Basquiat by Tony Morris; a close reading of the irreverent and productive relationship between William T. Wiley, Bruce Nauman, and H.C. Westermann by David McCarthy; and an interview with SECAC Artist Fellowship award winner Adrian Rhodes.

ONLINE EXHIBITION REVIEWS

In the past few months we have had to substitute our love of visiting museums with online presentations and position statements released by museums. Of course, if there are no exhibitions to see, then there aren't any reviews to read. But with the start of summer, some museums are reopening, picking up exhibitions where they left off in March, and getting ready for visitors. If you are lucky enough to be able to visit a reopened museum, write a review and send it to me. Guidelines for reviewers are available at <https://secacart.org/page/OnlineGuidelines>. As the guidelines state "Anyone can be a reviewer—enthusiasm and interest are the only requirements." And, of course, an exhibition to review! We are eagerly waiting for your reviews as the world of art reopens. For more information, contact Roann Barris at rbarris@radford.edu.

SECAC 2019 FINANCIAL REPORT

	Total
ASSETS	
Current Assets	
Checking/Savings	
LCCU Checking	13,250.69
LCCU Money Market	81,124.03
LCCU Share Account	10.12
Total Checking/Savings	94,384.84
Investment Accounts	
Artist's Fellowship Acct #17812	30,283.81
Bosch Travel Fund Acct #27812	31,571.24
Investment Funds Acct# 7812	187,434.33
Levin Fund Acct# 8037	320,996.12
Total Investment Accounts	570,285.50
Total Current Assets	664,670.34
Fixed Assets	
Accumulated Depreciation	(4,010.58)
Computer Equipment	4,570.99
Total Fixed Assets	560.41
TOTAL ASSETS	665,230.75
LIABILITIES AND EQUITY	
Liabilities	
Current Liabilities	
Payroll Liabilities	
DE Income Tax Withheld	309.29
Federal Taxes (941/944)	2,265.13
Total Payroll Liabilities	2,574.42
Total Liabilities	2,574.42
Equity	
Perm. Restricted Net Assets	259,353.66
Temporarily Restricted Net Assets	5,000.00
Unrestricted Net Assets	297,657.47
Net Revenue	100,645.20
Total Equity	662,656.33
TOTAL LIABILITIES AND EQUITY	665,230.75

SECAC 2020 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 Hicks Albrecht	Beavais Lyons
Laura M. Amrhein	Mary Mazurek
Anonymous	Jeffrey Morton
Steve Arbury	Beth Mulvaney
Sarah Archino	Debra Murphy
Michael Aurbach	Floyd Martin
Kevin Concannon	Carly Phinizy
Robert Craig	Sandra Reed
Al Denyer	Mysoon Rizk
Jason Guynes	Greg Shelhutt
Dennis Ichiyama	Kathryn Shields
Robert Jensen	Elise Smith
Claire Kovacs	Evie Terrono
Lily Kuonen	Anne Wall Thomas
William R. Levin	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.

SECACART.COM RESOURCES

Our membership website has some exciting new features:

Graduating Students' Virtual Exhibitions under the Publications tab at <https://secacart.org/page/Virtual>: In acknowledgement of the creative response by many institutions in providing graduating students whose final semester has been disrupted with online venues for their culminating work, SECAC has collected links to virtual exhibitions. To share your students' virtual capstone and/or thesis exhibitions, send the title of the exhibition, the virtual exhibition link, and the name of your university to SECAC Administrator Christine Tate at admin@secacart.org. Membership is not required for posting or viewing.

Calls for Proposals, Papers, Submissions, Entries, and Volunteers under the Jobs tab at <https://secacart.org/page/Calls>: SECAC posts academic and studio calls of potential interest to our members. To add a call, please forward a description in a Word document without special graphics to SECAC Administrator Christine Tate at admin@secacart.org. Membership is not required for posting or viewing.

Job Posting email alerts for members by subscription at <https://secacart.org/networking/subscribe.asp>.

All Job Postings are for full-time jobs in the visual arts; they are visible and searchable free of charge without signing in at <https://secacart.org/networking/>. Please share this link with your network.

SECAC AT CAA

Augusta Toppins, Department Head and Associate Professor of Art at the University of Tennessee at Chattanooga, organized and chaired “Toward the Practice of Freedom: Equity and Inclusion in the Classroom,” the SECAC at CAA affiliate session in Chicago on February 12, 2020. In addition to Toppins’s introduction, the thoughtful and timely session included the following three presentations: “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,” presented by Nida Abdullah, Pratt Institute, and co-authored with **Gaia Scagnetti**, Pratt Institute; and “Toward a Pedagogy of Solidarity (or: Thinking Beyond Equity and Inclusion),” by **Heath Schultz**, University of Tennessee at Chattanooga.

NEWS OF MEMBERS

Michael Aurbach, Professor of Art, *Emeritus* from Vanderbilt University led a professional development workshop at the 2020 College Art Association Conference in Chicago. The workshop addressed issues associated with probationary reviews for full-time faculty and those on term appointments.

Kris Belden-Adams, Associate Professor of Art History at the University of Mississippi, released her second monograph, *Photography ‘Aristogenics,’ Eugenics: Picturing Privilege* (Routledge, 2020), on June 25: <https://tinyurl.com/yaq5r48g>.

Tony Bingham’s exhibition *Memorial Meditations*, which opened on February 28, at the Coleman Center for the Arts, in York, Alabama has been extended through the summer of 2020. This solo exhibition of sculptures and photo-based work pulls together objects that span nearly two decades of practice in Birmingham, the Black Belt region, and across the state of Alabama. Works in this exhibition bring together themes the artist has focused on in recent years including communion, convict labor, place, shared trauma, and “African American rural ways of memorializing.” Bingham’s research and resulting work explore communities and public space—sites of enslaved, extractive, or industrialized labor—throughout Alabama including Fairfield, Helena, Panola, Tannehill, and Titusville. Through his sculptures, large-scale photography, and found audio work, Bingham makes reference to unmarked burial sites and vernacular headstones and calls into question where, how, and who we collectively remember. In May, Bingham was featured on the Birmingham Museum of Art Instagram interview series #ArtistsinQuarantine; watch at <https://www.instagram.com/p/CAbEulyhWvS/>. His work will be featured with the podcast *Driving the Green Book: An Audio Journey through the Segregated South* at <https://us.macmillan.com/podcasts/podcast/driving-the-green-book>. His Instagram profile is <https://www.instagram.com/tonymbingham/>. Bingham is based in Birmingham and teaches studio art at Miles College.

Michael Borowski's photographs “Azure” and “Pure Pleasure (Chippewa Falls, WI)” were included in the **2020 Soho Photo Gallery National Competition** presented on the gallery’s website (<https://www.sohophoto.com/2020/06/20/national-competition/>) from June 29–July 18, 2020 with a physical exhibition pending. Borowski is an assistant professor of studio art at Virginia Tech.

Chung-Fan Chang's paintings, “Guangwu’s Land” and “Xihu’s Land,” were included in the exhibition *Harmony and Evolution* at the Ruth Davis Design Gallery, February 26–April 5, 2020. Chang’s videos, “Drawing Noise” and “Circle Noise,” will be included in the exhibition *Dissonance* at the Morris Museum, April 3–September 6, 2020. Chang is an assistant professor of art at Stockton University.

Gary Chapman's solo exhibition *CONVERSATIONS* will run October 2 through December 2020 at the Gadsden Museum of Art, Alabama. A 112-page, hard cover book, fully illustrating the exhibition along with additional work has been published with assistance from the Gadsden Museum of Art and the Alabama State Council on the Arts. The book includes five bodies of work: the *CONVERSATIONS* series, 108 Black Paintings and The COTA Project, The HELMET Project, Les Retables: L’Amour charnel, and the Museum Collections. Chapman is Professor of Painting & Drawing at the University of Alabama Birmingham.

Robert M. Craig, Professor *Emeritus*, has published forewords to two new books on Atlanta architecture and provided photographs for the closing chapter of a third book. Craig’s essays were published as forewords to *Ponce City Market: The Rise, Fall, and Rebirth of Atlanta’s Largest Building* (Schiffer, 2018), by Blake Burton (a former student of Craig) and *Druid Hills* (Arcadia, 2019) by Jennifer Richardson and Sue Sullivan, documenting landscape architect Frederick Law Olmsted’s last major community and park design [Druid Hills, Atlanta]. Craig’s photos are included in David H. Steinberg’s *Macon Terminal Station: Its Predecessors and Its Railroads* (Arcadia, 2019).

Cheryl Goldsleger is a 2020 recipient of a Porter Fleming Foundation Artist Grant for her work. She is looking forward to the upcoming year of work supported by the foundation. Cheryl had a solo exhibition of her paintings and drawings entitled *Limits~Illusions* from January 9 through February 7 at the Mason-Scharfenstein Museum of Art at Piedmont College in Demorest, Georgia. Her work was part of a two-person exhibition with Larry Millard at the Sechrest Gallery at High Point University in High Point, North Carolina in March and April. Goldsleger’s exhibition, *Vast Scale—Intimate Space*, curated by Shannon Morris and shown at Palazzo Bembo in Venice during the 58th Venice Biennale, is currently on view at the Morris Museum in Augusta, Georgia until August 9th, 2020.

Reni Gower, Professor *Emerita*, Virginia Commonwealth University is a 2020 Pollock-Krasner Foundation Grant Recipient. Under the management of Wylie Contemporary Inc, showings of her curatorial traveling projects include Denno Museum Center, Traverse City, MI (*Pulped Under Pressure / the Art of Handmade Paper*); International Museum of Art and Sciences, McAllen, TX (*Compulsory Measures*); Daura Gallery, Lynchburg University, Lynchburg, VA (*Geometric Aljamía: A Cultural Transliteration*); and Susquehanna Art Museum, Harrisburg, PA (*FLASHPOINTS: Material / Intent / Fused*). Gower was a visiting artist at the Denno Museum Center, Durham Arts Council, and Lynchburg University where she conducted workshops and presented a gallery talk. She also moderated the panel *Art Happens: Amazing Women* and presented the workshop *Take Your Show on the Road* at the College Art Association's annual conference.

The Art Museum of the Americas published **Olga U. Herrera's** edited volumes *Scherezade García: From This Side of the Atlantic* and *iliana emilia García: The Reason/The Object/The Word*. Herrera is an independent scholar and curator.

Margie Beth Labadie held a two-person exhibition with creative partner **John Antoine Labadie**. *Twenty-First Century Reflections*, a selection of 30 fine art digital prints on aluminum, was shown in the Hastings Gallery of Sandhills Community College, January 27–February 20, 2020. In the fall of 2019, Kendall-Hunt Publishers published the Labadies' book, *Introduction to Digital Art, Second Edition*

which provides readers with factually correct information about the subject area of digital art. The book provides a clear and thorough introduction to digital art history, tools, and practice covering a wide range of related topics including: important innovators in the history of computing; overviews of computer hardware, software and peripherals; a gallery of contemporary digital artists; and chapters dealing with the effects of computing on design, advertising, the sciences, art criticism and curation, and the future of digital art; in addition to a bibliography and a glossary. This text is written at an introductory level and seeks to inform readers on a wide range of subjects related to digital art as practiced primarily in the visual domain. See: <https://he.kendallhunt.com/product/introduction-digital-art>. In June of 2020, the Labadies and University of North Carolina at Pembroke Art Department students published the first *Special All Student Edition of the JCAM: The Journal of Creative Arts and Minds*. The Labadies have edited and published this professional arts online journal since 2012, through the non-profit organization Jumbo Arts International. This special issue came about because of the unexpected and rapid shift in the world of academia when all classes went online due to Coronavirus. The students in Margie Labadie's Professional Art Practices course saw their capstone class exhibition opportunity disappear. After consulting with the JCAM Senior Editor, John Antoine Labadie, she decided to instead challenge her students to write about themselves and their art, and prepare articles for publication. The result is a nearly 200-page publication

available for free. It can be viewed here: <https://issuu.com/jumboartsinternational>. Margie Beth Labadie and John Antoine Labadie teach in the Art Department at the University of North Carolina at Pembroke. Their professional website is: www.SteppingstoneArts.com.

Lauren Lake has been named the Dean of the School of Art and Design at The New York State College of Ceramics at Alfred University.

Beauvais Lyons, Professor of Art at the University of Tennessee, Knoxville, co-chaired a panel with Steve A. Prince at the 2020 College Art Association Conference entitled “Printmaking and Community Practice.” As an extension of the panel, the next day he gave a demonstration on color lithography for an open house at the Chicago Printmakers Collaborative.

Malgorzata Oakes’s prints were selected to be part of Small Format International Print Exhibition *Authentic Marks* in Zayed University, Dubai, March 15–22, 2020. Oakes is an Adjunct Professor and Instructional Support Technician in SUNY New Paltz, Printmaking.

The Lunder Institute for American Art, a collaborative initiative with the Colby College Museum of Art, selected Professor of Art History **John Ott** as one of seven Research Fellows in its inaugural fellowship program, which focused on work by African-American artists of the 19th and 20th centuries. At a research symposium hosted by the institute in March, Ott presented the talk “Norman Lewis, 1946:

Heliotrope.” Ott is a professor of art history at James Madison University.

Vesna Pavlović is the recipient of the 2020 Smithsonian Artist Research Fellowship. Her recent exhibitions include *The Claude Mirror* at whitespace, Atlanta in May–June 2020, presenting a series of screen portraits created during the pandemic, and the online exhibition *The Viral Portraits*, at the Museum of Modern Art in Ljubljana, Slovenia. Vesna Pavlović’s photographs from her “Watching Project” series, featuring basketball spectatorship, were included in the *Spectacle* exhibition at the New Art Gallery at Austin Peay University alongside works by Brandon Donahue and Chris Boyd Taylor in March 2020. Pavlović’s work has been included in the *The Nineties: A Glossary of Migrations* exhibition at the Museum of Yugoslavia in Belgrade in 2020. The exhibition was reviewed by *Art in America* in the February 2020 issue. Pavlović is the Associate Professor of Art at Vanderbilt University.

Western Kentucky University has awarded artist-professor **Yvonne Petkus** the distinction of University Distinguished Professor, the highest honor the university can bestow. Faculty at the rank of full professor for at least five years are eligible for this competitive designation, awarded based on an outstanding record of achievement in research, teaching, and service. Petkus is one of two selected this year from across the university and is the first in the visual arts to receive this distinction.

In January 2020, Palgrave published **Claire Raymond**'s book, *The Photographic Uncanny: Photography, Homelessness, and Homesickness*. Raymond is Visiting Scholar and Visiting Research Collaborator, with the departments of English at the University of Virginia and at Princeton University.

An article by **Margaret Richardson** was recently published in the journal, *Studies in Travel Writing*, <https://www.tandfonline.com/toc/rstw20/current>. "Journeying Through Inner and Outer Worlds: The Significance of Travel Across the Works of Rabindranath Tagore" examines the influence of travel on the writings and artworks of Indian poet, writer, and artist, Rabindranath Tagore. Richardson is a Lecturer of Art History at Christopher Newport University, Newport News, Virginia.

Louise Siddons has been awarded an NEH Summer Stipend and a 2020–21 Fulbright US Scholar award (to be held at the Eccles Centre for American Studies at the British Library, in London, UK) to develop her book manuscript, *Good Pictures Are a Strong Weapon: Laura Gilpin, Queerness, and Navajo Sovereignty*, which is under contract with the University of Minnesota Press. Early results of her research have been published in the *European Journal of American Culture* (March 2020) and in Jane Lovell and Sam Hitchmough, eds., *Authenticity in North America* (Routledge, 2019). Siddons is Associate Professor of American Art History at Oklahoma State University.

Elizabeth Sutton's book *Angel De Cora, Karen Thronson, and the Art of Place* is published by University of Iowa Press. In 2019, she edited *Women Artists and Patrons in the Netherlands, 1400–1700*, available from University of Amsterdam Press, 2019. Sutton is Professor of Art History at the University of Northern Iowa.

In June 2020, the Pennsylvania State University Press published **Molly Warnock**'s monograph, *Simon Hantai and the Reserves of Painting*, in the "Refiguring Modernism" collection. Warnock is a 2020–2021 Ailsa Mellon Bruce Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts, at the National Gallery of Art.

The New York Times commissioned **Jessica Wohl** to create six artworks featured in the article, "The Shadows" by Megan O'Grady, published in *T Magazine* on April 13, 2020. Wohl is an associate professor of art at the University of the South in Sewanee, Tennessee.

IN MEMORIAM

Dr. Martha Belle Caldwell, a long-time member and past president of SECAC, passed away June 15, 2020 in Harrisonburg, VA at the age of 88. Caldwell received her B.A. from Cornell University, an M.A. in Art History and a second M.A. in History from the University of Mississippi, and a Ph.D. from Indiana University. She taught at the University of Richmond and Rice University before coming to James Madison University in 1968. Caldwell established the art history program and for thirty years taught art survey classes as well as specialized courses in Ancient, American, and Nineteenth-

Century European art. She was an active member of the local historical society and worked tirelessly on the history of James Madison's home at Montpelier, the villages of Singers Glen and Port Republic, as well as stained-glass windows in the Asbury Methodist and the First Presbyterian churches of Harrisonburg. She published essays on the Irish artist Jack Butler Yeats, the British architect Alfred C. Bossom's American Architecture (with Dennis Sharp), and North Carolina painting, portraiture, and museums for the Encyclopedia of North Carolina (edited by William S. Powell, 2006).

Caldwell contributed significantly to the growth and development of SECAC from 1973–2000. She was second vice-president on the Board from 1978–98, hosted the annual meeting at James Madison University in 1982, helped write a new constitution for SECAC in 1984, and served as President 1984–87. Her primary goal as president was to bring in affiliates, such as the Southeastern Women's Caucus for Art (SEWCA), Visual Resources Curators (VRC), Southern Graphics Council (SCG), Foundations in Art: Theory and Education (FATE), and for a time the Southern Association of Sculptors (SAS). A longtime Board member, she promoted intellectual exchange and collegiality at the annual meetings. Writing on the history of SECAC for a panel in 1998, Caldwell expressed the hope that SECAC members will continue to find "the same encouragement, hospitality, and intellectual challenge which have enriched the lives of its members during the twentieth century."

In lieu of a memorial service, the family asks that friends share thoughts and memories

in the guestbook at Kyger Funeral Home (<https://www.kygers.com/obituary/martha-belle-caldwell>). Donations in her honor can be made to The Martha B. Caldwell Art History Award, James Madison University, School of Art, Design and Art History, Duke Hall, MSC 7101, 820 South Main, Harrisonburg, VA 22807.

Marian Kay Smith, who served SECAC for 25 years as Staff Assistant and Administrator, passed away on April 11, 2020, at the age of 84 in her native Virginia. Kay earned a B.A. in Education and an M.F.A. from the University of North Carolina at Chapel Hill, where she became an adjunct professor and where she contributed to the advancement and expansion of what was then the Southeastern College Art Conference. Kay subsequently returned to Virginia where for fifteen years she was Director of Very Special Arts, Virginia, a nonprofit organization dedicated to providing educational opportunities in the arts to individuals with disabilities. After retiring from VSA in 2000, Kay worked for the Virginia General Assembly until 2018.

Kay's SECAC colleague Anne Thomas remembers her as, "A strong woman, bright, pretty, lively, and hardworking," and describes Kay as "very personable, a real friend to SECAC members, and a great dancer who enjoyed those final parties," at the annual meetings. Details regarding memorial arrangements and donations in addition to a guestbook and a full obituary may be found at https://www.meaningfulfunerals.net/obituary/marian-kay-smith?fh_id=11902.

AFFILIATE NEWS

ATSAH

The Association for Textual Scholarship in Art History is pleased to announce members' most recent publications. ATSAH President **Liana De Girolami Cheney**, Professor of Art History (*emerita*), UMass Lowell, has edited *Readings in Italian Mannerism II: Architecture*, American University Studies Series, New York, Bern, Berlin, Bruxelles, Oxford, Wien: Peter Lang Publishing, 2020; and written "Lavinia Fontana's *Galatea*: Personification of Fortune and Venus," *The Journal of Literature and Art Studies* vol. 10, no. 1 (January 2020): 42–59; and "Giorgio Vasari's *Mercury*: God of Magic and Wisdom," *Journal of Cultural and Religious Studies*, vol. 7, no. 10 (October 2019): 511–50.

ATSAH member **Lynette M.F. Bosch**, State University of New York Distinguished Professor and Chair, Art History Department, SUNY, Geneseo, has published *Mannerism, Spirituality and Cognition: The Art of Enargeia*, Visual Culture in Early Modernity Series, New York and London: Routledge, 2020.

FATE's 18th Biennial Conference is hosted by The University of North Carolina Charlotte, and is scheduled to take place April 15–17, 2021. The theme is "Infrastructure." This conference provides a unique opportunity to reflect deeply on who we are as foundations educators, as well as our pedagogical framework. Thoughtfully considering the state of our infrastructure involves asking challenging questions, being able to listen to a variety of voices and potentially realigning as we strive to focus on the root of foundations pedagogy.

Our publication, *FATE in Review*, seeks articles relating to all areas of foundations education, including expanding the practicum, flexing the core, and re-visioning visual culture. Conference papers and/or presentations, as well as papers written solely for publication may be submitted throughout the year. We are also interested in reviews of newer books that inform foundations discussion and curriculum. Contact Michael Marks with questions at michaelraymarks@gmail.com.

The **Southeast Chapter of the Society of Architectural Historians (SESAH)** is pleased to announce the release of volume 30 (2019) of *Arris*, its peer-reviewed print journal. *Arris* publishes original scholarship on all aspects of the history of architecture and landscape, with particular interest in new perspectives on the American South. *Arris* 30 opens with an "In Memoriam" of architectural historian Michael Fazio (1943–2020), followed by his essay, "My Strange Encounter with Basic Design," looking back on his modernist architectural education at Auburn. Fazio was a professor at Mississippi State University and long-time member of SESAH and SAH. Next are three articles:

- In "Croxtton at Kings Mountain: Implementation and Elaboration of the National Park Service Aesthetic," Carter Hudgins, Amalia Leifeste, and Brittany Tulla investigate Joseph Croxtton's (1910–81) designs at two parks in South Carolina, which adapted National Park Service models to local conditions and at the same time conformed to the period's segregationist policies.

- In “Waluhaje: A Haven unto Its Own,” Martha Teall examines the Atlanta apartment hotel built in 1952 by African-American contractor Walter Aiken (1893–1965). Accommodating black travelers and locals as well as providing community gathering space, the building became the locus of civil rights activism, including Aiken’s, at a time when Jim Crow laws began to be challenged.
- In “The Forgotten Modernism of James Williams Oglesby III,” Mason Toms reconstructs the career of this overlooked Arkansan architect (1922–2009) and demonstrates the basis of his houses in Wright’s concept of organic architecture.

Arris 30 concludes with three book reviews: Camille Wells’s *Material Witnesses: Domestic Architecture and Plantation Landscapes in Early Virginia* (University of Virginia Press, 2018), reviewed by Barbara Mooney; Daniel J. Vivian’s *A New Plantation World: Sporting Estates in the South Carolina Lowcountry, 1900–1940* (Cambridge University Press, 2018), reviewed by Maxine Lutz; and *Native American Log Cabins in the Southeast*, edited by Gregory A. Waselkov (University of Tennessee Press, 2019), reviewed by Tara Mielnik.

The editors welcome submissions on a rolling basis for future issues of *Arris* in the form of research articles, field notes, and book reviews. Print subscriptions of *Arris* are a benefit of SESAHA individual and institutional memberships. Further information is available on the SESAHA website at <https://sesah.org/sesah-journal-arris/>.

WILLIAM R. LEVIN AWARDS FOR RESEARCH IN THE HISTORY OF ART

Thanks to the generosity of William R. Levin, Professor *Emeritus* at Centre College, Danville, KY, SECAC offers two awards, of a minimum amount of \$5000 each, one for Research in the History of Art Before 1750, and one for Research in the History of Art Since 1750, to art historians who are members of the organization. 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 M.A. 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, 2020; recipients must wait three years before reapplying. The award recipients will be announced at the annual conference.

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/>.

Note: SECAC is committed to being an inclusive organization and you can help. If this is not a year that you plan the to apply for a Levin Award yourself—and even if you are—please consider bringing the SECAC Levin Awards to the attention of colleagues and peers, particularly those individuals who have been underrepresented historically.

SECAC 2020 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 communities 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.

An Artist's Fellowship amount of \$5000.00 and an Artist's Fellowship Honorable Mention amount of \$1,000.00 are to be awarded to individual artists or to groups 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 31, 2020, by 11:59 pm. Previous Artist's Fellowship recipients must wait five years before re-applying.

The SECAC Artist's Fellowship Honorable Mention is being awarded for the first time this year and is funded by the SECAC Artist's Fellowship endowment that was established in 2018.

A committee composed of SECAC members and/or host conference faculty selects the Artist's Fellowship recipients. The Artist's Fellowship winners are 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 Artist's Fellowship 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.

Note: SECAC is committed to being an inclusive organization and you can help. If this is not a year that you plan the to apply for the Artist's Fellowship yourself—and even if you are—please consider bringing the SECAC Artist's Fellowship to the attention of colleagues and peers, particularly those individuals who have been underrepresented historically.