

# SECAC Newsletter

WINTER 2026

1000 Whitlock Ave NW, Box 161  
Marietta, GA 30064  
404.717.6741  
rparker@secacart.org

## Academic Director's Note

SECAC members,

As SECAC's Academic Conference Director, it is my pleasure to report that planning is underway and going very well for SECAC 2026 in Winston-Salem, North Carolina. We had an overwhelming response to our call for session proposals, with over 200 submissions for just over 150 possible sessions. The Call for Papers will go out on February 2. We have a strong steering committee in place that represents several universities from across the state, as well as the art institutions and organizations of Winston-Salem. Members include Alex Brown, director of programs and audience engagement at the North Carolina Museum of Art West; Augustus Wendell, faculty at Duke University; Dan Hale and Derek Toomes, faculty at UNC-Greensboro; Emily Baker, manager of community and academic learning at Reynolda House; Emily Gerhold, faculty at High Point University; Erin Kye, studio manager at Sawtooth Art Center; Ewa Matyczuk, faculty at UNC-Wilmington and SECAC's Board representative for North Carolina; Joelle Dietrick, faculty at Davidson College; Katherine Gregory and Molly Kaderka, faculty at Wake Forest University; Kathryn Shields, associate provost at Guilford College; Lisandra Estevez, faculty at Winston-Salem State University; Maria Robinson, faculty at Salem College; and Teresa Cervantes and Will Taylor, faculty at UNC School of the Arts. I am very grateful for their insights, support, and efforts to plan the conference so far.

While the majority of the conference will be held in downtown Winston-Salem at the Benton Convention Center, we are currently securing locations for the Annual Juried Exhibition and Keynote Address that should take us to different parts of the city. We are also excited to introduce a new method of participating and presenting research at the conference: A Poster Session. This adds a third option to members' participation, following regular breakout sessions and the annual exhibition. The call for Posters will go out alongside the Call for Papers on February 2. SECAC Vice President Al Denyer is leading the charge in designing this new element of the conference. Details about this and other conference elements should be shareable soon.

Since late Fall, we have been working with Brooke Hull, SECAC board member, to design a new look for conference graphics that should provide more cohesion across multiple years. This should get rolled out in time for the upcoming Call for Papers. We are also continuing to work with Ana Alvarado on social media and photography. After completing her Fall 2025 SECAC internship, Ana agreed to stay on as our new Social Media Manager. We are very lucky to get to work with both of these talented designers.

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And finally, I would like to say my first of what will probably be many comments of gratitude this year to everyone for making my four-year tenure as academic conference director so enjoyable and rewarding. After four conferences, I am preparing to pass the baton to the next director. If this is a role that is compelling to you and you would like to learn more about it, please let me know. We are hoping to decide on a new director later this spring, and then officially transfer the position after the conference this October.

Stay warm, stay safe, be well.

Tracy

Dr. Tracy Stonestreet

academic director: Richmond 2023, Atlanta 2024, Cincinnati 2025, Winston-Salem 2026

SECAC: the Southeastern College Art Conference  
devoted to education and research in the visual arts

## Winston-Salem 2026

The 82 SECAC annual conference will take place in Winston-Salem, NC, on October 21 - 24, 2026. Planning is underway to make this a stimulating and unforgettable gathering!

The conference's hotel – the Winston-Salem Marriott – is located in the downtown Arts District, with the Benton Convention Center (where all sessions will take place) located directly across the street. Known as North Carolina's City of Arts and Innovation, there is an expansive collection of galleries, museums, and performing arts. A few blocks in size, the Arts District offers a world of culture and color around every corner. Here you'll find stunning murals, thought-provoking sculptures, and one-of-a-kind installations that transform Winston-Salem's streets into an open-air gallery. SECAC 2026 is an opportunity to experience the city's robust and transformative art scene.

Make plans to participate! The call for papers for SECAC 2026 will open on February 2 and stay open for submissions until April 1. SECAC has session topics for scholars and artists of all specialties. The full list of sessions will be available on our website February 2. The Annual Juried Exhibition will also take place in Winston-Salem during the conference: the Call for Submissions for that exhibition opens on February 16.



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## 2025 SECAC Conference News

### SECAC AWARDS

The **2025 SECAC Award for Excellence in Teaching** was awarded to **Kerry Mills**, Assistant Professor of Art History, Mary Baldwin University, Staunton, VA.

The Excellence in Teaching Award recognizes outstanding teaching by a SECAC member who demonstrates an exceptional command of their discipline through the ability to teach effectively, impart knowledge, and inspire students.

Professor Mills' nominator states, 'She has a genius for establishing a virtual classroom that embodies presence, availability, flexibility, and real-time communication.'

The Committee was impressed by Kerry Mills' record of Excellence in Teaching and by her Teaching Philosophy. Kerry writes, "' am committed to the idea that my courses should engage with the time in which we live - the climate of learning is always evolving and so depends on the students and their lived experiences. My teaching should not live in a silo, leaving out the real-world implications on the study of Art History. Art is not created in a vacuum without a context."

The **2025 SECAC Award for Excellence in Scholarly Research and Publication** was awarded to **Lesley Wolff, Ph.D.** Assistant Professor, Art History and Museum Studies Department of Art + Design, The University of Tampa. The award is in recognition for her recent publication, *Culinary Palettes: The Visuality of Food in Postrevolutionary Mexican Art*. Austin, TX: University of Texas Press. Wolff, Lesley A. 2025.

This award is given to recognize outstanding research shown in the recent publication (within the last two years) of a book, article, or series of articles.

The Committee was impressed by Dr. Wolff's strong gender-based approach to the research topic, particularly women's role in post-revolutionary Mexico.

Dr Wolff's nominator writes, "Lesley Wolff casts a nuanced eye on the work of visual artists such as Tina Modotti, Carlos González, and Rufino Tamayo, who nurtured the symbolic and performative power of iconic foods such as pulque, mole poblano, and watermelon. Through analysis of a wide array of visual evidence, including paintings, architecture, vintage postcards, menus, and cookbooks, *Culinary Palettes* demonstrates how these artists positioned their work within a broad visual landscape that relied upon the power of Mexican foodways in the urban and national imagination."

The **2025 SECAC Award for Artistic Excellence** was awarded to **Sam Blanchard**, Associate Professor of Sculpture, School of Visual Arts, Virginia Polytechnic Institute and State University, Blacksburg, VA.

The Award recognizes an artist or group of artists whose sustained creative activity (within the last two years) is considered exemplary.

His nominator states, "I've watched Blanchard consistently produce ambitious, genre-challenging sculpture at the intersection of art and technology. His work is of the moment, acknowledging many of our most pressing economic, political, and cultural issues with subtlety and humor."

The Committee was impressed by the range and relevance of Sam Blanchard's work, as well as his impressive list of exhibitions and grants.

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The **2025 SECAC Award for Excellence in Graphic Design** was awarded to **Ting Zhou**, Assistant Professor, Department of Digital Media Design, University of Connecticut, Mansfield, Connecticut.

The Award recognizes a designer or group of designers whose sustained creative activity (within the last two years) is considered exemplary.

The Committee was impressed by Professor Zhou's record of research and the quality of her work.

Professor Zhou's nominator states; "Currently, her research uses Human-Centered Design to promote health equity. She is exploring UI/UX design and User Research, as well as AR/VR technology and storytelling related to STEM Education. Ting also serves as director of mHealth Design Lab, mentoring graduate students while teaching UI/UX design and motion design courses for undergraduates. Her research has led to meaningful interdisciplinary collaborations with faculty members from Nursing and Chemistry."

The **2025 SECAC Award for Curatorial Excellence** was awarded to **Homelands: Connecting to Mounds through Native Art, McClung Museum of Natural History and Culture, University of Tennessee, Knoxville**. The group of awardees were: **Cat Shteynberg (McClung Museum), Dr. Sadie Counts (McClung Museum), Dr. Lisa King (Associate Professor UTK Department of English): Representatives from Cherokee Nation: Dr. Linda Langley Raynella Fontenot (Coushatta Tribe of Louisiana), Dakota Brown (Eastern Band of Cherokee Indians). Miranda Panther (Eastern Band of Cherokee Indians), RaeLynn Butler (Muscogee (Creek) Nation), Emman Spain (Seminole Nation of Oklahoma), Turner Hunt (Muscogee (Creek) Nation).**

The Award is given in recognition of a curator or group of curators, whose design, publication, and/or community engagement for an exhibition (within the last two years) is considered exemplary.

The Committee was impressed by the scale and reach of Homelands, as well as the wider impact and engagement of the project.

Homelands nominator wrote, "With a total of thirteen voices at any given point in the process representing an array of political and cultural values, the exhibition came together to tell a compelling story about the importance of mounds and sacred landscapes to contemporary Indigenous communities. Highlighting artists of various ages, mediums, and styles, the exhibition speaks broadly and strongly to the important theme routinely echoed by our Native co-curators, "We are still here."

## 2026 SECAC AWARDS

**The nomination period for the SECAC awards opens April 1, 2026.** For these awards, please send nominations with all supporting materials to Al Denyer at [a.deny@utah.edu](mailto:a.deny@utah.edu) on or before August 1, 2026. Members are welcome to nominate a SECAC colleague; to seek a colleague to make a nomination on one's behalf, or to self-nominate. SECAC is committed to being an inclusive organization, and you can help. Please consider nominating colleagues and peers, particularly those individuals who have been underrepresented historically. All nominees must be current members of SECAC.

The SECAC Awards Committee reviews and selects recipients for the following five SECAC Awards.

- [The SECAC Award for Excellence in Teaching](#)

- [The SECAC Award for Excellence in Scholarly Research and Publication](#)
- [The SECAC Award for Curatorial Excellence](#)
- [The SECAC Award for Artistic Excellence](#)
- [The SECAC Award for Excellence in Graphic Design](#)

For questions, contact SECAC First Vice President and Chair of the SECAC Awards Committee, Al Denyer at [\*\*a.deny@utah.edu\*\*](mailto:a.deny@utah.edu). The Awards Ceremony takes place each year during the annual conference.

### **The William R. Levin Awards for Research in Art History**

In 2013, William R. Levin, Professor Emeritus at Centre College, Danville, KY, generously endowed the William R. Levin Award, an annual award of \$5,000 to encourage and recognize research in art history. A second award, endowed in 2018, provides funding this year to distribute two Levin awards, one to support research prior to 1750 and one for research after 1750. Dr. Levin has been a member of SECAC since 1987, served on the Board of Directors, and has published in *Art Inquiries*, SECAC's scholarly journal. The Southeastern College Art Conference Review; and been recognized with three of the organization's highest honors, the Excellence in Research and Scholarly Publication Award in 2004, the Excellence in Teaching Award and the Excellence in Teaching Award and the Exemplary Achievement Award.

The 2025 recipient of the William R. Levin Award for Research in the History of Art before 1750 is **Michelle Moseley-Christian**, Associate Professor in the School of Fine Arts at Virginia Tech.

Her proposal, "Eating with the Eyes": Senses and the Formation of "Taste" in Early Modern Netherlandish Art and Criticism, c. 1500-1700, asks how notions

of "taste" bridged meanings to emerge as a distinct field of Early Modern knowledge-making.

The 2025 recipient of the William R. Levin Award for Research in the History of Art since 1750 is **Shana Klein**, Associate Professor of Art History at Kent State University.

Her proposal, "Spoiled Milk: The Politics of Race and Motherhood in U.S. Art and Visual Culture," explores motherhood during the long 19<sup>th</sup> century (1850-1920) during a period of profound change.

The selection committee for the William R. Levin Awards for Research in the History of Art was comprised of Sarah Archino, chair (Furman University), Yumi Park Huntington (Framingham State University), Hallie Meredith (Washington State University) and Betsy Hawley (University of South Alabama).

### **Interested in applying for the 2026 Levin award? The application period opens April 1, 2026.**

Questions about the application process may be addressed to Yumi Park-Harrington at [\*\*yumihuntington@gmail.com\*\*](mailto:yumihuntington@gmail.com).

For more information, please visit our website: [\*\*https://secacart.org/page/LevinAwards\*\*](https://secacart.org/page/LevinAwards)

### **GULNAR BOSCH TRAVEL AWARDS**

Each year, SECAC awards up to twenty individual scholarships to graduate students to support their travel to the conference. Graduate students make up an energetic minority at the conference as session chairs, speakers, and exhibiting artists, and the cost of travel can be a hindrance on their participation. Through a generous donation from SECAC member Gulnar Bosch, we are able to continuously provide subsidies to offset this cost.

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The **SECAC 2025 award winners** were:  
**Hadi Asgharpour**, The University of Texas at Dallas  
**Tommy John Ballard**, School of the Art Institute of Chicago  
**Jessica Braum**, Temple University, Philadelphia, Pennsylvania  
**Morgan Brittain**, William & Mary, Williamsburg, VA  
**Snow Chen**, School of the Art Institute of Chicago  
**Allegra Davis**, Boston University  
**Lucas Dietsche**, Institute for Doctoral Studies in the Visual Arts  
**Justin Gallant**, Institute for Doctoral Studies in the Visual Arts  
**Arash Ghahari Kermani**, The University of Texas at Dallas  
**Tinamarie Ivey**, The University of Texas at Dallas  
**Dominik Izdebski**, City College of New York  
**Sybil F. Joslyn**, Boston University  
**Boram Kim**, University of Massachusetts Amherst  
**Hoyon Mephokee**, Washington University in St. Louis  
**Mya Osborne**, University of Central Florida  
**Damon Reed**, University of Florida  
**Emily Stokes**, The University of Birmingham, Helmdon, Northamptonshire, UK  
**Sarah Wade Salisbury**, The University of California, Riverside  
**Noelle Yongwei Barr**, Duke University

## **EQUITY, DIVERSITY AND INCLUSION AWARDS**

To increase diversity of presenters and participants and to recognize the exceptional work of those who are historically underrepresented in SECAC, higher education, and arts institutions, SECAC established the Equity, Diversity, and Inclusion (EDI) awards in 2020. EDI awards cover the cost of conference registration, two years of SECAC membership, and a \$200 honorarium to help cover travel and accommodations. The 2025 EDI awards were presented at the Awards Luncheon.

The **2025 SECAC EDI Award winners** were:

**Toni Armstrong** is a PhD Candidate in the History of Art and Architecture at Boston University. Toni's dissertation *Taking Care: The Queer Making of American Modernism, 1914-1935* explores small-scale, alternative practices of exhibiting, writing about, and collecting modern art in New York. Toni's primary research interests include women's history, queer history, museum studies, and modern art. Toni has taught writing at Boston University and served as a Lecturer in Art History at Suffolk University. Beyond academia, Toni works with local artists and local queer history organizations to share art and queer history outside traditional institutions.

**Siyao Lyu** is an Ed.D. candidate in the Art and Art Education program, Teachers College, Columbia University. Her ongoing doctoral dissertation investigates the use of arts-based pedagogies to teach Asian/American civics and address anti-Asian racism in museum settings.

**Anna Mecugni** is an art historian and curator specializing in postwar Italian and global contemporary art, with a focus on social justice and the relationship between art and politics. She is Associate Professor of Art History at the University of New Orleans, affiliate faculty in Justice Studies (PhD) and Women's and Gender Studies, and on the U.N.O. Gallery leadership team.

**Stanley Bermúdez** was born in New Orleans and raised in Venezuela, Bermúdez is a Houston-based painter and educator. He holds a BFA from Sam Houston State University, an MFA from Radford University, and is pursuing a PhD at the Institute for Doctoral Studies in the Visual Arts (IDSV). Bermúdez's paintings combine hard-edge precision, vivid color, and Pop- and Kinetic-Art influences to explore dynamic sociopolitical themes.

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**Ruchi Singh** is an international artist who grew up in India. Her artworks are significantly inspired from meditative rituals from her daily life. Her recent solo show in “असंख्य सेगुणा” (Multiplied by Infinity) April, 2025; was a way to transform often overlooked moments from ordinary life into extraordinary experiences. In 2022, she moved to the US to pursue an MFA at the University of Tennessee, Knoxville. She graduated in May, 2025.

**Interested in applying for the 2026 EDI award? Open application period is April 1 -August 1, 2026.**

Awardees will be selected by an ad-hoc SECAC committee based on their ability to support the goals of the award.

For more information, please visit the SECAC website:  
<https://secacart.org/page/EDIaward>

## PRESIDENT'S AWARDS

Three special awards designated by the president include:

- An Award of Distinction, to recognize former officers of the organization.
- A Certificate of Merit, given to members of long and true standing who have entered into retirement.
- An Award for Exemplary Achievement, the organization's most prestigious award, given in recognition of personal and professional development as well as long-standing service to SECAC.

The awards program was approved by SECAC members at the 1991 meeting in Memphis. SECAC encourages nominations for awards in all these categories.

At this year's conference, President Carly Phinizy recognized the following SECAC officers:

**Sunny Spillane**, University of North Carolina at Greensboro, received an Award of Distinction for her service as both SECAC Secretary and SECAC Treasurer, as well as her leadership in establishing the Equity, Diversity, & Inclusion committee and serving as its first chair.

**Sarah Archino**, Furman University, Greenville, SC, received an Award of Distinction for her long-standing service as the chair of the William R. Levin Award committee and as a two-term state Director for South Carolina.



President Award Recipient, Sunny Spillane



President Award Recipient, Sarah Archino

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## ARTIST'S FELLOWSHIP

The winner of the **2025 SECAC Artist's Fellowship** is **Joe Hedges**, for his work, *Painting Interfaces: Experimental Installations from Washington State to Hong Kong*.

Joe Hedges is an intermedia artist exploring the tension between the physical and digital realms. With a practice that weaves together oil painting alongside found audiovisual objects, interactive elements, and screens, Hedges poetically and playfully examines technology's paradoxical roles as both alienating and connecting force. Central to Hedges' practice is a fascination with the ways digital systems, interfaces, and objects condition our perception, lived experiences, and ideas about art.

He coordinates the painting area at Washington State University, serves as the Associate Director for Washington State University's David G. Pollart Center for Arts and Humanities, and organizes public art projects in Pullman, Washington.

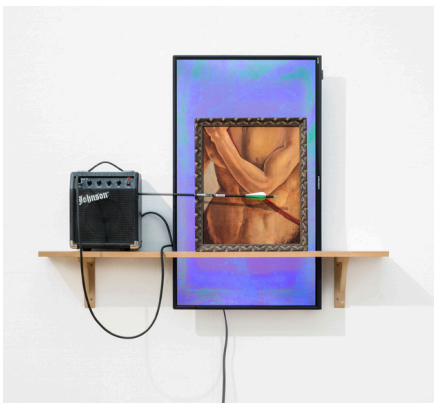
A selection of images from this project are shown below.



*Cloud Control, 2019*



*Linus, 2019*



*Centaur, 2019*



*The Mannerist Leg, 2022*

The Honorable Mention Award for the **2025 Artist Fellowship** is **Meaghan Dee**, for her work, *Nikki Giovanni Immersive Experience*.

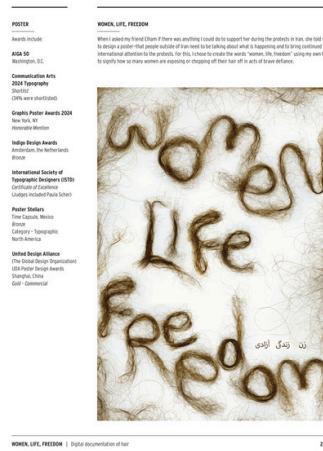
Meaghan A. Dee is an Associate Professor of Graphic Design at Virginia Tech, where she also serves as a Senior Fellow at the Institute of Creativity, Arts, and Technology. She served as Chair of Graphic Design from 2014-2025 (with the exception of sabbatical and maternity leave). Her work centers on connecting communities through storytelling and immersive design experiences and by fostering collaboration between students, faculty, and industry professionals. Meaghan sees design as a tool for engagement, communication, and innovation. Examples of her work can be seen at meaghand.com.

Meaghan's work has been recognized with numerous awards from prestigious organizations such as the American Advertising Federation (AAF), AIGA, Graphis, HOW Magazine, Indigo Design Awards, Print Magazine, the United Design Alliance, and the University & College Designers Association (UCDA). She was also honored with the National Award for Outstanding Professional Achievement in Graphic Design by SECAC and named the Joan C. Edwards Distinguished Professor in the Arts by Marshall University.

A selection of images from this project are shown below.



*Nikki-Rosa*, 2025



*Women, Life, Freedom*, 2022



*Forgetfulness*, 2018



*Tolerance*, 2023

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The 2025 Artist Fellowship Committee was chaired by Wanda Sullivan, and members were Ewa Matyczyk, Jasmine Best, and Joelle Dietrick. Committee members independently reviewed and scored a total of 64 applications, using the Open Water scoring platform. SECAC AF chair and all members of the review committee then met via Google Meet to review and discuss all proposals submitted, selecting a Fellowship winner and an Honorable Mention recipient.

The \$5,000 fellowship was established in 1981 for the purpose of supporting member artists and to encourage individual creative growth and the development of new ideas for exhibitions and creative projects. The SECAC also offers a funded Honorable Mention Artist's Fellowship award of \$1,000 to another artist or group of artists working together on a specific project. The SECAC Honorable Mention is funded by the SECAC Artist Fellowship endowment that was established in 2018.

**Interested in applying for the 2026 Artist Fellowship? The application period is April 1- August 1, 2026.**

**For details on how to apply, please visit our website:**  
**<https://secacart.org/page/ArtistsFellowship>**

## **IMPORTANT DATES for the 2026 CONFERENCE**

**2026 Call for Papers, February 2 - April 1, 2026**

**2026 Call for Entries, Annual Juried Exhibition, February 16 - April 15, 2026**

**2026 SECAC Awards application period, April 1 - August 1, 2026**

**2026 SECAC Conference Registration opens on August 1, 2026**



## **Online Exhibition Review Information**

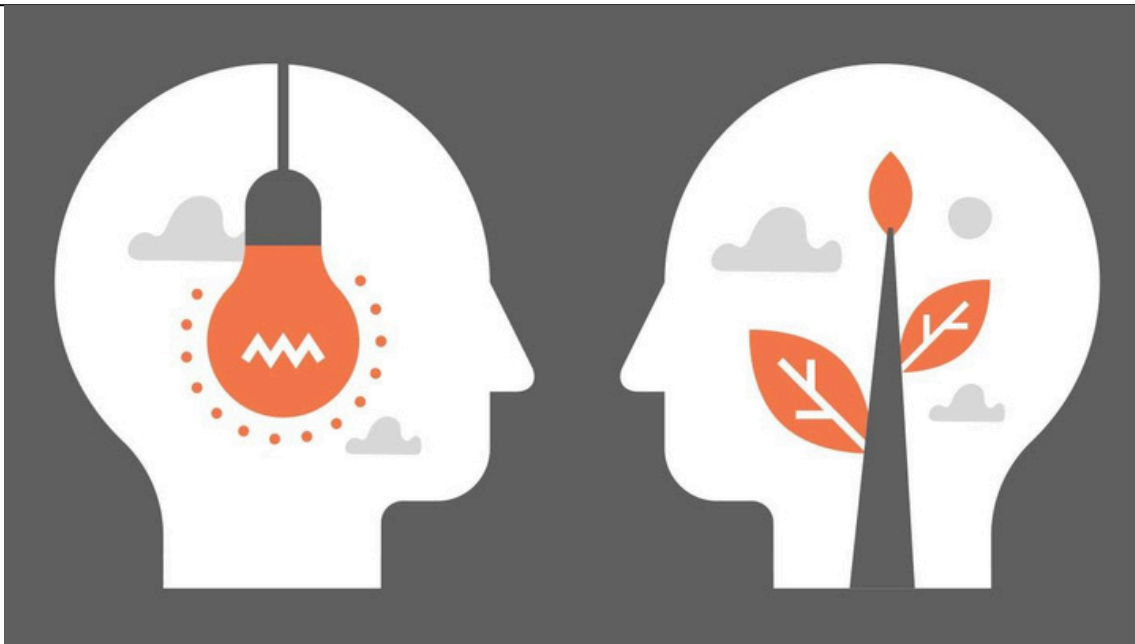
Have you seen an exhibition lately that you want others to know about? Write a review!

Reviews mix opinion and fact to either make other people want to come or to stay away. Start the process by writing a review of an exhibition that intrigued you in some way and sending the review to the new Managing Editor of SECAC Online Exhibition Reviews, Ashley Busby at: **[ashley.busby@nicholls.edu](mailto:ashley.busby@nicholls.edu)**.

Next it will go to a field editor who will check off certain necessary points, consider the content and writing, and share their feedback with the managing editor. Using this feedback, a decision will be made to publish the review or to return it to the writer.

Anyone can be a reviewer – enthusiasm and interest are the only requirements. Past reviews available online at: **<https://secacart.org/page/OnlineReviews>**, if you seek some inspiration.

If you have an idea for an exhibition review but are unsure on how to proceed, please reach out to **[ashley.busby@nicholls.edu](mailto:ashley.busby@nicholls.edu)** for additional guidance.



## SECAC 2025 MENTORING PROGRAM

Now in its 14th year, the SECAC Mentoring Program continues to thrive, with approximately 100 members participating as mentors and mentees. This program supports academics seeking guidance in tenure and promotion, graduate students considering careers in academia, and individuals interested in general mentoring topics such as research, teaching, and professional development.

A big thank you to the Mentors for taking the time to speak with the Mentees, your contribution is much appreciated.

The mentoring program takes place each year at the SECAC conference venue. Prior registration is required to participate, and the program is free for SECAC members.

### **Interested in participating in 2026?**

An online form will be provided for those interested in serving as a mentor or mentee, beginning **in August 2026**.

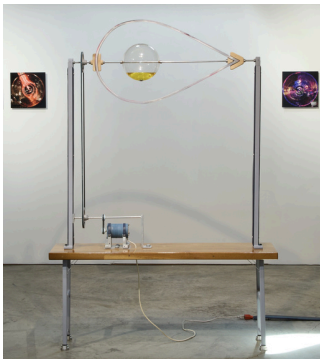
For questions, please contact Nikhil Ghodke, 2025 SECAC Mentoring Program Coordinator, at [nghodke@aum.edu](mailto:nghodke@aum.edu), and cc Rebecca Parker, SECAC Administrator, at [rparker@secacart.org](mailto:rparker@secacart.org).

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## SECAC 2025 ANNUAL JURIED EXHIBITION

The juror for the SECAC 2025 Juried Exhibition was **Sso-Rha Kang**, an educator and curator based in Cincinnati, OH. She is currently the Curator for The Carnegie. From 2021-2023, she served as the Director of Galleries and Outreach at Northern Kentucky University, where she curated exhibitions, performances, and organized events with an emphasis on cross-disciplinary collaboration. Her research interests delve into areas of institutional critique, blankness, and aesthetic experience. She has taught from 2017-2023 at institutions such as, The University of Cincinnati (Department of Anthropology and School of Art), The Art Academy of Cincinnati, and Northern Kentucky University. Additionally, she has curated exhibitions for Wave Pool, The Carnegie, Pearlman Gallery, Third Space Gallery, and The Contemporary Arts Center. She is currently one of two Consulting Curators for the state of Ohio in the exhibition *New Worlds: Women to Watch (2024)* for the National Museum for Women in the Arts in Washington, DC.

With over 480 submissions spanning all types of media, Sso-Rha selected fifty-four works to represent this year's exhibition. Sso-Rha named the Best in Show as Aaron Raymer, for his work, *"Motivational Paralysis (Rolling Blackout)"*, 2022-2024, and Honorable Mention as Tacie Jones for her work, *Submerged*, 2019. Images below were provided by the artists



Aaron Raymer



Tacie Jones

SECAC partnered with SITE1212, located at the Art Academy of Cincinnati, for our exhibition space. SITE1212 opened in 2005, occupying the six floors above the iconic Barrelhouse — a former music venue and microbrewery which first opened in 1995. After the Barrelhouse moved away from the Jackson Street space, this corner of the building was utilized as storage for over 16 years. In 2021, after renovations made possible by generous grants from FotoFocus, OFCC, and the Carol Ann and Ralph V. Haile, Jr. Foundation, SITE1212 opened its doors with the launch of House Party — an event generously underwritten by ArtsWave.

SECAC wishes a special and heartfelt thank you to Associate Director of Exhibitions and Assistant Professor, Matt Coors, who was instrumental in receiving, as well as the installation and de-installation of the exhibition. SECAC also wishes to thank Ahn Tran, SITE1212 Event Coordinator, for planning and coordinating of the evening reception for the SECAC Juried Exhibition.

The exhibition committee was comprised of our conference director Tracy Stonestreet, juror Sso-Rha Kang, Gallery Director Matt Coors, and SECAC steering committee members Annie Dell'Aria, Dilge Dilsiz, Matt Lynch, Megan Bickel, Miriam Keinl, Shachef Polakow, Shawnee Turner, and Tess Cortéz

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## 2025 ANNUAL MEMBERSHIP BUSINESS MEETING

Complete minutes are posted on our website:

<https://secacart.org/page/BusinessMinutes>

### Highlights:

- SECAC President welcomed new Board members, Neil Callender, Arkansas representative, Kevin Curry, Florida representative, Brooke Hull, At-Large Northeast representative, and Yumi Park-Harrington, Levin Awards Chair
- SECAC Administrator reported Cincinnati is our largest conference to date, with over 170 sessions, over 620 presentations and over 800 registrants!
- From Academic Conference Director, Tracy Stonestreet: increase in registrations by 10%, also that we will be finishing the conference with a slight profit
- The 2026 conference will be in Winston-Salem, NC, at the Winston-Salem Marriott, with the Benton Convention Center (where all sessions will take place) located directly across the street. Conference rates will remain the same.
- Mike Hogan was appointed as the new SECAC Treasurer.
- Denyer also stated that the SECAC Awards had a good response to submissions and she encourages applications for 2026!
- From Artist Fellowship Committee Chair, Wanda Sullivan: Artist Fellowship had 64 applications this year. Please encourage your friends to apply!
- EDI Committee chair, Jeca Rodríguez-Colón stated that the EDI Awards had a robust application pool this year, five were awarded.
- SECAC is in its third year of fully online, digital, open source for Art Inquiries, please consider submitting your own scholarship.

- Our SECAC Mentorship Program had a huge increase this year, with over 100 participants, as reported by Nikhil Ghodke.
- Ashley Buby encourages submissions on online exhibition reviews. Reviews should be approximately 500 words and include an image.

## 2026 BOARD OF DIRECTORS ELECTION

More information will be provided in the Spring newsletter and through email to SECAC members.

If you have any questions regarding this process, please contact Al Denyer at [a.denyer@utah.edu](mailto:a.denyer@utah.edu).

## SECAC AT CAA



**CAA conference, February 18-21, 2026, Chicago**

**SECAC Affiliate Session at CAA, February 21, 2026:**

**Session Title:** *“Appalachian Diaspora: the Environmental, Material, and Folkloric Ties to a Southern (and extending) Mountain Range”*

**Session Co-chairs:** Tracy Stonestreet, University Mary Washington, and Clare van Loenen, Sweet Briar College

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### Papers and Presenters:

"Appalachian Diaspora: What are Our Rootings?", Aaron McIntosh, Concordia University

"N-Heads: the Inconvenience of the Irrational, the Obstinate, and the Incidental", Casey Fletcher, University of Wisconsin Madison

"Appalachian Trans-Ecologies - Yellow Finch Blockade - Audio/Moving Image", Chet Hunter Pancake, Temple University

"Exhibiting Appalachia: More Than Land or Sky at the National Museum of American Art", Ali Printz, National Museum of American Art

### ART INQUIRIES SUBMISSIONS

Art Inquiries invites submissions for its upcoming issues. As a double-blind peer-reviewed academic journal published annually by SECAC, on the open-access digital platform Scholar's Compass, Art Inquiries features original scholarship in the fields of art history, art education, and art criticism. Submissions are accepted on a rolling basis throughout the year and can be submitted directly to the digital platform at: [https://scholarscompass.vcu.edu/artinquiries\\_secacart/](https://scholarscompass.vcu.edu/artinquiries_secacart/).

Questions about the process of sharing your work with the journal are always welcome. Please contact the journal's editor, Kris Belden-Adams at [kkbelden@oldmiss.edu](mailto:kkbelden@oldmiss.edu).



art INQUIRIES

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### SECAC ON SOCIAL MEDIA

SECAC has a presence on Facebook, Instagram, and LinkedIn. Please follow us for the latest SECAC news and information!



For this year's conference, please tag us using the following hashtags:

**#SECACTwinCity, #SECAC2026, #SECACInterwoven**

### 2027 SECAC Conference



We are excited to announce that the 2027 SECAC Conference will be held in Greenville, SC from October 20 -23, 2027. The conference will take place at the Hyatt Regency Greenville in downtown Greenville. Located on the tree-lined, walkable and award-winning Main Street, the hotel is close to the famous Liberty Bridge, public art and the Greenville County Museum of Art.

Mark your calendars and be on the lookout for further details soon!

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## NEWS OF MEMBERS

SECAC members **Lynette Bosch, Charles Burroughs, Tina Bizzario, and Liana De Girolami Cheney** were contributors to the Festschrift in honor of Prof. Ellen Longworth (1949–2025) in the *Journal of ICONOCRAZIA* (Summer 2026).

**Golnoush Behmanesh** received the Emerging Scholar Award at the Twentieth International Conference on Design Principles & Practices at Sapienza University of Rome, where she presented her research on AI-predicted attention maps and bias in cross-cultural design. The research was also selected as a Highly Ranked Abstract through the Leonardo Graduate Abstracts peer-review process and has been published in the *Leonardo Journal* and *Leonardo Newsletter* (MIT Press). Behmanesh's work will be featured in a faculty group exhibition at the University of Mississippi Museum from January 27 through September 5, 2026. She is an assistant professor of graphic design at the University of Mississippi.

In the fall of 2025, Electronic Arts Intermix published **Kara Carmack's** essay "'VT is not TV': Early Video Art, Television, and the Politics of Broadcasting" on their Open Circuits, Revisited microsite. Carmack is a Minneapolis-based independent art historian and curator.

**Rob Craig**, Professor Emeritus, Architecture, Georgia Tech, recently attended the 2025 triennial reunion in Maryland of the Ocean City Beach Patrol, where on Oct 4 he was inducted in the Ocean City Beach Patrol (ocean lifeguards) Hall of Fame.

The lifeguard organization was established in 1930, and there are twelve Hall of Famers to date. Rob's father who served the lifeguard organization from 1935-1987 and was Captain (head lifeguard) for most of that period, is considered the individual who shaped the lifeguard organization, and Captain Robert S. Craig was among the first named to the Hall of Fame (posthumously) when it was established in 2018. In 2025 Rob became the first living lifeguard to be inducted in the Hall of Fame.

**Kitty Davis and Adda Farcus** organized a free digital roundtable about labor-based grading practices, hosted through FATE in late January 2026.

**Liana De Girolami Cheney's** publications in 2025 include a book on *Giorgio Vasari: The Quest of a Painter* (Cambridge, UK: Cambridge Scholars Press, 2025), and articles on "Giorgio Vasari's Chariots of the Sun and the Moon: Emblematic and Mythic Symbols of Cosmic Transit," *Journal of Cultural and Religious Studies*, (July 2025):1–25. Doi: 10.17265/2328-2177/2025.07.001; "Giulia Lama's Saturn Devouring his Child," *Journal of Cultural and Religious Studies*, 1, 13, 7 (2025), pp. 382-387. Doi: 10.17265/2328-2177/2025.07.002; and "The Symbolism of the Marsh Plant, Typha latifolia, in Botticelli's The Birth of Venus," *Journal of Cultural and Religious Studies*, 1, 15, 9, (September 2025): 1–16. Doi: 10.17265/2159-5836/2025.09.001.

In June of 2026, **Meaghan Dee, Anne H. Berry, and Rebecca Tegtmeyerer's** collaborative book, "Guiding Principles for Inclusive Design Values: Re-Imagining Design Practice and Education" will be published by Rockport Publishing.

From May to November 2025, **Joelle Dietrick** and Owen Mundy exhibited their video installation *Chasing the Sun* at the European Cultural Centre during the 2025 Venice Architecture Biennale. Dietrick and Mundy are professors at Davidson College near Charlotte, North Carolina.

**Lucas Alan Dietsche's** book "Ylang-Ylang Socialism: Ali Soilihi, Maoism, and Socialist Comoros 1975-1978" was recently published by "I ain't your Marionette" on November 2, 2025. Dietsche has a forthcoming publication called "Tracetenance of the Cut: Schizotypal Poetics, Eco-Abilities, and the Lawn's Utopian Not-Yet Through Bloch, Bataille, and Kristeva" in a journal on Eco-Abilities. Also, in an anthology to be published by

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in Bloomsbury on Anarchafemism, Dietsche will publish "Totalizing Aesthetics and the Feminist Critique of (S)place:

Anarchafeminism, Foucault, and Bachmann on Potter's Fields." Dietsche is a PhD Student of Institute for Doctoral Studies in the Visual Arts and a Senior Lecturer at the University of Muri.

**Craig Drennen** will be included in the *Hunter Invitational V* at the Hunter Museum of Art in Chattanooga, TN. The exhibition opens January 30, 2026, and runs through May 4, 2026.

He will also have a solo booth at the Intersect Palms Spring art fair in Palm Springs, CA February 12-16, 2026.

Additionally, Craig's first solo exhibition with Brigitte Mulholland Gallery in Paris will open September 4, 2026.

**Emily Everhart's** article, "L'Amitié chinoiserie: Befriending the other in the garden pagoda of Chanteloup," appears in the April-June 2025 issue of *Studies in the History of Gardens and Designed Landscapes*. Everhart is Assistant Professor of Art History and Chair of Liberal Arts at the Art Academy of Cincinnati.

**Swan Ferraro's** piece, "Pretty Boy," will be exhibited at the Museum of Wisconsin Art (MOWA) for the Wisconsin Artists Biennial in West Bend, WI. The exhibition is on view from February 7 – April 19, 2026.

In 2025, Louisville-based artist and scholar **James Fugett** received the Community Engagement Award and the Professional Development Grant from the Kentucky College of Art and Design (KYCAD). Fugett's solo exhibition, *Memento Ardare*, presented a new body of work exploring transformation, memory, and ritual through his experimental Ashwave process—an ash-based medium symbolizing creation, destruction, and rebirth.

During the year, Fugett also self-published the short novel "The Market," an urban narrative that extends his visual themes into literary form, examining economic survival, love, and redemption within contemporary

Black experience. His accompanying theoretical texts, "The Ashwave Manifesto" and "The Young Nigga Manifesto," articulate a philosophy of self-determination, community consciousness, and material innovation in abstract art. He also wrote, directed, and acted in the short film *Baldwin* and wrote, directed, and acted in *Threshold*, which was screened at the Lift-Off First-Time Filmmaker Festival. His *Black Mental Health* zine was added to KYCAD's permanent zine archive in recognition of its contribution to conversations on wellness and representation in contemporary art. Through interdisciplinary practice that merges writing, performance, and material research, Fugett continues to develop a distinctive voice in Southern Black abstraction and social practice. He is an artist-scholar at KYCAD in Louisville, Kentucky.

**Dr. Antje Gamble**, Associate Professor of Art History at Murray State University and President of the Italian Art Society, published an article titled "Italian Culture As White Culture in Postwar USA" in a special issue of the Italian-based journal *Palinsesti*, published by the Università di Trento. The special issue's topic was "Italianicity is not Italy". Questioning Contemporary Italian Art History." The special issue was edited by Dr. Tenley Bick (Florida State University). Dr. Gamble's article discusses how exhibitions of Italian art and design played a role in not only connecting American culture with White Western culture but also helping Italian Americans identify (themselves and societally) as racially white. This is an open-source journal; the article can be read without a paywall at this link: <https://teseo.unitn.it/index.php/palinsesti/issue/view/237>.

**René Gower's** curatorial project (Wylie Contemporary, Inc) *COLLECTive Concerns: Collage and Assemblage* is currently on view at the Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA (Jan 20 – Apr 23, 2026) and will travel to

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the Gumenick Family Gallery, Cultural Arts Center at Glen Allen, VA (May 14 – Jul 12, 2026); and Piedmont Arts Museum, Martinsville, VA (Aug 28 – Oct 31, 2026). Gower's work appeared in *Unboxed: Rethinking the Grid* with a custom installation for Brick City Gallery, Missouri State University, Springfield, MO, and in *Mountains and Valleys*, Black Mountain Center for the Arts, Black Mountain, NC. She was also recognized with a Lifetime Achievement Award from ADC Gallery, Cincinnati, OH during *Art Comes Alive 2025*. Her work will be featured in *By Hand: Contemporary Craft* at the Charles H. Taylor Visual Arts Center, Hampton, VA (Apr 14 – Jun 20, 2026).

**Elizabeth (Betsy) S. Hawley** guest curated *Being and Belonging in American Art: 1946/2026* (August 19, 2025 – July 2, 2026) at the Jule Museum at Auburn University. She also published "Feminist Interview Project: Natani Notah in Conversation with Elizabeth S. Hawley" (September 2025) in *Art Journal Open*, and provided a double book review of *Wendy Red Star: Delegation and Wendy Red Star: B'ilukaa for Women's Art Journal* (Fall/Winter 2025).

**Maryam Hosseinnia's** poster design was included in the group exhibition *7th Emirates International Poster Festival: Bringing Cultures, Building Communities*, Dubai, UAE. Her visual artwork was also included in the group exhibition *Blossom Time*, Swatch Art Residency Gallery, Shanghai, China. Hosseinnia is an associate professor of graphic design (retired).

**Geneva Hutchinson** was awarded the Kylemore Artist Residency in Letterfrack, Ireland for the Fall 2025 residency season. Following the residency, Hutchinson exhibited three pieces in a group show with other resident artists at the Notre Dame Kylemore Centre. Hutchinson also received a \$25,000 grant from the National Endowment for the Arts to support her community-engaged

work. Hutchinson is a postdoctoral research associate at the Institute for Social Concerns at the University of Notre Dame.

In Spring 2026, the James Wise Gallery at Norfolk State University presents *Define Yourself!* as the third and final venue before it returns to the Chrysler Museum of Art. On view January 29–April 10, 2026, the exhibition features fifteen works across three thematic sections: *Miss Black America; Young, Black, and Gifted; and Blackness as Imagined by Others*. Supported by the Art Bridges Foundation and presented through the HBCU Atlantic Coast Cohort Partnership, the project expands access to art and fosters collaborative engagement between museums and Historically Black Colleges and Universities. At its core is a student and faculty response exhibition reflecting the gallery's interdisciplinary approach. "This exhibition is in line with the gallery's interdisciplinary approach to exhibition programming and invites participation from faculty members and students across the College of Liberal Arts and other colleges at Norfolk State University," said **Solomon Isekeije**. The exhibition is led by Chelsea Pierce (McKinnon Curator of Modern and Contemporary Art, Chrysler Museum of Art) and Nyree Dowdy (Art Bridges Curatorial Fellow), with associated programming coordinated by Solomon Isekeije (MFA, Program Coordinator and Professor of Fine Arts) and Victoria Ann Jensen (MFA, Gallery Manager and Instructor of Fine Arts).

**Hannah Israel** is one of five featured women artists who are boldly redefining and challenging the boundaries of the book as an artistic medium. This exhibition, *Women to Watch: Book Arts Revolution* celebrates artists whose work demonstrates innovation, ambition, and a commitment to expanding contemporary artistic practices. This biennial exhibition is presented by the Georgia Committee of the National

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Museum of Women in the Arts and is on view at the Atlanta Contemporary from February 1 - May 17, 2026.

**Earnestine Jenkins'** is guest curator of the exhibition, *Black Artists in America: from the Bicentennial to September 11*, is currently on view at the Crocker Art Museum, Sacramento, California, October 5, 2025 - January 11, 2026. The exhibition is organized by Dixon Galleries and Gardens, Memphis, Tennessee.

Her chapter, "Reckoning with Nobosodru, *La Femme Mangbetu: Chronicling Black Women's Histories in Carrie Mae Weems's From Here I Saw What Happened and I Cried*", is published in the catalogue, *Black Artists in America: from the Bicentennial to September 11*, Dixon Gallery and Gardens, Memphis, Tennessee in association with Yale University Press, New Haven and London, (2025).

**Roshanak Keyghobadi** has been invited to serve as a jury member for the Citizen Design Award as part of the PRINT Awards 2026. The Citizen Design Award, focused this year on "Design for Mental Health," highlights communication design that supports critical public and professional information-sharing. Keyghobadi is an award-winning designer, educator, and researcher, and an assistant professor of visual communications at Farmingdale State College–SUNY. Her teaching and scholarship integrate inclusive and cross-cultural perspectives, with research centered on global design histories and the contributions of Iranian women in graphic design. Her writing has appeared in AIGA Voice, Design Observer, and Neshan Magazine, and she has received two AIAP Women in Design Awards.

**Amanda Lechner** presented six large works on paper in a two-person exhibition, *Rock & Root*, at the Fitton

Center for Creative Arts, Hamilton, OH in October 2025.

Over the summer of 2025, she organized "Spectra" an invitational fresco workshop and installation at 10 Grand Press, Santa Fe Annex in Santa Fe, NM.

Lechner was also interviewed about her work and studio practice on *Studio Break Podcast Artist Interview* with David Linneweh published in July 2025. Her work "What is Fleeting" was included in *The Shape of Things*, a print and online exhibition curated by Shannon Rae Fincke with *I Like Your Work* [ikeyourworkpodcast.com/](http://ikeyourworkpodcast.com/).

In the fall of 2025, Vernon Press published **Dr. Kelsey Frady Malone's** chapter, "A Transformed Art History Classroom: Centering Students' Voices, Concerns, Skill Sets, and Goals in the Art History Survey Course" in the book *Pedagogical Reckoning: Decolonizing and Degendering the Art Historical Canon in the Classroom and Museum*. Portions of the published chapter were developed from a paper originally presented at SECAC in Baltimore in 2022. Dr. Malone is the Director of the Doris Ulmann Galleries and Curator of the Berea College Art Collection at Berea College, Kentucky.

**Tanner Maxey's** sculpture, "In Absentia," was selected for inclusion in *ArtFields 2026 Festival*, on view April 10–May 2, 2026. His work "Are You Warm Enough" will be exhibited in *The 38th Annual Valdosta National Exhibition* from January 15–February 13, 2026. Additionally, Maxey's MFA thesis exhibition, *Some Assembly Required*, will be presented at the Georgia Southern University Center for Art & Theatre's Contemporary Gallery, February 26–March 9, 2026. Maxey is a graduate student and Instructor of Record at Georgia Southern University.

**Dr. Mary Mazurek** presented "How to Record a Classical Album" for the SoundGirls Conference on December 13, 2025. She also presented a recording workshop at the Banff Centre in Alberta,

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Canada on January 20, 2026. Additionally, she received the Resonator Award from We Are Moving the Needle on January 27, 2026, for her work in equity and inclusion supporting women in audio.

**Jennifer McComas** curated the exhibition *Remembrance and Renewal: American Artists and the Holocaust, 1940–1970*, on view at the Eskenazi Museum of Art, Indiana University, from September 4 through December 14, 2025. An accompanying scholarly catalogue was published by Yale University Press. Jennifer McComas is Curator of European and American Art at the Eskenazi Museum of Art.

**Mike Mitchell** is professor of Arts and Social Practice at Tennessee State University. His two large scale paintings from Caged Head series and two Diddley Bows from Diddley Drone series are on view at The Rock Nashville for 2026 calendar year.

In March, Mitchell, known professionally as mikewindy, will be one of three inaugural Visual Artists in Residence for the Cayamo Music Festival and will have a two-person exhibition with famed Woodstock photographer Henry Diltz that will travel from Miami to The Dominican Republic and Puerto Rico. Through a TN Arts Commission grant that spans 25' and 26', mikewindy worked with COOP Gallery members to build over 100 diddley-bows with high school art students in Nashville and Humboldt, TN.

In August 2025, Mike Mitchell was named the 2025 College of Liberal Arts at TN State University Outstanding Teacher of the year.

In December 2025, Mitchell published his one-hundred and fourth episode of the Drawing South Podcast including recent episodes with SWOON, Jason Moran, Allie Horrick, Mandy Rogers Horton, and Devin Drake. He has episodes in the works for 2026 with artists like Leticia Bajuyo and Sam Angel.

In November 2025, Mike was the Keynote

speaker for The Oklahoma Art Education Association fall conference.

**Jo-Ann Morgan's** fabric artworks will be on display at the Burroughs and Chapin Art Museum, Myrtle Beach, SC from January 10 - April 5, 2026. The show, titled "The Mourning After," features thirty of her stitched fabric wall hangings on themes that address gun violence and other social injustice. Morgan is Emerita Professor at Western Illinois University and author of "The Black Arts Movement and the Black Panther Party in American Visual Culture," (Routledge 2019).

**Cynthia Nourse Thompson** served as the consulting curator for the exhibition *Women to Watch: Book Arts Revolution*, which celebrates artists whose work demonstrates innovation, ambition, and a commitment to expanding contemporary artistic practices. This biennial exhibition is presented by the Georgia Committee of the National Museum of Women in the Arts and is on view at the Atlanta Contemporary from February 1 - May 17, 2026.

**Benjamin Ogrodnik** is an Assistant Professor of Art History at Augusta University. His scholarship centers on working-class visual culture, contemporary documentary, and border art about the environment. His recent publications include "Care and Crisis in LaToya Ruby Frazier's Photography" (*Public*, 2025), an analysis of the care economy and crisis of social reproduction in Frazier's acclaimed series, *The Notion of Family* (2001-2014); "Decolonial Gestures and Entangled Forms: Elia Alba's Migratory Aesthetics" (*US Latinx Art Forum*, 2025), which examines diaspora and migration in Alba's soft sculptures; and "Trees Down: Photographing the Post-Hurricane Landscape" (*Tree News*, 2025), a photo-essay about teaching art history in the aftermath of Hurricane Helene. In addition to his writing, Dr. Ogrodnik contributes professional service to the

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field as a standing editorial board member of *caa.reviews*, the College Art Association's long-standing open-access review journal. In this role, he supports peer review, scholarly standards, and innovative writing across art history, visual studies, and exhibition criticism.

**John Ott** received a Wyeth Foundation for American Art Publication Grant from the College Art Association for his book *Mixed Media: The Visual Cultures of Racial Integration, 1931–1954* (forthcoming, University of California Press, February 2026). Ott is a Professor of Art History at James Madison University.

Institute for Doctoral Studies in the Visual Arts PhD student, **Brandice Palmer's** painting, "Miranda's Rights," was included in the Arts Annual 8 exhibit at Creative Pinellas in Largo, Florida, from November 22, 2025 - January 4, 2026.

**Christopher Platts** (University of Cincinnati) has published "A Cardinal Patron for Paolo Veneziano: Gozio Battagli and Venetian Gothic Painting between Avignon and Rimini" in *The Burlington Magazine* (January 2026), pp. 32-41. Research for this article was undertaken with funding from SECAC's William R. Levin Award for Research in the History of Art.

State University of New York Press has announced the publication of *John B. Flannagan: A Salvation in Stone* by **Katherine Rangoon Doyle** (slated for July 2026). This is the first book on the pioneering American sculptor famous for his artist's statement on direct carving, "The Image in the Rock." The author is a former textbook editor and instructor in art history.

*Global Modern Art: Europe, the Americas, Asia, and Africa* by **Margaret Richardson** was published by Routledge in August 2025. This book offers an expansive comparative survey of Modern

Art from across the world from c. 1850 to 1960 and illuminates modern global interconnections and exchanges. Dr. Richardson is a Senior Lecturer in Art History at Christopher Newport University in Newport News, Virginia.

In January 2026, the University Press of Mississippi published *Southern Women, Southern Landscapes: Cultural Reflections on the Garden, 1870-1970*, co-authored by **Elise L. Smith** and Judith W. Page.

Elise is Professor Emerita of Art History at Millsaps College.

**Rachel Stephens**, Professor of Art History at the University of Alabama, is serving as the Hohenberg Chair of Excellence in Art History at the University of Memphis for the 2025-26 academic year. She has recently published the following two chapters in separate edited volumes: "Building the Athens of the South: Enslaved Craftspeople in Antebellum Nashville," in *The Routledge Critical Companion to Race and Architecture*, Felipe Hernandez and Itohan Osayimwese eds. (Dec. 2025) and "'Too Independent for a Lady': Art, Capital, and Propriety in Nineteenth-Century Tennessee," in *Chronicling Lost Legacies: Women Collectors, Patrons, and Tastemakers*, Margaret Laster and Samantha Deutch, eds. (Brill, Jan. 2026).

**David Stewart**, Associate Professor Emeritus, "Agnes Millen Richmond" in *150 Stories: lives of the artists of The League*, Edited by Stephanie Cassidy, *The Arts Students League, 2025*. Also, *The Progressive Circle of G. F. Watts and the Formation of his Feminist Art 1866-1904*, edited by David Stewart. Essays by David Stewart, Pamela Gerrish Nunn, Lucy Ella Rose, Chloe Ward, Gursimran Oberboi, Marilyn Lincoln Board, and Elizabeth Crawford. Under contract with Peter Lang.

**Wanda Sullivan** exhibited her work in a solo exhibition, "Garden Anthology," at Auburn University's Biggin Gallery from

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September 3 to 25, 2025, and had a solo exhibition, "Cultivated," at the University of North Carolina Pembroke from December 1, 2025, to February 4, 2026. Sullivan is a professor of art at Spring Hill College.

**Evie Terrono**, Professor of Art History, Randolph-Macon College, published "Social Justice and Spatial Reclamation: Protest and Activism on the Confederate Landscape in Richmond, Virginia," in *Public Art Dialogue*, 15, no. 2 (Fall 2025), <https://www.tandfonline.com/doi/full/10.1080/21502552.2025.2559017>.

**Kristen Tordella-Williams** solo exhibition "Inside Job" ran from January 20 - February 19, 2026 in the Old Main Art Galleries at Mississippi State University. Tordella-Williams is an Associate Professor of Sculpture at Auburn University.

**Rose Trentinella's** article, "Toward a Future for SoTL in Art History via Decoding the Disciplines," was recently published in the inaugural special issue of *Transformative Dialogues: Teaching and Learning Journal* dedicated to Decoding the Disciplines, a pedagogical theory that identifies "bottlenecks" to student learning and supports faculty in developing informed strategies for researching and resolving them. As the first in a planned series on Decoding in Art History, it offers sample "self-decoded" lessons on two essential disciplinary competencies, aesthetic description and visual analysis, as "proofs of concept" as well as a call for using Decoding as a common language to unite ongoing, though disparate, SoTL work across the field. The full special issue and Trentinella's article are openly accessible online.

Trentinella is an Associate Teaching Professor of Art History in the Department of Art + Design at the University of Tampa, where she co-coordinates the BA in Museum Studies program and co-chairs the university-

wide Faculty Senate committee on general education.

**Pamela Taylor Turner's** augmented reality photograph, "Seeking/Sensing: James River" was included in the exhibition *Liquid Commonwealth: The Art and Life of Water* in Virginia at the Muscarelle Museum of Art at William & Mary, Williamsburg, November 14, 2025 - February 15, 2026. Turner is an associate professor of animation in the Department of Kinetic Imaging at Virginia Commonwealth University.

**Marius Valdes'** mural for MUSC Children's Hospital Pediatric Clinic was selected as the winner in the 62nd GDUSA Design Awards. Valdes is a Professor of Studio Art (graphic design) at the University of South Carolina.

In January 2026, **Sam van Strien** was appointed Assistant Professor of Architecture at Indiana University Bloomington in the J. Irwin Miller Architecture Program. He teaches visual studies in the program's interdisciplinary March degree, which bridges studio art and architecture. His work in the department draws from his practice as a visual artist whose research examines the relationship between architecture and capitalism and how these forces shape the built environment. Van Strien's studio practice incorporates techniques such as architectural rubbings, laser-cut engravings of photographs, and drawings derived from archival records.

In January, 2026, Haymarket Books will publish **Alan Wallach's** *Trouble in Paradise, Twenty-Four Essays on the Social History of American Art* in paperback. Wallach is Wark Professor Emeritus at the College of William and Mary and currently Professorial Lecturer in the Art History Program at George Washington University.

In the fall of 2025, the Museum of New Mexico Press published **Jonathan Frederick Walz's** essay, "The Overstory:

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Gustave Baumann's Wood-Block Prints of Trees" in the exhibition catalogue *Gustave Baumann: The Artist's Environment*. A confirmed dendrophile, Walz is the Director of Curatorial Affairs & Curator of American Art at The Columbus Museum, Georgia.

**Ye Wang's** painting, "Return to Classicism-Madame X," won third place in the ViewPoint57 National Juried Art Competition at the ARTclectic Gallery, October 3-25, 2025. Another painting, "Return to Classicism-Portrait of Madame Duvaucy", won honorable mention in the RepeSensational 2025 National Juried Exhibition at the

Heartland Art Club, August 13 - October 4, 2025. Wang is a professor of art at Washburn University.

**Jennifer Wingate's** book, *At Home with Political Portraits: Photographs of the Domestic Display of US Presidents* will be published by Bloomsbury Academic in April. Until September, Wingate was Professor of Fine Arts at St. Francis College.

## Introducing our Social Media Manager, Ana Alvarado!



Ana is a recent graduate of the University of Tampa, with a BFA in graphic design. While at UT, she served for two years as the editor-in-chief of *Neon Undergraduate Literary + Arts Magazine*, a student-run undergraduate literary magazine. During her time as editor-in-chief, she led outreach efforts both on and off campus, led a re-design of the organization's branding, publication

guidelines and marketing aesthetics, as well as created and scheduled digital content and managed the social media platforms.

As part of her undergraduate thesis 'Dos Alas,' she created a bilingual magazine of Cuban history, accompanied by a website and a physical gallery installation, all of which she developed and designed. Beyond her thesis, her research now delves into the lives and works of feminist artists whose practice emphasizes pedagogy. As a woman and emerging art historian, her investigations are based on the works of Mexican artists like Eulalia Lucio and Mónica Mayer, women whose works transcend gender norms and inspire feminist movements. She is also interested in Latin American art history, specifically related to the diasporas and politics.

Ana served as our intern for the 2025 SECAC Conference in Cincinnati. You might have seen her at the registration desk, attending sessions, or taking images for SECAC.

We are delighted that she is working for SECAC in a larger capacity, as well as learning more about the day-to-day management of a non-profit organization.

## MAKING A DONATION TO SECAC

You can now contribute to SECAC online via our website at: [https:// secacart.org/donations/](https://secacart.org/donations/).

If you prefer to donate by check, please mail contributions to:  
SECAC  
ATTH: Rebecca Parker  
1000 Whitlock Ave. NW, Box 161  
Marietta, GA 30064

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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, Rebecca Parker at **[rparker@secacart.org](mailto:rparker@secacart.org)**.

If you would like to include SECAC in your estate planning, please contact SECAC Treasurer, Mike Hogan at **[mfhogan.ma@gmail.com](mailto:mfhogan.ma@gmail.com)** or SECAC President Carly Phinizy at **[cphiniz@clemson.edu](mailto:cphiniz@clemson.edu)**.

## **JOB POSTINGS**

All job postings on our website are for jobs in the visual arts and are visible and searchable free of charge without signing in at:

**<https://secacart.org/networking/>**.

Please share this link with your network.

**Interested in placing a job posting on our website?** The cost is \$150 per posting for non-members or is included as a benefit of an institutional membership.

## **CALL FOR SUBMISSIONS**

We post Calls for Proposals, Papers, Submissions, Entries, and Volunteers of potential interest to our members under the Connections tab of our website at:

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To add a call, please forward a description in a Word document to the SECAC Administrator, Rebecca Parker at **[rparker@secacart.org](mailto:rparker@secacart.org)**.



Rebecca Parker  
SECAC Administrator  
[rparker@secacart.org](mailto:rparker@secacart.org)  
404.717.6741

Please add me to your contacts list in order to receive important updates about SECAC!

We will be providing more information about our 2026 Conference in Winston-Salem in our Summer Newsletter, as well as on our website.

Have a fruitful Spring semester!