2018 SECAC JURIED EXHIBITION
BIRMINGHAM, ALABAMA
University of Alabama at Birmingham
Abroms-Engel Institute for the Visual Arts

September 10 - October 19, 2018
secacart.org
Tony M. Bingham, Miles College
*Immersive Stenopes: Thomas Store*, 2018; Pinhole photomural and link to audio file

**JUROR’S AWARD**

Joshua Brinlee, University of Mississippi
*Self-Portrait as Provider*, 2017; Pigment print on photo metallic paper

Jason Sheridan Brown, University of Tennessee - Knoxville
*Triangulation + Excavation*, 2015; Aluminum, plastic, mirror, marble, wood, steel

Jessica Burke, University of North Carolina at Charlotte
*A Lie is Often Hidden Between Truths*, 2018; Colored pencil on Canford Heavyweight (Royal Blue)

Gary Chapman, University of Alabama at Birmingham
*WO MAN*, 2018; Mixed media and found objects on wood panels

Charles Clary, Coastal Carolina University
*Memento Morididdle Movement #439*, 2018; Hand cut paper and wallpaper on distressed drywall and found frame

Derek Cracco, University of Alabama at Birmingham
*Dawn*, 2017; Acrylic on panel

Amy Feger, University of Montevallo
*Glitch: Burst*, 2017; Acrylic on panel

Carrie Fonder, University of West Florida
*OUH HUO*, 2017; Video

Diane Fox, University of Tennessee - Knoxville
*Suspended, Denver Museum of Nature and Science, Denver, Colorado*, 2017; Archival digital print

Reni Gower, Virginia Commonwealth University
*Pivot.27*, 2017; Acrylic on paper mounted on to canvas covered panel

Sharon Lee Hart, Florida Atlantic University
*Intersect*, 2017; Archival pigment print with mixed media

Sharon Lee Hart, Florida Atlantic University
*Dead Trees Talk*, 2017; Archival pigment print with mixed media

Sharon Lee Hart, Florida Atlantic University
*Tribes*, 2017; Archival pigment print with mixed media

Kelly Hinder, Independent Artist
*Forest*, 2017; Enlarged found photograph, photoshop, India ink, and glitter flocking

Kelly Hinder, Independent Artist
*Valley*, 2017; Enlarged found photograph, photoshop, India ink, and glitter flocking
Jonathan W. Hils, University of Oklahoma
*Record*, 2017; 3D printed PLA plastic

Stacy Isenbarger, University of Idaho
*An Almost Departure*, 2018; Wooden interior molding, brass hinges, upholstery fabric, velvet covered stone

**BEST IN SHOW**
Stacy Isenbarger, University of Idaho
*Over There To Here (Gatlinburg)*, 2018; Found wood and upholstery fabric

Kathryn Jill Johnson, University of Alabama in Huntsville
*Disinterest*, 2017; Graphite, oil, and gold leaf on panel

Shannon Johnstone, Meredith College
*Stardust and Ashes #19*, 2017; Cyanotype on fabric made with sunlight and the ashes of euthanized shelter animals

Meena Khalili, University of Louisville
*Tramp/Trump*, 2017; Digital printed poster

Ann B. Kim, Indiana University East
*To and From the Edge of the World*, 2017; Video

Clive King, Florida International University
*Rising From the Dark River*, 2018; Ink on paper

**JUROR’S AWARD**
Lily Kuonen, Jacksonville University
*Hewn*, 2017; Acrylic, gouache, raw pigments, and graphite on raw canvas

Danielle Langdon, Columbia College, in collaboration with physicist Jesse Kremenak
*Virtual Pedestrians on Silicon Nanowires*, 2017; HD video

Gregory Martin, Mississippi State University
*Aceite y Agua*, 2018; Oil on linen

Erica Mendoza, University of Tennessee - Knoxville
*Reimagining the second you broke up with me*, 2017; Hand and machine embroidered pillow

**JUROR’S AWARD**
Jessica Mongeon, Arkansas Tech University
*Drunken Trees: Permafrost melts, leaving uneven ground*, 2017; Ink on vellum

Jessica Mongeon, Arkansas Tech University
*Pine Beetle Damage: Colorado*, 2017; Ink on vellum

Vesna Pavlović, Vanderbilt University
*Sites of Memory I, from “Fabrics of Socialism” Series*, 2017; Archival pigment print with hand embroidery

**JUROR’S AWARD**
Duane Paxson, Independent artist
*Denying Dendera*, 2018; Steel and fiberglass

John Douglas Powers, University of Tennessee - Knoxville
*Dying to Rise from the Dead*, 2014; Carved aspen, pine, and found object

**JUROR’S AWARD**
John Douglas Powers, University of Tennessee - Knoxville
*Terra Nuova*, 2017; Pinhole animation (1 minute loop) on custom video monitor
Carla Rokes, University of North Carolina at Pembroke  
CB#3, 2018; Tradigital on acrylic

Alan Skees,  
Christopher Newport University  
*American Glitch: Neo Regionalism - Suburb - Hampton Rhodes Bridge - Tunnel #3*, 2016; Digital slit-scan inkjet print

Kristin Skees,  
Christopher Newport University  
*Bertie*, 2017; Photograph

Lee Somers,  
University of Montevallo  
*Flower Mountain*, 2017; Ceramics

Katie St. Clair,  
Davidson College  
*Evanescent*, 2016; Acrylic, collage and an assortment of experimental techniques with dye, loose pigment, graphite, spray paint, gesso, and rice paper on canvas

Jason Swift,  
University of West Georgia  
*Joinery #1*, 2016; Graphite on paper mounted to cradled wood panel

Jason Swift,  
University of West Georgia  
*Joinery #3*, 2017; Graphite, acrylic paint, tracing paper, and tape on paper mounted to cradled wood panel

Jason Swift,  
University of West Georgia  
*Untitled*, 2016; Gouache, acrylic paint, and graphite on paper mounted to cradled wood panel

Chris Boyd Taylor, University of Alabama in Huntsville  
*Tri-Colored Bam What?!*, 2018; Plywood, wood, canvas, rope, hardware, acrylic paint

Chris Boyd Taylor, University of Alabama in Huntsville  
*Heavy Hands*, 2018; Lead, industrial oil paint, hardware

Aggie Toppins, University of Tennessee at Chattanooga  
*Palimpsest: You Are Welcome Here, But Next Time Bring Your Baby*, 2017; Silkscreen and digital print on pink paper

Jim Toub, Appalachian State University  
*Mapping Invisible Cities No. 1*, 2017; Mixed media

Clifford W. Tresner, University of Louisiana at Monroe  
*Tripping Over Cypress*, 2017; Acrylic on panel with shelves and carved objects

Clifford W. Tresner, University of Louisiana at Monroe  
*Notes from the Road*, 2013; Wood, stone, steel, and other various materials

Pamela Venz, Birmingham-Southern College  
*Down and Feather*, 2018; Digital capture archival inkjet print

Patrick Vincent, Austin Peay State University  
*Ocean's Bones*, 2017; Stone lithograph
Christina Renfer Vogel, University of Tennessee at Chattanooga

*Electric, 2016; Oil and acrylic on canvas*

Christina Renfer Vogel, University of Tennessee at Chattanooga

*Tiny Floral, 2016; Oil on canvas*

Claudia Wilburn, Independent artist

*Ethel Almond Roberts, (Wilburn), 1894 – 1932, 2017*

Woodblock print, altered proof with found collage materials

Claudia Wilburn, Independent artist

*Potts, A Life of Stories, 2017; Mixed media: wood block print, found materials, family memorabilia, digital media, acrylic paint, image transfers on silk and paper, and mounted on birch plywood*

Diana Zlatanovski, Peabody Museum, Harvard University

*Kidskin Glove Typology, 2014-2018; Archival pigment print*

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**JUROR’S STATEMENT**

It was an honor to be invited to jury the 2018 SECAC Juried Exhibition, and a pleasure to work through the process of shaping the final show. As a curator who has specialized in organizing exhibitions of contemporary art over the past thirty-five years, I welcomed the challenge of reviewing such a large and diverse group of material with the aim of creating what I hoped would be a kaleidoscopic yet cohesive showcase of current work from across the region and country. The submissions did not disappoint, with strong work evident across a wide range of media. I was excited to discover great pieces by artists with whom I was not familiar, alongside some of the Southeast’s most recognizable talents.

My criteria for jurying the exhibition were simple — I needed to be impressed by an artist’s mastery of materials, maturity of vision, and consistency of execution. But beyond these standard benchmarks, I was also seeking work that surprised me in some way and sustained my interest over time. So I carefully considered the submissions in repeated viewing sessions that spanned several weeks, honing my selections to those that continued to engage my eye, mind, and spirit. Some of the final selections are subtle and understated, while others possess an undeniable swagger. Overall, what I think unifies much of the exhibition is a palpable sense of dislocation, fracture and mystery, which is perhaps not surprising given the extraordinary times in which we find ourselves living.

Thanks to all of the artists who submitted to this exhibition, and congratulations to those who have been included in the show. I hope that viewers will find pleasure and meaning in my selections, and discover interesting connections and contrasts between the artworks on display.

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**JUROR**

Peter J. Baldaia is Director of Curatorial Affairs of the Huntsville Museum of Art in Huntsville, Alabama, where he has worked since 1994. He was formerly Curator of Exhibitions and Collections at the Rockford Art Museum in Rockford, IL, and Curator at the Fuller Museum of Art in Brockton, MA. In over thirty years working in the museum field, Mr. Baldaia has organized hundreds of major exhibitions of historical and contemporary art. Recent exhibitions curated for the Huntsville Museum of Art have included over 50 acclaimed Encounters and Connections exhibitions of contemporary Southern art, the recurring juried Red Clay Survey exhibitions of regional contemporary art, and the major exhibitions Janet Fish: Master of Light and Shadow, Luigi Lucioni: An American Romantic, and Ginny Ruffner: Aesthetic Engineering.

Mr. Baldaia attended the Rhode Island School of Design and received his un-der-graduate degree in Liberal Arts from Rhode Island College in Providence, RI. He attended graduate school at Brown University in Providence, RI and Boston University in Boston, MA, and holds a Mas-ter’s degree in Art History and Museum Studies from Boston University Graduate School.

Since 1995, Mr. Baldaia has been listed in the annual reference publication, Who’s Who in American Art.
SECAC FELLOWSHIP
The SECAC Fellowship was established in 1981 to support member artists and to encourage individual creative growth and the development of new ideas for exhibitions and creative projects. The 2017 SECAC Fellowship winner is Stacey Holloway, Assistant Professor of Sculpture at the University of Alabama at Birmingham. Holloway’s SECAC Fellowship exhibition, Not to be Otherwise, focuses on interspecies bonds and considers universal experiences of alienation, isolation and longing. In a surreal, immersive installation featuring a life-size bison and scores of porcelain rabbits, squirrels, birds and bees patterned with Blue Willow floral and arabesque patterns, the exhibition takes a topsy-turvy turn on the trope of the bull in a china shop.

Abroms-Engel Institute for the Visual Arts
The University of Alabama at Birmingham’s Abroms-Engel Institute for the Visual Arts (AEIVA) mission is to provide a cultural gateway that enriches and supports accessible learning, research, and thinking for the UAB community, Birmingham, and beyond, through transformative and challenging exhibitions, engaging programming, and purposeful collecting. Open to the public since January 2014, highlights from AEIVA’s past exhibitions include Warhol: Fabricated, Willie Cole: Transformations, The Freedom Exhibition: Two Countries One Struggle, Enrique Martinez Celaya: Small Paintings 1974-2015, Jessica Angel: Facing the Hyperstructure, and David Sandlin: 76 Manifestations of American Destiny. AEIVA exhibitions focus on artists of regional, national, and international significance, works from the AEIVA permanent collection, and exhibitions of student work, such as the annual graduating BFA Exhibition each spring. Designed by the world-renowned architect, the late Randall Stout, AEIVA is a center for UAB and the Birmingham community to engage with contemporary art and artists. The 26,000-square-foot building is named for lead donors Judy and Hal Abroms, and Ruth and Marvin Engel. The building’s academic classrooms, laboratories, and faculty offices are home to the UAB Department of Art and Art History, facilitating a dynamic partnership in AEIVA’s mission of enhancing social, cultural and historical understanding through the visual arts across UAB and the broader community.