

---

# SECAC Newsletter

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

WINTER 2025

## Academic Director's Note

2024 has been a noteworthy year for SECAC. In October, we celebrated the 80<sup>th</sup> annual conference in Atlanta, Georgia, at the Atlanta Marriott Buckhead Hotel and Conference Center. With the highest attendance in over ten years, the conference was composed of 154 individual breakout sessions and over 600 presenters. Presentation topics reflected the growing interests of our members, with increased representation from the fields of graphic design and museum studies. Through sessions of performance art, workshops, and experimental lectures, SECAC members worked to redefine what a conference presentation can be, as well as recognize and honor the scholarly merits inherent in art and art practice as research.

Two exhibitions took place in conjunction with the conference: the Annual Juried Exhibition, juried by Alice Stone Collins; and *Along a Shadowed Shore*, the solo exhibition of Sharon Lee Hart. Hart is the 2023 SECAC Artist Fellow, and the work in her exhibition was the result of her research project on the coastal ecosystems of South Florida. Both exhibitions were held at the Ernest G. Welch Galleries at Georgia State University's School of Art and Design, under the direction of Gallery Director Cynthia Farnell. Other events throughout the week highlighted current topics in art discourse. On Thursday evening, SECAC hosted a special "Artists in Dialogue" conversation between Atlanta-based artist Sonya Yong James and *Art Papers* editor-in-chief Sarah Higgins. On Friday evening, Lauren Tate Baeza, the High Museum's Fred and Rita Richman Curator of African Art, delivered her keynote address entitled "Expanding the Canon," at Georgia State University's Florence Kopleff Recital Hall. The week of events was capstoned by a closing reception at Whitespace Gallery.

SECAC 2024 was designed by the 2024 Steering Committee: Brad Adams, Berry College; Jeremy Bolen, Georgia State University; Nancy Bookhart, IDVSA; Myra Greene, Spelman College; Sarah Higgins, *Art Papers*; Catherine Moore, Georgia Gwinnett College; Neill Prewitt, Georgia State University; Susan Richmond, Georgia State University; Nell Ruby, Agnes Scott College; Katherine Smith, Agnes Scott College; Astha Thakkar, SCAD Atlanta; and Jonathan Walz, Columbus Museum. Our institutional hosts for the 2024 Conference were Agnes Scott College, Georgia State University, Emory University, Georgia Gwinnett College, Spelman College, and Whitespace Gallery.

It is my honor to help facilitate such a wonderful conference. Together, we are elevating the national discourse of the visual arts. Thank you all for being a part of this process. I hope to see you in October!

Dr. Tracy Stonestreet  
academic director: Richmond 2023, Atlanta 2024, Cincinnati 2025  
SECAC: the Southeastern College Art Conference  
devoted to education and research in the visual arts



## Cincinnati 2025

The 81<sup>st</sup> SECAC annual conference will take place in Cincinnati, Ohio, this October 22-25, 2025. Planning is underway to make this an exciting and memorable gathering!

The conference's hotel – the Netherland Plaza Hotel, a National Historic Landmark and charming example of the French Art Deco style – is located in the heart of downtown Cincinnati, with museums, galleries, shops, restaurants, and the river walk all within walking distance. From the hundreds of murals across the city to the acclaimed exhibitions at the Contemporary Art Center, Taft Museum of Art, and the Cincinnati Art Museum, SECAC 2025 is an opportunity to experience the city's robust and transformative art scene.

Make plans to participate! The call for papers for SECAC 2025 will open on February 1 and stay open for submissions until April 1. With session topics running the gamut from Art History, Studio Art, Museum Studies, and Design to Pedagogy, Performance, and Social Engagement, there are opportunities for scholars and artists of all specialties to participate. The Annual Juried Exhibition will also take place in Cincinnati during the conference: the Call for Submissions for that exhibition opens on February 15.



### SECAC AWARDS

The **2024 SECAC Award for Excellence in Teaching** was awarded to **Kristin Barry**, Associate Professor of Architecture, Ball State University, Muncie, IN. 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. Her letter of nomination, stated that Dr. Barry ...”has revolutionized the teaching of art/architecture history courses at our university. Even more impressive is that she has made these changes while teaching classes of 125+ students, and still working with each student individually on research and writing. Dr. Barry clearly demonstrates a life-long love for learning – an essential aspect of teaching excellence.” Her letter of nomination concludes with; “Dr. Barry’s excitement about her subject is contagious among the students – many develop the same type of enthusiasm for learning that she demonstrates. She is a rigorous and engaging educator in the Department of Architecture, and clearly demonstrates a love for teaching.”

The **2024 SECAC Award for Excellence in Scholarly Research and Publication** was awarded to **Doris Sung**, Assistant Professor of Art History, The University of Alabama, Tuscaloosa, AL. The award is in recognition of her recent publication; *Women of Chinese Modern Art: Gender and Reforming Traditions in National and Global Spheres, 1900s–1930s* (De Gruyter Oldenbourg, 2024) by Doris Sung. In her nomination letter, her research was described as “Bringing to light the largely overlooked female participation in domestic and international art worlds, this book offers the first comprehensive study of how women embroiderers, traditionalist calligraphers and painters

shaped the terrain of the modern art world and gender positioning during China’s important moments of social-cultural transformation from empire to republic. Not only is this book an important contribution to the study of Chinese art and gender studies, but it also fills the lacuna of research on Asian women artists in global feminist art history.” She concludes “ Drawing on a wealth of previously unexhibited artworks, rare artist’s monographs, women’s journals, personal narratives, diaries, and catalogs of international expositions, this study not only affirms women’s significant roles as guardian and innovator of traditionalist art forms for a modern nation, but it also expands the discussion beyond the national boundary to reveal women artists’ contribution to cultural diplomacy and reevaluation of Chinese artistic heritage on the international stage in the early twentieth century.”

The **2024 SECAC Award for Artistic Excellence** was awarded to **Stacey Holloway**, Associate Professor of Sculpture, University of Alabama, Birmingham, AL. The Award recognizes an artist or group of artists whose sustained creative activity (within the last two years) is considered exemplary. Professor Holloway’s CV has an extensive list of exhibitions and accolades, in the past two years she was awarded the 2022 Visual Arts Fellowship Award from the Alabama State Council on the Arts, exhibited her work in six solo exhibitions, seven juried group exhibitions, eleven invited group exhibitions, and participated in a cast Iron Sculpture Workshop Residency at Sculpture Trails Foundry, Solsberry, IN. A colleague nominating her stated “Stacey Holloway is not just an artist; she is a visionary whose work transcends conventional boundaries. Her ability to meld intricate craftsmanship with profound conceptual depth is truly remarkable. Through her

---

sculptures, she invites viewers into a world where the tangible and intangible converge, provoking contemplation and sparking dialogue on themes ranging from identity to ecology.” He concludes “Stacey Holloway embodies the spirit of artistic excellence through her exceptional creativity, technical proficiency, and profound impact on the artistic community.”

The **2024 SECAC Award for Excellence in Graphic Design** was awarded to **Daniela Marx**, Professor and Chair of Design, Loyola University of New Orleans, LA. The Award recognizes a designer or group of designers whose sustained creative activity (within the last two years) is considered exemplary. Over the last two years, Professor Marx has worked on numerous client based projects as well as her own projects, including her current series of typographic messages of mindfulness. In her nomination letter, a colleague states “Marx’s current series of typographic messages of mindfulness, inspired by her yoga practice, exemplifies her creative approach and commitment to blending philosophy, meditation, and exercise with design. This series showcases her exceptional skills in typography, experimental forms, color and challenges her to delve deeper into the meanings behind the words she designs. Sharing these visual mantras on social media platforms like Instagram and Facebook demonstrates her desire to connect with others and spread positivity. At the present moment, she has designed and posted 1,575 typographic compositions. She started this project during the pandemic and has consistently posted daily for 1,575 days. This commitment to sharing her work and message is genuinely remarkable and takes a particular type of dedication. These compositions include various typographic styles, from photographic to digital, analog, and 3D. The saturation of color, layering, pattern and texture is a beautiful typographic explosion.”

The **2024 SECAC Award for Curatorial Excellence** was awarded to co-curators **Taina Caragol**, curator of painting, sculpture and Latino art and history; **Kate Clarke Lemay**, historian; and **Carolina Maestre**, curatorial assistant for Latino art and history, for recognition the exhibition, *1898: U.S. Imperial Visions and Revisions*, at the Smithsonian National Portrait Gallery, which was on view from April 28, 2023 through February 25, 2024. 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 nominator stated “1898: U.S. Imperial Visions and Revisions commemorated the 125th anniversary of the War of 1898 (often called the Spanish-American War), the Congressional Joint Resolution to annex Hawai’i (July 1898), the Philippine-American War (1899-1913), and their legacies. Consulting many community representatives and conducting research in the continental United States as well as Puerto Rico, Cuba, Hawai’i, the Philippines, and Spain, the curators presented portraiture and visual culture that interrogated a formative period in Cuban, Chamoru, Hawaiian, Philippine, Puerto Rican, and U.S. histories. Their exhibition balanced the stories of economic growth, independence, subjugation, violence, and peace that undergird the historic overseas expansion of the United States.” She concludes “The exhibition *1898: U.S. Imperial Visions and Revisions* is a major achievement, one that against all odds—curated during the pandemic; critiquing U.S. history in a federal institution; incorporating overseas loans when shipping was unreliable due to supply/chain issues—successfully engaged a diverse range of visitors to think critically about the history of U.S. empire and its repercussions through today.

---

## 2025 SECAC AWARDS

The nomination period for the SECAC awards opens April 1, 2025. For these awards, please send nominations with all supporting materials to Al Denyer at [a.denyer@utah.edu](mailto:a.denyer@utah.edu) on or before August 1, 2025. 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.denyer@utah.edu](mailto:a.denyer@utah.edu). The Awards Ceremony takes place each year during the annual conference.

## 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. Reviews from 2017 to present are still 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.

---

## ARTIST'S FELLOWSHIP

The winner of the **2024 SECAC Artist's Fellowship** is **Joelle Dietrick** for *Chasing the Sun*, and the **Honorable Mention Award** is **Jasmine Best** for *Abstracted Power Objects*. Congratulations to Joelle and Jasmine!

The 2024 Artist Fellowship Committee was chaired by Wanda Sullivan and members were Douglas Baulos, Sharon Lee Hart and Jason Guynes. Committee members independently reviewed and scored a total of 42 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.

### 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 \$5000 to encourage and recognize research in art history. A second award, endowed in 2018, providing 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; published in the 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 the Excellence in Teaching Award and the Exemplary Achievement Award.

The **2024 recipient of the William R. Levin Award for Research in the History of Art before 1750** is **Emily Fenichel**, Associate Professor at Florida Atlantic University, for her project on "Michelangelo's Women." This will be the only monograph that considers his female subjects and it promises to address an important gap in the scholarship.

The **2024 recipient of the William R. Levin Award for Research in the History of Art since 1750** is **Rachel Stephens**, Professor at The University of Alabama. Dr. Stephen's project "Visualizing the Global South: Plantation Landscapes in Cuba and the United States" will bring together plantation paintings from the US and Cuba to consider how these regions romanticized plantation society, de-humanized enslaved African Americans, and implicated artists in the justifications of slavery.

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).

---

## 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.

The **SECAC 2024 award winners** were:

**Mariko Azuma**, Duke University

**Ivy Borden**, The University of Alabama, Tuscaloosa

**Heather Elaine Bowyer**, Arizona State University

**Ricardo Chavez**, The University of Arizona

**Alex Del Dago**, University of Virginia

**Shana Dumont Garr**, Institute for Doctoral Studies in the Visual Arts

**Sarah Frisbie**, Case Western Reserve University

**Alicia Gallant**, CUNY Graduate Center

**Hannah Keats**, Florida State University

**Catherine Lennartz**, Boston University

**Siyao Lyu**, Teachers College, Columbia University

**Erny ros V. Manlangit**, University of Georgia

**James H. Miller**, Princeton University / Center for Advanced Study in the Visual Arts

**Sarah Myers**, Stony Brook University

**Luiza Nascimento Barbosa**, Florida State University

**Gloria Rusconi**, Università Luigi Vanvitelli

**Phoebe Santalla**, Washington University, St. Louis

**Jacqueline Viola Moulton**, Institute for Doctoral Studies in the Visual Arts

**Hannah Wier**, Washington University, St. Louis

**Yiqi Xiao**, University of Illinois Urbana-Champaign

## 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 2024 EDI awards were presented at the Awards Luncheon.

The **2024 SECAC EDI Award winners** were:

**Elizabeth Carmel Hamilton**, Fort Valley State University, presenting "In Search of Delilah Pierce: Tracing African American Art Networks in Mid-Twentieth-Century Washington, D.C."

**Matthew Villareal**, The New School, presenting "Designing An Integrated Self: Manifesting a Fulfilling Creative Future"

**Lamiya Dix**, Florida State College, presenting "On The Politicized Black Female Body: Looking At Firelei Báez' Mutable Anthropomorphic Form"

**Giselle Mira-Diaz**, Indiana University Northwest, co-presenting "'Modelling International Collaborations in Art Education"

**Anmol Shrivastava**, Illinois State University, presenting "Ethical Wayfinding: Codesigning with Localized Art for Community Engagement in India"

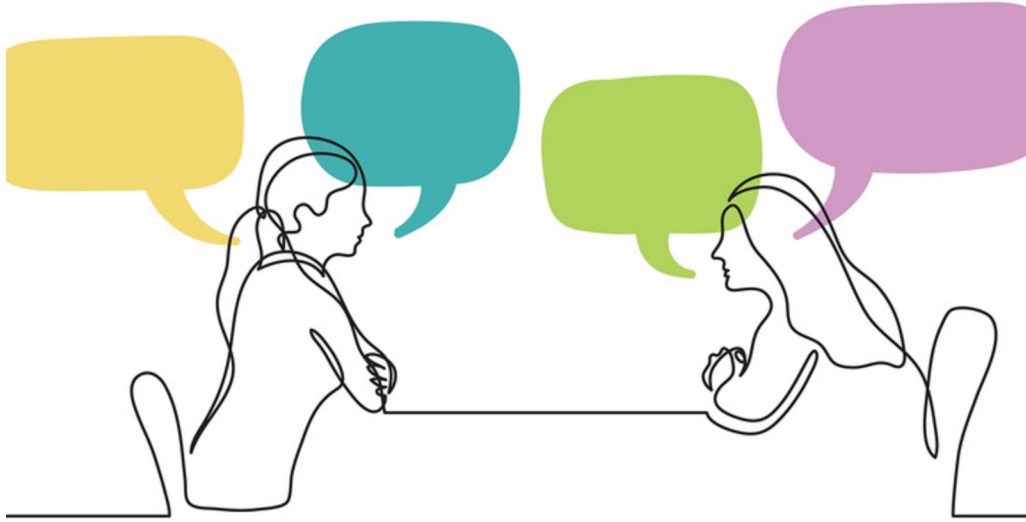
**Interested in applying for the 2025 EDI award?**

**Open application period is April 1 - August 1, 2025.**

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>



### **SECAC 2024 MENTORING PROGRAM**

In its 13th year, the SECAC Mentoring Program continued to thrive, with approximately 90 members participating as mentors and mentees. This program is beneficial to academics looking for advice on the T&P, or graduates looking at careers in academia and for general mentoring in topics such as research, teaching, etc. Thanks to Nikhil Ghodke, associate professor of graphic design at Auburn University at Montgomery for organizing the program. Nikhil was instrumental in streamlining the application process, coordinating with the mentors, mentees and this resulted in a large turnout over the previous year. The mentoring program takes place each year at the conference venue and prior registration is required to participate in the program and is free for SECAC members.

And a special note of appreciation for these mentors Roja Najafi, Adewale Adenle, Breuna Baine, Saskia van Kampen, Geoff Sciacca, Jonathan Cumberland, Jonathan Cumberland, Nikhil Ghodke, Deborah Huelsbergen, Kevin Cates, Vanessa Cruz, Diane Gibbs, Lawrence Jenkins, Elise Smith, Matthew Levy, Karen Shelby, Nicole Scalissi, Antje Gamble, Gregory Blair, Rosemarie Trentinella, Sarah Archino, Zoë Charlton, Stephanie Chadwick, Jonathan Frederick Walz, Beauvais Lyons, Scott Thorp, Nicole Condon-Shih, Benjamin Ogrodnik, Alan Wallach, Neil Callander, Carly Phinizy, Maryam Takalou, Wanda Sullivan, Wendy DesChene, Isadora Stowe, Sharon Hart, Paul Catanese, Jennifer D. Printz, Binod Shrestha, Harry Boone, Sandra Reed, Karl Erickson, Stevie Ada Klaark.

### **Interested in participating in 2025?**

We will provide a Google form to complete if you are interested in serving as a mentor or mentee, starting in August 2025.

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

---

## SECAC 2024 ANNUAL JURIED EXHIBITION

The juror for the SECAC 2024 Juried Exhibition is Alice Stone-Collins, an Atlanta-based artist and curator, and a faculty member at Georgia Gwinnett College. Her intricate hand-painted collages highlight the tensions between the mundane, the everyday, and the apparent dead. Alice earned her MFA in studio art from the University of Tennessee and has exhibited her work regionally and nationally. She has been a resident artist at Kentucky Museum of Art and Craft and the David and Julia White Artist Colony in Ciudad Colon, Costa Rica. Alice has been featured on Studio Break and The Artists Mother Podcast and her work published as the cover art for Aurora, The Allegory Ridge Poetry Anthology.

With over 300 submissions from many different mediums, Alice selected fifty works to represent this year's exhibition.

SECAC partnered with Georgia State University, Ernest G. Welch School Galleries, for our exhibition space. Established in 1970, this venue hosts exhibitions featuring works by national and international artists, local and regional artists, as well as by Georgia State students, faculty and alumni artists. SECAC wishes a special and heartfelt thank you to Gallery Director, Cynthia Farnell, who was instrumental in receiving, the installation and de-installation of the exhibition.

The exhibition committee was comprised of our conference director, Tracy Stonestreet, juror, Alice Stone-Collins, Gallery Director, Ernest G. Welch School Galleries, Cynthia Farnell, and SECAC steering committee member, Brad Adams.

**Best in show:** \$1,000, Travis Head, *Dining Room (Xmas)*, 2023



Image courtesy of the artist.

---

## 2024 ANNUAL MEMBERSHIP BUSINESS MEETING

Complete minutes are posted on our website:

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

### Highlights:

- SECAC President welcomed new Board members, Ewa Matyczyk, North Carolina; At-Large Northeast, Nancy Wellington Bookhart; Susan Richmond, Georgia; Wanda Sullivan, Artist Fellowship Chair; and EDI Committee Chair, Jeca Rodríguez-Colón.
- SECAC Administrator reported that membership was up 15% and conference registration was up 21%. She also reported that it was SECAC's largest conference since COVID in 2020.
- From Academic Conference Director, Tracy Stonestreet: increase in sessions for this year's conference; total of 154 sessions.
- The 2025 conference will be in Cincinnati, OH, held at Hilton Cincinnati Netherland Park, October 22-25, 2024. Conference rates will remain the same,
- First Vice President, Al Denyer, reported that SECAC will have two open seats (Arkansas and Florida) and that Mississippi, Tennessee, and at-large mid-west will also be open and have board members completing their first terms (presumably running for second terms).
- Denyer also stated that the SECAC Awards had a good response to submissions and she encourages applications for 2025!
- Levin Awards Committee chair, Sarah Archino, reported larger application numbers this year, especially in the pre-1750s category.
- From Artist Fellowship Committee Chair, Wanda Sullivan: Artist Fellowship had 42 applications this year. Please encourage your friends to apply!

- EDI Committee chair, Jeca Rodríguez-Colón stated that the EDI Awards had fourteen applicants, five were awarded.
- From *Art Inquiries* outgoing editor, Mysoon Rizk, new editor, Kris Belden Adams, will be starting immediately for the next issue of *Art Inquiries*.
- Our SECAC Mentorship Program had a huge increase this year, with over 100 participants, as reported by Nikhil Ghodke.

## 2025 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 12-15, 2025, New York City**

**SECAC Affiliate Session at CAA, February 14, 2025:**

**Session Title:** Reaching Out: An Other-Focused Academic Approach in the Visual Arts

**Session Chair:** Melissa Geiger, East Stroudsburg University of Pennsylvania

**Session Discussant:** Leda Cempellin, South Dakota State University

---

### Papers and Presenters:

“Beyond the Studio: Navigating the IRB Process in Artistic Research,”  
Boram Kim—University of Massachusetts Amherst and Jinyoung Koh—Towson University

“Healing through Grief: Processing Hardship and Uniting Communities through Social Practice Art,”

Renée Reizman—Pepperdine University  
“The Indigo Project: A Social Study in Compassion, Collaboration, and Community,”  
Salena Fehnel—Drew University

“Toward an Expanded Classroom: How Students Come to Know Their Space through Creativity,”  
Michael O’Malley and Joel Parker—University of Florida

### 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

### SECAC ON SOCIAL MEDIA

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



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

**#SECACCincy, #SECAC2025, #SECACFlux/Flow**

### 2026 SECAC CONFERENCE

We are thrilled to announce that SECAC 2026 will take place in Winston-Salem, NC, from October 20 - 24, 2026. The conference will be held in the Winston-Salem Marriott is located in downtown North Carolina's Twin City Quarter, adjacent to the Benton Convention Center, within walking distance to shops, dining and entertainment and less than 20 miles from Piedmont Triad International Airport. Mark your calendars and be on the lookout for further details soon.



---

## NEWS OF MEMBERS

The January 16, 2025 print edition of *The New York Times* cited **Susanneh Bieber** as an expert on the earthwork *Greenwood Pond: Double Site* by Mary Miss, whose work Bieber analyzed in her book *American Artists Engage the Built Environment, 1960-1979* (Routledge 2023). Bieber is associate professor at Texas A&M University.

**Steven Bleicher** has been hired the expert defense witness on color and trademark infringement in *Banjo v. Green Leaf* and in *CMT v. Apex*.

**Harry W. Boone** has been awarded Associate Professor Emeritus of Visual Art status by Georgia Gwinnett College (of the University System of Georgia). He retired from GGC in 2023 where he taught for the last 14 years of his nearly 4-decade career. Recently, his paintings have been accepted into several juried national competitions, including a Juror's Merit Award.

**Michael Borowski** will have artwork in the forthcoming exhibition "Trained Histories" at Aurora PhotoCenter in Indianapolis, IN, along with Minne Atairu, Jim Naughten, and Phillip Toledano. The exhibition will open on February 7th from 6-9PM, and run until April 15th. This exhibition invites viewers to consider the intersection of history with ai, exploring how AI can investigate, give visibility to, and reimagine various histories while questioning the very nature of truth in photography. Borowski is an associate professor of photography at Virginia Tech.

**Liana De Girolami Cheney** recent publications include articles and books on female artists and heroines, including Camilla Guerrieri ("Camilla Guerrieri's Portrait of Guidobaldo II della Rovere," *Journal of the Arts and Humanities*, 14, 8 (2024), pp.161-79, and "Camilla Guerrieri's Portrait of Vittoria della Rovere," *Journal of the Arts and Humanities*, 13, 1 (2024), and on Hypatia of Alexandria ("Hypatia of Alexandria: A Fiercely Intelligent Woman," *Journal of Cultural and Religious Studies*, 14, 5 (2024):475-87). Her book on Giorgio Vasari: *Quest for a Painter* is

forthcoming in January 2025 with Cambridge Scholars Publishing.

**Craig Drennen** has curated *Eye of the Blackbird*, a 10-artist group exhibition at the Bo Bartlett Center in Columbus, GA that opens on 2/5/25. The exhibition catalog will be available at the opening reception. He has a solo exhibition opening 2/1/25 at The Suburban, Milwaukee, WI. Additionally, will have work included in the Brigitte Mulholland Gallery booth at the Felix Art Fair in Los Angeles, CA 2/19-2/23, 2025.

**Kariann Fuqua** will present a solo exhibition, *Emergent Strategies: In Defense of Weeds*, at Stand4 Gallery in Brooklyn, NY, January 18 – March 1, 2025. Fuqua is an Instructional Assistant Professor and Director of Museum Studies at the University of Mississippi.

**Ben Hannam's** *Graphic Design for Dummies* will be released on January 15, 2025, by Wiley Publishing. The book serves as a practical guide to graphic design, featuring tutorials, tips, and examples for beginners and those looking to enhance their skills. Hannam is a graphic designer and educator at Elon University dedicated to making design accessible to a broad audience.

**Elizabeth (Betsy) S. Hawley** published "Feminist Interview Project: Kay WalkingStick in Conversation with Elizabeth S. Hawley" (November 2024) in *Art Journal Open*. She also curated *Angelica Trimble-Yanu: Iyeska and Returning* (September 3-December 6, 2024) at the University of South Alabama Archaeology Museum. The exhibition and related programming were made possible in part by an Alabama Humanities Alliance Grant.

**Stevie Ada Klaark**, an academic and scholar based out of the Chicago Metro Area, recently began an appointment with Ragdale Foundation as Program Facilities Coordinator and works with the institution's Artistic Director, Regin Igloria,

---

in tandem with the Ragdale staff and communities to grow and expand the support and offerings for the international and national fellows and residents who attend the programming and residencies throughout the year. The collaborative nature of Klaark's work with the institution is focused on the integration of sustainable, equitable changes in daily organizational operations that are in-line with local and international communities and a shifting global consciousness. Klaark is a Guest Lecturer/Professor at Maryland Institute College of Art (MICA).

**Theresa Leininger-Miller's** co-edited book, *Illustrated Sheet Music in the U. S.*, comes out in February. She also has a chapter in *John Wilson: Witnessing Humanity*, an exhibition that begins at the Boston MFA in February and goes to the Met in September. Leininger-Miller is a Professor of Art History at the University of Cincinnati and she serves on the steering committee for the SECAC conference in Cincinnati in 2025.

**Margaret LeJeune's** solo exhibition, *Thirteen Hours to Fall*, is on display at the Covington Gallery at Radford University in Radford, VA January 22-February 19, 2025. LeJeune will give an artist talk on February 19th at 4PM which will be followed by a closing reception from 5-7PM.

**Kate Lemay** has accepted the position of Director of the Army Heritage and Education Center at the Army War College. This library, archives and museum complex is the Army's premier collection of biographical materials, with over 1.5 million photographs, 40,000 objects, and more than 500 General Officer collections. In addition to serving the American public with its educational programs and museum, the Army Heritage and Education Center supports the Army War College in its mission to educate the U.S. Army's senior officers to think strategically and critically.

**William R. Levin**, Professor Emeritus of Art History at Centre College, traveled to two annual conferences to read invited papers on facets of his ongoing research: the 70th

meeting of the Renaissance Society of America, held in Chicago in March 2025, and the 31st International Medieval Congress, organized by the Institute for Medieval Studies of the University of Leeds, England, convened in July 2025. The former presentation explored competing claims, supported by both documentary and artistic evidence, of the Franciscans and Dominicans over patronage of a pair of charitable associations in Florence, Italy. The latter address proposed a revision to a widely accepted theory regarding developments in Italian art coincident with the fourteenth-century Black Death.

**Beauvais Lyons**, Chancellor's Professor of Art and Divisional Dean for Arts and Humanities at the University of Tennessee is heading up the Scopes Trial Centennial Project, a year-long program that marks the 100th anniversary of the July 1925 trial of John Thomas Scopes. As a high-school teacher in Dayton, Tennessee, Scopes was accused of violating the state's Butler Act, which made it illegal to teach human evolution in any public school or university. The program will include Clarence Brown Theatre's production of *Inherit the Wind*, the university's annual Darwin Day at the McClung Museum, and a rich variety of speakers and exhibitions addressing issues related to religion and science, American history, evolution, eugenics, journalism, law, and related topics.

**Dr. Mary Mazurek** completed her book *Aesthetic Noise: The Philosophy of Intentional Listening* for Routledge. Dr. Mazurek is an assistant professor at the University of Lethbridge.

**Rikiesha Metzger** earned her PhD in Philosophy, Art Theory, and Aesthetics from the Institute for Doctoral Studies in the Visual Arts in April 2024. Her artistic achievements in 2024 included two solo exhibitions: *Light Shines Bright at Stone Broke Bread* and *Books* in Gardiner, Maine, in November, and *Ray of Hope* at the Sankofa Children's Museum of

---

African Cultures in Baltimore, Maryland, in June.

Metzger also participated in notable group exhibitions, including the *CEEJH Environmental Justice Symposium x Social Art and Culture Art Exhibition* at the College Park Marriott and Conference Center in College Park, Maryland, in September; the *21st Annual Arts in Health Exhibit* at Walter Reed National Military Medical Center in Bethesda, Maryland, in December 2024; and *Creatively Black Baltimore* at the Light Street Pavilion in Baltimore, which began in September and is ongoing. In recognition of her contributions, Metzger was awarded the David C. Driskell Fellowship at The Black Seed Studio for Indigo Arts Alliance in Portland, Maine, from May to August 2024. She also received a Maryland State Arts Council Grant supporting her Ray of Hope solo exhibition and Juneteenth Celebration in Baltimore, Maryland, in June 2024.

**Sharon Fish Mooney's** book of French translations with commentary, *Selected Poems of Jules Breton: From the Letters of Vincent van Gogh* was published by Resource Publications/Wipf and Stock in the fall of 2024. She has a previously published book of ekphrastic sonnets with this same publisher titled *Bending Toward Heaven: Poems After the Art of Vincent van Gogh*.

**Cynthia Nourse Thompson**, professor and director of curatorial affairs at the Zuckerman Museum of Art, was awarded an IMLS Inspire! Grant for Small Museums to conceive and host a convening on advancing health and well-being through the arts, artistic collaborations, and aesthetic experiences in March 2025 titled *Museums as a Catalyst and Refuge: Conceptualizing Health and Wellbeing*. Poignant—and timely in response to continuing grim realities and global struggles—this day long convening taking place at the ZMA and Kennesaw State University will

highlight the potential of museums to serve as accessible spaces for refuge, and their ability to offer community and creativity to diverse populations through the arts and artistic collaborations will be explored.

Nourse Thompson, was selected to present alongside her curatorial partner Susan Gosin, founding Director of Dieu Donn , at the 2025 Southern Graphics Council International Conference “PUERTOGRABANDO” on a panel titled POSSIBILITIES / POSIBILIDADES: Bridging Print and Paper. Thompson and Gosin will speak about their upcoming major exhibition honoring the 50th anniversary of Dieu Donn  via a selection of works revealing how the field of handmade paper art was a natural advancement of and response to the historical and existing relationship between print and paper. This exhibition and symposium will be held at The Grolier Club in NYC in fall of 2026. Maria Ogedengbe's ebook, *our wife • Calabash Buoys*, was published in November 2024. It covers new work she presented in Venice, Italy while she was serving as Visiting Assistant Professor in Wake Forest University's Department of Art.

**John Ott** contributed “Westward Hoe! Evolution, Eugenics, and the Reception of Millet in the United States,” to the J. Paul Getty Museum’s volume *Reckoning with Millet’s Man With a Hoe, 1863–1900* (2023), edited by Scott Allan, and also wrote the essay “Man Versus Rock: Labor, Race, and Maynard Dixon’s Boulder Dam Suite” for the Nevada Museum of Art catalog *Maynard Dixon: Sagebrush and Solitude* (2024), edited by Ann Wolfe and published by Rizzoli. Ott is a Professor of Art History at James Madison University.

**Cindy Persinger** curated the exhibition *Understanding Animals/Understanding Ourselves* at the Bruce Gallery at Pennsylvania Western University's Edinboro campus, November 20, 2024 - March 9, 2025. Persinger is a professor of

---

Art History at Penn West University. Christopher Platts (University of Cincinnati) won the Medieval Academy of America (MAA) CARA Award for Excellence in Teaching, which will be formally announced at the MAA's annual meeting in Boston and Cambridge, MA, in March 2025.

In addition, Platts co-curated the exhibition, *Rediscovering Catherina van Hemessen's Scourging of Christ: Women Artists, Patrons, and Rulers in Renaissance Europe* at the University of Cincinnati's DAAP Library gallery in spring 2024.

**Sandra Reed**, Professor of Art at Marshall University, Huntington, WV, presented *Art Careers: Public Art*, a mini-conference, and *Public Art in Process*, an invitational group exhibition, at Marshall in October 2024. These events featured Becky Borlan, a Baltimore-based public artist and regional artists Jonathan Cox, Frederick Hightower, Matt Smith and Nichole Westfall. A panel, moderated by Maria Gindhart, Ph. D., Dean of the College of Arts and Media was a central component. Additionally, as part of an interdisciplinary team, Reed is conducting a multi-year pilot grant research project regarding the impact of art intervention on six measures of wellness for those 55 years and older. In its second year, the grant has shifted its focus to residents of assisted living facilities. Reed also received a Professional Development for Artists grant for studio renovations from the West Virginia Department of Arts, Culture and History; served as juror for the 23rd Annual Gala Exhibition in Elkins, WV; and has joined the 2025 Tamarack Foundation for the Arts Creative Entrepreneur Fellowship selection committee.

In January 2024, **Ruchi Singh** curated and presented at the exhibition *I becoming You*, at Gallery 1010, Knoxville. This show was about interconnecting research in arts and sciences to find a

different perspective to see the world. The group of artists involved filmmakers, photographers, performers, animators, and microbiology scholars. The show was a success, on one hand, presenting documentation of research in plant sciences in artistic ways, on the other hand, presenting artistic films that document earth science.

She was endowed with "School of Art Travel Award" in May 2024 by the School of Art, University of Tennessee, Knoxville. Singh is a graduate student studying Time-based Arts at the university. Also, Singh was awarded with "Orin E. Erma Craff Scholarship" in August 2024 by the College of Arts and Sciences, University of Tennessee, Knoxville. Singh is a graduate student studying Time-based Arts at the university. Additionally, she presented her artwork at the Arts at the Airport, McGhee Tyson Airport, Knoxville, from April 2024 – September 2024. Singh is a graduate student studying Time-based Arts at the university.

**Greg Shelnutt** has been invited to serve as this year's juror for the 2025 *National Outdoor Sculpture Competition and Exhibition* at North Charleston Riverfront Park. Up to 13 sculptures will be juried into the exhibit and each artist will receive an honorarium of \$1,250. Additional cash prizes totaling up to \$18,500 will also be awarded. Applications accepted through Tuesday, February 25, 2025. The link to apply is: <https://northcharlestonculturalartsdepartment.slideroom.com/#/permalink/program/82143>.

Shelnutt's sculpture, "Alchemistische Schubkarre" [Alchemical Wheelbarrow], is on display in the international exhibition, *Alchemie & Skulptur* [Alchemy & Sculpture], curated by Susanne Roewer and Hans Molzberger, currently on view at Schloss Volkenburg castle in Limbach-Oberfrohna, Germany. The exhibition ran through January 5, 2025.

---

In 2024, **Carolyn Sherer**'s photographs were included in the following exhibitions: *Made Here: An ALVAN Invitational*, Samford University Gallery, Birmingham, AL, *Voices Carry*, Birmingham Public Library, Birmingham, AL, *Material Resonance: 10 Years of AEIVA Exhibitions*, Abrams-Engel Institute for the Visual Arts, Birmingham, AL, *Old Enough* solo exhibition at Montgomery Museum of Art, Montgomery, AL, and 20th Julia Margaret Cameron Annual Award for Women Photographers, FotoNostrum Mediterranean House of Photography, Barcelona, Spain. She also received a Verdant Fund Grant for her new project, Senior Prom Reimagined. Sherer is an independent artist in Birmingham, Alabama.

**Bárbara Tyner** is thrilled to share the news of her article on Mexican feminist artist Mónica Mayer, "More Than El Tendedero: A Reckoning of Mónica Mayer's Half-Century in a Hurricane" published in the current issue of the *Woman's Art Journal* (FALL / WINTER 2024 VOLUME 45, NUMBER 2). Specializing in women's and feminist art history in Mexico, Bárbara earned her doctorate in Mexico City in 2022 and currently is a lecturer in the arts of Latin America at the Okanagan Campus of the University of British Columbia, Canada. Marius Valdes' illustrated poster design for "The Archetypes at The Riviera Theater", was selected for Graphic Design USA (GDUSA) 61st Design Awards. Valdes is a professor of studio art (Graphic Design + Illustration) at The University of South Carolina.

**Marius Valdes'** illustrated poster design for "The Archetypes at The Riviera Theater", was selected for Graphic Design USA (GDUSA) 61st Design Awards. Valdes is a professor of studio art (Graphic Design + Illustration) at The University of South Carolina.

In the summer of 2024, **Stephen Wagner** co-edited *Illuminating a Legacy: Essays on Honor of Lawrence Nees*, with Lynley

Herbert and Isabelle Lachat. This book was published by De Gruyter. Wagner is a Professor of Art History at the Savannah College of Art and Design.

In the fall 2024 issue, "PANORAMA: Journal of the Association of Historians of American Art" published **Jonathan Frederick Walz**'s essay "Canyon: Robert Rauschenberg's Declaration of Independence," in the colloquium "American Artists x American Symbols," edited by Katherine Jentleson. The exhibition he curated, *There's No Place Like Home: Queer Placemaking in the American South*, was on view at Columbus State University's Illges Gallery, October 19–November 23, 2024.

In November 2024, **Dr. Keri Watson**, Assistant Director of the School of Visual Arts and Design and Associate Professor of Art History at the University of Central Florida, was awarded the William R. Jones Most Valuable Mentor Award by the Florida Education Fund's McKnight Doctoral Fellowship Program. The McKnight Doctoral Fellowship is a competitive program designed to address the underrepresentation of African American and Hispanic faculty at colleges and universities in the state of Florida. The Most Valuable Mentor Award honors mentors/faculty who play major roles in the lives and success of McKnight Fellows. Watson was nominated by her student and McKnight Doctoral Fellow Keidra Daniels Navaroli.

In November 2024, **Lesley A. Wolff** published the chapter, "From Raw to Refined: Edouard Duval-Carrié's Sugar Conventions (2013)," in the volume *Creolization and Transatlantic Blackness: The Visual and Material Cultures of Slavery*, edited by Charmaine A. Nelson (Routledge). Lesley A. Wolff's book *Culinary Palettes: The Visuality of Food in Postrevolutionary Mexican Art* will be released March 2025 with the University of Texas Press as part of the new book

---

series *Visualidades: Studies in Latin American Visual History*. The book examines the visual culture of foodways during Mexico's volatile, if generative, era of nation-building and modernization. Research for this book was supported by SECAC's William R. Levin Award for Research in the History of Art Since 1750 (2021).

She also co-edited, alongside art historian Gabriela Germaná, the special issue of the journal *Arts* dedicated to "Rethinking Contemporary Latin American Art." This open-access issue is available digitally and contains articles from Giuliana Borea, Natalia de la Rosa, Miguel L. Rojas-Sotelo, Roberto Conduru, Claire F. Fox, Alice Heeren, and Grace Aneiza Ali. Each article addresses the tensions emergent from multicultural, neoliberal approaches to art history that have precariously shaped contemporary Latin American art through the lens of cultural heritage. This issue thus seeks to reposition contemporary Latin American art historical discourse in terms of the symbiotic nature of art and heritage that constitutes today's globalized art market.

### **MAKING A DONATION TO SECAC**

You can now contribute to SECAC online via our website at: <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

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, Sunny Spillane at [srspilla@uncg.edu](mailto:srspilla@uncg.edu) or SECAC President Carly Phinizy at [cphiniz@clemson.edu](mailto:cphiniz@clemson.edu).



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

<https://secacart.org/page/Calls>. To add a call, please forward a description in a Word document to me at [rparker@secacart.org](mailto:rparker@secacart.org).

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.