

CAA

ANNUAL REPORT

2020
— 2021



Advancing
Art&Design



Introduction: A Year of Discovery

The year 2020 brought unprecedented challenges. I joined CAA just as the pandemic was taking hold across the globe and casting a shadow of uncertainty over every aspect of our lives, both personal and professional. I immediately witnessed the urgent mobilization of CAA's members and staff to address the needs of the visual arts community. I am in awe of the efforts generated by our members in providing support and continued programming to our constituency.

As CAA enters its 111th year as an organization, despite the ongoing uncertainty we have embraced a number of certainties that dictate our way forward: we will continue to be impacted by the pandemic, with many of these changes permanently affecting our day-to-day lives; we will also continue to be affected by climate change and social justice issues. CAA must be responsive to these changes and meet the needs of our members. It is imperative that our members continue to feel supported and part of a relevant community in the years ahead.

CAA has embarked on a strategic repositioning in the past year, not only to reorient itself as a digital-first organization but also to create a sustainable model for a professional association and learned society in the twenty-first century. We have heard, through extensive member surveys, that our members want a seamless experience on their own terms, wherever they may be located around the globe. Our Annual Conference continues to be an important place to gather and present ideas. To this end, we held our first virtual conference in February 2021, which initiated new conversations—on both global and local levels—that will serve as the model for many more programs to come.

As we reflect and report on the prior year's activities, I write with a sense of hopefulness for our community and field. Our collective efforts to execute our strategic repositioning plan through the next five years will set CAA on a course of sustainability. Creating programs that embrace technology, provide connectivity, and share scholarship will strengthen the CAA community that has nurtured our field for over a century.



// *Strategic Repositioning*

In 2020 CAA began executing a five-year plan aligned with four fundamentals to create a sustainable business model. Over the past year, CAA has outlined, strategized, and developed new infrastructure technologies and digital-first content that advance innovative approaches to membership services, scholarly communications, social entrepreneurship, and professional development.

Four Fundamentals of CAA's Strategic Repositioning

1. Strategic positioning for long-term sustainability by continually assessing and meeting the needs of all segments of our constituency
2. Social entrepreneurship, partnerships, and collaborations within the context of CAA's mission and assessed needs of our constituency
3. Technology infrastructure support that assures effective and efficient operations and service delivery, including website and social media
4. Multifaceted development function



In alignment with and in fulfillment of CAA's vision statement, the plan includes the following components:

1. Represent, promote, and advocate for the visual arts nationally and internationally

Virtual Annual Conference: CAA's 2021 first-ever all-digital conference served as the pivot for our digital transformation. As we plan for the 2022 conference, content threads of women-centered content, climate crisis, and social justice will continue to frame the event's organizing elements, delivered both in-person and virtually.

Access and International Reach: Building on the CAA-Getty International Program's ten-year success, we will integrate international audiences and engagement into each of CAA's programs through a series of year-round, online "CAA Global Conversations."

2. Create new opportunities for dialogue among members

Communications: As part of the new digital constituency experience, CAA will pilot and implement new scholarly communications tools that will help us to better listen, support, track, and take action in response to CAA's committees and professional interest groups' discussions and viewpoints.



3. Explore new forms of communication using innovative and improved technology

Association Management System (AMS)

Conversion: A new constituency management system, Protech, will result from an eight-month project currently underway, and it will function as the central nervous system for all applications that will be deployed as part of the digital transformation plan. The completed AMS conversion will serve as both a foundation and a launchpad for CAA's new single, integrated digital experience.

Website and Publishing Platform: We will also begin a from-the-ground-up revamp of our disparate websites into a new single, integrated digital experience that will cross continental, language, and accessibility barriers. CAA will redeploy its scholarly content—previously offered on separate platforms (*The Art Bulletin*, *Art Journal*, *Art Journal Open*, and *caa.reviews*)—over a newly consolidated digital-first content platform.

4. Address career development and workforce issues to assist professional growth

Professional Development and Workshops

The successful completion of the 2021 conference has provided us with the data and audience to cultivate professional development opportunities within and beyond our membership. We will offer online workshops and hold the Awards for Distinction Speakers Series, which celebrates the contributions of colleagues as separate digital program content throughout the year.

5. Strengthen organizational leadership, membership, and financial support

Expanded Inclusiveness, Diversity, and Equity

Building on its Values Statement on Diversity and Inclusion, CAA seeks to welcome and feature new, multivocal content from scholars worldwide and aims to support members of varying abilities through accessible digital technologies and resources.



Content and Programs

For over a century, CAA has consistently been a leader in visual arts scholarship due to its peer-reviewed journals, resources, and programs. This past year has been no different. Rather than allowing the pandemic to derail the progress of scholarly production, CAA has adapted to constantly shifting circumstances, utilizing innovative digital tools such as Yammer and Confex for its members to access opportunities and each other. This time of uncertainty has additionally allowed CAA to take stock of its current content, which the organization plans to improve and expand with long-term goals and sustainably in mind.

In 2021 CAA hosted a historic virtual Annual Conference, entirely online for the first time. Proving the resiliency of CAA's talented membership, this conference featured a record number of 317 sessions, including 56 by Affiliated Societies. Individuals from over 65 countries, spanning Europe, North America, Australia and New Zealand, Africa, the Middle East, and Asia, participated in this event. We are grateful for the support of the Getty Foundation in making this event possible.

CAA is working to ensure that future conferences and programs are accessible to a worldwide audience. Through implementation of systemic data analysis, CAA will continuously utilize quantitative and qualitative member feedback to inform delivery of member services and to service the field of the visual arts.

The past year also marked the first time that CAA began to expand its live events beyond the conference, taking advantage of its international partnerships and the far-reaching accessibility of virtual conferencing tools. In May, CAA initiated a year-round programming series with an event that celebrated Dr. Nancy Odegaard, the recipient of the CAA/American Institute for Conservation (AIC) Award for Distinction in Scholarship and Conservation. Part of a more expansive collaboration with affiliate societies, this event was produced in partnership with the American Institute for Conservation (AIC). In addition, CAA's Education Committee has delivered a new and engaging podcast season on pedagogy and professional development.

***109th CAA Annual
Conference:
317 sessions
65 countries***

***Milestone
anniversaries:
CAA-Getty
Program, 10 years
Art Journal, 80
years***

CAA's commitment to its international audience was commemorated in a publication celebrating the ten-year anniversary of the CAA-Getty International Program. CAA is dedicated to continuing this partnership and providing platforms for international scholars and topics, and it plans to integrate these perspectives across all CAA content and programs.

CAA's peer-reviewed publications have thrived this past year, engaging with critical issues and showcasing the highest-quality arts scholarship. *Art Journal* featured numerous articles focused on Blackness and social justice and celebrated its eighty-year anniversary. *The Art Bulletin* explored topics such as climate and art, as well as scholarship on art from Japan, Southeast Asia, Mexico, and Ethiopia. *Art Journal Open* ran a series on trauma-informed teaching in both the classroom and the museum; *caa.reviews*, in addition to its steady stream of posts, published the 2020 dissertation roster along with research that dissects its history, which reveals the evolution of art history as a discipline.

For the remainder of 2021 and into 2022, CAA plans to strengthen its digital interface to better connect its scholarship and resources to members. Establishing this foundational infrastructure will enable CAA to increase its offerings and develop more resources to guide members in their professional pursuits. These will include e-learning courses with more formalized learning paths and accreditations, as well as a build-out of standards, guidelines, and templates on its website. CAA will also develop its selection of podcasts, presenting a range of topics to guide members in pedagogy, professional development, and more.

**CAA dissertation
roster: 559
submissions for
2020-2021**



IV.

Awards and Grants

Each year CAA recognizes contributions to the field and supports emerging scholars and artists through our awards and grants programs. We thank our partners who help make this support possible and have allowed us to expand opportunities for our members to help build their careers and achieve their goals.

Awards for Distinction

Announced each year at the Annual Conference, CAA's Awards for Distinction honor outstanding contributions to the field and to the world at large. The annual awards reaffirm our mission to support those who study, teach, write about, advocate for and/or create art and design. As the preeminent international leadership organization in the visual arts, CAA promotes the visual arts by highlighting the important contributions of our community of scholars, artists, art historians, teachers, conservators, and philanthropists.

Charles Rufus Morey Book Award

Charles L. Davis II, *Building Character: The Racial Politics of Modern Architectural Style*, University of Pittsburgh Press, 2019

Nicole R. Fleetwood, *Marking Time: Art in the Age of Mass Incarceration*, Harvard University Press, 2020

Alfred H. Barr Jr. Award

Katherine A. Bussard and Kristen Gresh, eds., *"Life" Magazine and the Power of Photography*, Princeton University Art Museum, 2020

Louis Marchesano, ed., *Käthe Kollwitz: Prints, Process, Politics*, Getty Research Institute, 2020

Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions

Adriano Pedrosa, José Esparza Chong Cuy, Julieta González, and Tomás Toledo, *Lina Bo Bardi: Habitat*, Museu de Arte de São Paulo Assis Chateaubriand (MASP) / DelMonico Books, 2020

Frank Jewett Mather Award

Nicole R. Fleetwood, *Marking Time: Art in the Age of Mass Incarceration*, Harvard University Press, 2020

Arthur Kingsley Porter Prize

Adam Jasienski, "Converting Portraits: Repainting as Art Making in the Early Modern Hispanic World," *The Art Bulletin*, vol. 102, no. 1 (March 2020): 7–30

Art Journal Award

Sampada Aranke, "Blackouts and Other Visual Escapes," *Art Journal*, vol. 79, no. 4 (Winter 2020): 62–75

Distinguished Teaching of Art Award

Dona Nelson

Distinguished Teaching of Art History Award

Kaori Kitao

Artist Award for a Distinguished Body of Work

Maren Hassinger

Distinguished Artist Award for Lifetime Achievement

Samella Lewis

**Distinguished Lifetime Achievement
Award for Writing on Art**

Deborah Willis and Kenneth Frampton

Distinguished Feminist Award—Artist

Simone Leigh

Distinguished Feminist Award—Scholar

Katy Deepwell

**CAA/American Institute for Conservation
Award for Distinction in Scholarship and
Conservation**

Nancy Odegaard

Excellence in Diversity Award

Margo Machida

**Outstanding Leadership in Philanthropy
Award**

Samuel H. Kress Foundation

Publishing Grants

CAA is proud to award publishing grants to support the publication of scholarly manuscripts through three annual programs, the Millard Meiss Publication Fund, Terra Foundation for American Art International Publication Grant, and Wyeth Foundation for American Art Publication Grant.

Millard Meiss Publication Fund

Cammy Brothers, *Giuliano da Sangallo and the Ruins of Rome*, Princeton University Press

Lindsay Caplan, *Programmed Art: Freedom, Control, and Computation in 1960s Italy*, University of Minnesota Press

Margaret Graves, *Making Modernity in the Islamic Mediterranean*, Indiana University Press

Diana Greenwald, *Painting by Numbers: Data-Driven Histories of Nineteenth Century Art*, Princeton University Press

Subhashini Kaligotla, *Shiva's Waterfront Temples: Self and Space in Medieval India*, Yale University Press

Sigrid Lien, *Colonial Legacies, Decolonial Activism: Indigenous Photographs Revisited*, University of British Columbia Press

Elizabeth Perrill, *Burnished: Zulu Ceramics between Rural and Urban South Africa*, Indiana University Press

Stephanie Sparling Williams, *Speaking Out of Turn: Lorraine O'Grady and the Art of Language*, University of California Press

Rebecca Whiteley, *Birth Figures: Early Modern Prints and the Pregnant Body*, University of Chicago Press

**Terra Foundation for American Art
International Publication Grant**

Julie Ault, ed., *Hidden in Plain Sight: Selected Writings on Asian American Art by Karen Higa*, Dancing Foxes Press

Melissa Dabakis and Paul Kaplan, eds., *Republics and Empires: Italian and American Art in Transnational Perspective, 1840–1970*, Manchester University Press

Alice Dusapin, *Wolfgang Stöckle: Success in Failure*, octopus/Christophe Daviet-Théry

Richard Hertz, Jack Goldstein and the CalArts Mafia, *Les presses du réel*, translation from English to French

Amy Von Lintel and Bonnie Roos, *Expanding Abstract Expressionism: Women Artists and the Middle American West*, Texas A&M University Press

Margaretta Markle Lovell, *Painting the Inhabited Landscape: Fitz H. Lane and the Global Reach of Antebellum New England*, Penn State University Press

Friederike Schaefer, *Claiming Space(s): Locating Suzanne Harris' Dance Practice and Ephemeral Installations within New York City in the 1970s*, De Gruyter

Wyeth Foundation for American Art Publication Grant

Justin Beal, *Sandfuture*, The MIT Press

Tina Campt, *A Black Gaze: Artists Changing How We See*, MIT Press

Nikki A. Greene, *Grime, Glitter, and Glass: The Body and the Sonic in Contemporary Black Art*, Duke University Press

Aaron M. Hyman, *Rubens in Repeat: The Logic of the Copy in Colonial Latin America*, Getty Research Institute

Laura E. Pérez and Ann Marie Leimer, *Consuelo Jimenez Underwood: Art, Vision, Weaving*, Duke University Press

Jennifer E. Quick, *Back to the Drawing Board: Ed Ruscha, Art, and Design in the 1960s*, Yale University Press

Megan A. Smetzer, *Painful Beauty: Tlingit Women, Beadwork, and the Art of Resilience*, University of Washington Press

Allison M. Stagg, *"Prints of a New Kind": Political Caricature in the United States, 1789–1830*, Penn State University Press

Support Grants

CAA offers an array of support grants. Annual Conference grants support member registration for students and those in need of financial support, as well as travel stipends for international members, students, emerging scholars, practitioners, and artists.

In 2021 CAA provided support grants for the Annual Conference. There were eight recipients of the Annual Conference Registration Support CAA Student Member Grants, nine recipients of the Annual Conference Registration Support

CAA Member Grants, and three recipients of the Royal Talens North America CAA Annual Conference Registration Grants. Members also received stipends through the CAA Support Grant in Memory of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards.

CAA-Getty International Program

The CAA-Getty International Program, generously supported by the Getty Foundation, provides funding to fifteen art historians, museum curators, and artists outside the United States who teach art history to attend CAA's annual conference.

Abiodun Akande, senior lecturer, University of Lagos, Nigeria

Irene Bronner, senior lecturer, South African research chair in South African art history and visual culture, Faculty of Art, Design and Architecture, University of Johannesburg, South Africa

Pedith Chan, assistant professor of cultural management in the Faculty of Arts, Chinese University of Hong Kong

Eiman Elgibreen, artist and assistant professor of art history, Princess Nourah bint Abdulrahman University in Riyadh, Saudi Arabia

Dária G. Jaremtchuk, associate professor of art history, Universidade de São Paulo, Brazil

Ganiyu Jimoh, lecturer, University of Lagos, Nigeria, and postdoctoral fellow with the Arts of Africa and Global Souths in the Department of Fine Art, Rhodes University, South Africa

Iro Katsaridou, curator of modern and contemporary art, Museum of Byzantine Culture, Thessaloniki, Greece

Mariana Levytska, research associate,

Department of Art Studies of the Ethnology Institute, National Academy of Sciences of Ukraine, Lviv

Daniela Lucena, researcher, National Scientific and Technical Research Council (CONICET) Buenos Aires, and faculty, University of Buenos Aires

Ali Mahfouz, director, Mansoura Storage Museum, Ministry of Egyptian Antiquities

Priya Maholay-Jaradi, founding convenor of a new art history academic program, a collaboration between the National University of Singapore (NUS) and the National Gallery Singapore

Cristian Nae, associate professor, George Enescu National University of Arts, Iași, Romania

Daria Panaiotti, curator of photography and research associate Contemporary Art Department, State Hermitage Museum, Saint Petersburg, Russia

Aleksandra Paradowska, lecturer and researcher, Department of Art History and Philosophy, Faculty of Art Education and Curatorial Studies, University of Fine Arts in Poznań, Poland

Valeria Paz Moscoso, academic coordinator and advisor in the Department of Culture and lecturer, Universidad Católica Boliviana (La Paz), and editor of the journal *Ciencia y Cultura* (Science and culture)

Saurabh Tewari, doctoral candidate in the Design Program, Indian Institute of Technology Kanpur, and assistant professor of design in the School of Planning and Architecture, Bhopal

Nóra Veszprémi, research associate for the European Research Council–funded project *Continuity/Rupture: Art and Architecture in Central Europe 1918–1939* (CRAACE) at Masaryk University, Brno (Czech Republic), and

honorary research fellow at the University of Birmingham (UK)

Giuliana Vidarte, chief curator and head of exhibitions, Museo de Arte Contemporáneo, Lima (MAC Lima)

Julia Waite, curator of New Zealand art, Auckland Art Gallery Toi o Tāmaki

Jean-Arsène Yao, professor of Latin America and Caribbean studies, Université Félix Houphouët-Boigny (Côte d'Ivoire), and visiting professor, Universidad de Alcalá and Universidad de Granada (Spain)

Professional Development Fellowships for Graduate Students

The Professional Development Fellowship in Art History and Professional Development Fellowship in Visual Arts are given to multicultural and underrepresented arts professionals from culturally diverse communities. Each fellow is given a one-time award to help with various aspects of their work, from job-search expenses and publishing costs to the purchase of materials for their studio practice. Fellows receive a free one-year CAA membership and complimentary registration to the Annual Conference.

2020–2021 Fellows

Ana Maria Farina, SUNY New Paltz, fellow in visual art.

The honorable mention in visual art was awarded to Sabrina Pastard, Columbia College Chicago.

The fellowship in art history was not awarded for the 2020–21 year.

Terra Foundation for American Art Research Travel Grants

These grants provide support to doctoral, postdoctoral, and senior scholars from both the US and outside the US for research topics dedicated to the art and visual culture of the United States prior to 1980.

International Research Travel Grants for US-Based Scholars

Doctoral Scholars

Thomas Busciglio-Ritter, The University of Delaware, “‘The Union of Excellences’: An Atlantic History of Early American Landscape Views (1790–1860)”

Ann Tartsinis, Stanford University, “Modernism in Pieces: Transatlantic Visual Culture Between the Wars”

Postdoctoral & Senior Scholars

Caroline Riley, Boston University, “Thérèse Bonney’s Photography: The Politics of Art, the Body, and War from 1920–1970”

Nadia Sethi, University of Washington, “Alaska Native Cultural Belongings held in Museums in Estonia, Finland and Sweden”

Kay Wells, University of Wisconsin-Milwaukee, “Uncanny Revivals: Designing Early America during the Rise of Fascism”

International Research Travel Grants to the US

Doctoral Scholars

Max Böhner, Humboldt-Universität zu Berlin, Germany, “Twilight Aesthetics: Queer Visual Culture in the United States Between 1945 and 1969”

Sarah Happersberger, Justus-Liebig-Universität Giessen, Germany, “Connection, Community, Kinship, Network: Women Artists Performing Togetherness in the Long 1970s”

Jacqueline Mabey, University College London, England, “This Must Be the Place: Mapping Artistic Kinship and Economic Change in Downtown New York, 1973–1987”

Ana Gabriela Rodriguez, The Courtauld Institute of Art, England, “Tracing Puerto Rican Graphic Arts: Bridging Workshops and Crossing Borders, 1940s–1970s”

Frances Varley, The Courtauld Institute of Art, England, “Identity, Provincialism and Modernism in the US and Britain from a Comparative Perspective, c. 1870–1914”

Wen Yao, The University of York, England, “A Travelling Surrealist: Mobility and Representation in Stella Snead’s Paintings, Photographs and Collages Made in the US (1940–1980)”

Postdoctoral & Senior Scholars

Dafne Cruz Porchini, Universidad Nacional Autónoma de México, “Jean Charlot: A French Artist in the United States and Mexico (1921–1944)”

Maria Stavrinaki, Université Paris I Panthéon–Sorbonne, France, “‘After History’: Variations on a Theme in the Art and Thought of the 1950s–1960s”

Emily Warner, Independent Scholar, “Abstraction Unframed: Abstract Murals at Midcentury”



Support and Sponsorship

CAA supports those who study, teach, write about, advocate for, and/or create art and design. Gifts to CAA ensure that we can uphold our mission statement and continue our important work to not only promote the visual arts but also serve as an advocate and resource for those working in the field.

Each year corporate sponsors, foundations, and individual donors contribute to the success of CAA's programs. Contributions of any size provide an important source of revenue for the association. Annual giving is essential to all facets of CAA's activities.

Whether you choose to support the Annual Fund, the Publications Fund, or the pay-it-forward fund, there are many ways to share in CAA's mission to advance the visual arts.

Thank you to our generous funders and friends who gave to CAA this year and helped us bring our programs and publications to life.

Institutional Sponsors

American Council for Southern Asian Art
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National Endowment for the Arts
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Terra Foundation for American Art
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Financials

Financial Highlights
Fiscal Years 2021 and 2020
Ending June 30, 2021 and 2020

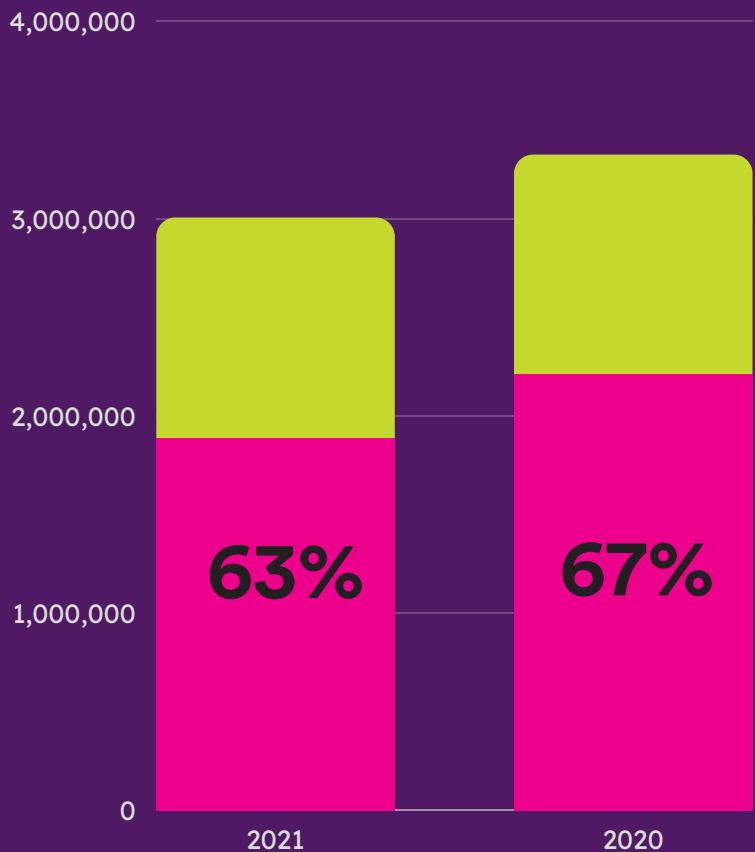
CAA has achieved breakeven operating results for fiscal years 2020 and 2021:

2021 Revenue and Expenses: 3,001,778

2020 Revenue and Expenses: 3,320,897

ANNUAL OPERATING REVENUE

**63% of 2021
operating expenses
were covered by
membership dues,
Annual Conference
registrations, and
publications
subscriptions.**



In Memoriam

CAA mourns all the lives lost during the past year, and we express our condolences to the family, friends, and colleagues of those who have passed. CAA mourns the loss of the following members, who passed away during the period of July 1, 2020–June 30, 2021.

Frederick M. Asher

Richard Brettell

Cris Hassold

Franklin Hamilton Hazlehurst

Robert L. Herbert

David S. Raizman

Roland Reiss

Moir Roth

Although this is not a complete list, CAA is grateful to all the remarkable individuals whose extraordinary contributions have shaped not only the field but also CAA itself, helping to mold the association into the resilient, international organization it is today. Their legacy at CAA and across the visual arts will be upheld for generations to come.



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Advancing
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