

Arthur C. Danto Is Boston Convocation Speaker

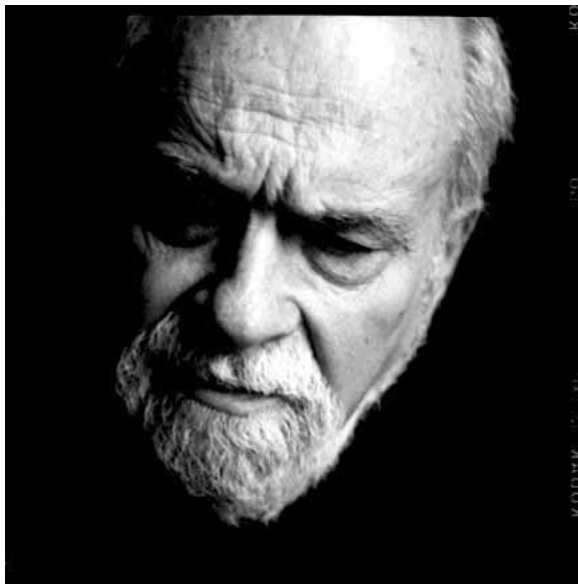


Photo: Steve Pyke

Arthur C. Danto

Arthur C. Danto, art critic for *The Nation* and Johnsonian Professor Emeritus of Philosophy at Columbia University in New York, will speak at Convocation at the 2006 CAA Annual Conference in Boston. His talk is entitled "Art and Interpretation."

The author of such noted books as *The Transfiguration of the Commonplace* (1981), *Beyond the Brillo Box* (1992), *After the End of Art* (1996), and, most recently, *Unnatural Wonders: Essays from the Gap between Art and Life* (2005), Danto taught philosophy at Columbia from 1952 to 1992, influencing countless students of philosophy, art, and art history.

Danto was recently curator of *The Art of 9/11*, a group show of art made

in response to the tragedy of 2001 terrorist attacks. The exhibition was held at apexart in the lower Manhattan neighborhood of Tribeca from September 7 to October 15, 2005.

Danto earned a doctorate in philosophy from Columbia in 1952 and began teaching there that same year. He was chair of the Philosophy Department from 1979 to 1987 and served as editor and president of the board of trustees for the *Journal of Philosophy* from 1975 to the present. He is also a contributing editor to *Artforum* magazine. Danto has served as president of the American Philosophical Association and the American Society for Aesthetics.

Danto has written on a number of modern and contemporary artists in essays and exhibition catalogues in addition to his reviews for *The Nation*, where he has been art critic since 1984. His work for this publication earned him CAA's Frank Jewett Mather Award for art criticism in 1996.

Convocation at the Annual Conference takes place Wednesday evening, February 22, 2006, from 6:00 to 7:30 PM. A gala reception, to be held at the Museum of Fine Arts, Boston, follows this event. See <http://conference.collegeart.org> for full details.

BOSTON CONFERENCE BEGINS ONE DAY EARLY. SEE PAGE 6.

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From the Executive Director

A New Tomorrow



Photo: Andrei Ralko

Susan Ball

After nearly twenty years, I will be stepping down as executive director of the College Art Association. These have been twenty wonderful and challenging years

for me, personally and professionally. I feel privileged to have been given the opportunity to lead CAA and have made many wonderful friends in the process. The association is well positioned to continue its record of success with a dedicated membership, Board of Directors, committees, editorial boards, and staff.

When I joined CAA in January 1986, I had big shoes to fill. I was told that my predecessor, Rose Weil, had “brought CAA where it is today” and that it was up to me “to take it where it will be tomorrow.” That tomorrow is here today, and it is time for a new tomorrow. During my time here, CAA has grown from a budget of \$750,000, a staff of 6, a membership of 6,000, and an endowment of \$1 million to a budget of \$4 million, a staff of 30, a

membership of 15,500, and an endowment of nearly \$9 million. The Annual Conference has grown significantly in attendance, the number and types of sessions offered, and related professional and social events; the prestigious publications program has added an additional journal, born digital, devoted to book and exhibition reviews; we developed a graduate-student fellowship program and raised an endowment to support it; we rose to the challenge during the “culture wars” when the arts and humanities were under attack, taking a strong leadership role in advocacy. (And we continue to do so for issues affecting our members, among them, freedom of expression, funding in the arts and humanities, higher education, copyright, and workforce concerns.) I am proud of what we have accomplished together in the past twenty years. This could not have happened without the help and support of so many of you, and of the strong, dedicated, hardworking CAA staff.

The tomorrow of twenty years ago is here. We recently completed a new strategic plan (2005–10) that takes CAA to the brink of its centennial. That plan includes many exciting goals, among them to “develop new exhibition opportunities comparable in quality to our prestigious publications program,” to “build an infrastructure to gather and analyze field data,” and “to advocate on workforce issues.” We are making steady progress on the priorities and goals in the plan; now is the time for new leadership to come in, build on the momentum in place, establish a new baseline, and take CAA to a new tomorrow. It will be up to all of you to continually revisit these goals and help realize them.

Happily for me, I will maintain a close relationship with CAA. I am excited about my next steps, which include pursuing a project that has long been on my mind and that many of you have been urging me to undertake—that is, producing a published history of CAA. CAA will celebrate its centennial in 2011, and we believe that our organization’s history is important to document. Among the more notable

Nicola Courtright Elected CAA President



Photo: Irina Ivanova

Nicola Courtright

Nicola Courtright, professor of fine arts at Amherst College in Amherst, Mass., has been elected president of the College Art Association for a two-year term, beginning May 2006.

Courtright earned a BA in art history from Oberlin College in Oberlin, Ohio, and a PhD at New York University’s Institute of Fine Arts in 1990. A specialist in the art and architecture of early modern Europe, she is the author of *The Papacy and the Art of Reform in Sixteenth-Century Rome: Gregory XIII and the Tower of the Winds in the Vatican* (New York: Cambridge University Press, 2003). Courtright has also published in the *Grove Dictionary of Art*, *Zeitschrift für Kunstgeschichte*, and *The Art Bulletin*. She recently organized an international conference on the latest subject of her research, the expression of political ideologies of rule for early modern French queens in the art and architecture of their palaces.

Courtright has been a member of the CAA Board of Directors since 2000 and served as vice president for publications from 2004 to 2006.

CAA’s Board chooses the president from among its elected officers in the fall during the current president’s final year of service, thereby providing a period in which the incoming officer can learn the responsibilities of the presidency and prepare for his or her term. The president-elect continues to serve in his or her elected capacity until he or she assumes the office of president. ■

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Founded in 1911, the College Art Association promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art.

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Search for New CAA Executive Director

At the October 2005 meeting of the CAA Board of Directors, Susan Ball announced that, after nearly twenty years of service, she will step down as executive director. In July 2006, she will become director of the Centennial Book Project in preparation for CAA's one-hundredth anniversary in 2011.

Ball's energetic stewardship has brought about a number of remarkable accomplishments. Through her dedication, CAA has become an internationally prominent organization that assists its members in expanding their professional opportunities and in fostering the understanding of art as an essential form of human expression. With CAA's 2005–10 strategic plan completed (please see www.collegeart.org/aboutus/plan2005.html), the organization

is well positioned to begin an exciting new era.

The search for a new executive director is already in motion. The CAA Board appointed a search committee that reflects CAA's diverse strengths and constituencies. Balance was sought in many ways, including geographic location, profession, gender, and ethnicity, among other criteria. The following colleagues agreed to serve on the committee: Diane Edison (artist, Georgia), Dale Kinney (art historian and administrator, Pennsylvania), Paul Jaskot (art historian and administrator, Illinois), Susan Grace Galassi (curator, New York), and Duane Slick (artist, Rhode Island). Nicole Courtright (art historian, Massachusetts, and CAA president-elect) and Ellen K. Levy (artist, New York, and current CAA president) are cochairing the committee, and Bruce Robertson (art historian and administrator, California) is serving in an advisory capacity. All search-committee members are on the current

Board except for Robertson, who was a Board member from 1998 to 2002.

Our search is directed by Gregory Kandel, a director at Management Consultants for the Arts, a company that brings a depth of understanding of cultural, humanities, and related communities, including academia. No stranger to CAA, Kandel worked closely with the Board to develop its current strategic plan and advised a recent publications task force that established governance guidelines for our journals program. The search committee has worked with him to clarify CAA's needs for the coming years and to locate and review qualified candidates appropriate to our mission and direction. We anticipate that this search will take about six months.

The search committee explored the qualities desired in a new executive director, especially since that person will succeed a leader who has served for almost two decades. The committee discussed criteria and qualifications of the position with the CAA staff and Board. From these meetings, Kandel drafted a profile that provides the background, job description, and required qualifications of candidates and asked the full Board and staff to respond to it.

As many of you are aware, we invited the broader CAA membership to send comments to me via e-mail about the roles, qualifications, and background that you'd like to see in our next executive director. Many thanks to those who responded. At this point, interested candidates, and recommenders of qualified individuals, are invited to contact Kandel:

Management Consultants for the Arts
Gregory Kandel, Partner in Charge
132 East Putnam Avenue
Cos Cob, CT 06807
gkandel@ix.netcom.com (preferred)
203-661-3003, ext. 303

Please join the Board in expressing appreciation for Susan Ball's tenure at our upcoming Annual Conference in Boston.
—Ellen K. Levy, CAA president,
levycaa@nyc.rr.com

To read the full job profile for position of CAA executive director, please visit www.collegeart.org.

Candidates for 2006–10 Board of Directors

CAA's 2005 Nominating Committee has selected the following slate of six candidates for our Board of Directors for the 2006–10 term: **Anne Collins Goodyear**, National Portrait Gallery, Smithsonian Institution; **Andrea Kirsh**, University of Delaware; **Beauvais Lyons**, University of Tennessee, Knoxville; **Katherine Manthorne**, the Graduate Center, City University New York; **Barbara Nesin**, Spelman College; and **Charles Reeve**, Ontario College of Art.

In accordance with a 2004 CAA by-law amendment, the CAA membership will elect four new members to the Board of Directors at the Annual Business Meeting, which will be held at the 2006 Annual Conference in Boston. All members received a ballot and the candidates' biographies and statements in December (either by postal mail or e-mail, depending on what you indicated on your membership form).

You will have the option either to return your ballot by mail or e-mail before the Annual Business Meeting, or to cast it in person during the 2006 Annual Conference. All voting will end at 5:00 PM EST on Friday, February 24. Results will be announced at the close of the Annual Business Meeting (see page 11), and new Board members will take office at the spring meeting.

If you wish to vote during the conference, CAA will provide computers in the registration area for electronic ballots and a ballot box for paper ballots.

We urge you to attend our Meet the Candidates session at the Boston conference, to be held Wednesday, February 22, at 5:00 PM EST. Please take this opportunity to speak with the candidates before casting your ballot. *Deadline to return ballots: Friday, February 24, at 5:00 PM EST.*

Members of the 2005 Nominating Committee were: Diane Edison, University of Georgia, CAA vice president for committees, chair; Kaucyila Brooke, CalArts, CAA Board; Dennis Ichiyama, Purdue University, CAA Board; Joan Marter, Rutgers, the State University of New Jersey, CAA Board; Steven Bleicher, Coastal Carolina University; Anna Calluori Holcombe, Kansas State University; Katie Hollander, ArtTable; and Richard Saunders, Middlebury College Museum of Art. ■

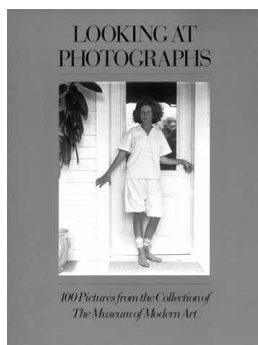
John Szarkowski Is CAA Distinguished Scholar

The CAA Distinguished Scholar's Session at the 2006 Boston conference honors John Szarkowski, director emeritus of the Department of Photography at the Museum of Modern Art (MoMA) in New York. This special panel is chaired by Joel Snyder of the University of Chicago and includes Peter Galassi, MoMA; Michael Fried, Johns Hopkins University; and André Gunthert, professor at the École des hautes études en sciences sociales, directeur of the Laboratoire d'histoire visuelle contemporaine; secretary of the Société française de photographie, and editor of *Études*. The session takes place Thursday, February 23, from 2:30 to 5:00 PM in Ballroom B of the Hynes Convention Center.

As director of MoMA's Department of Photography from 1962 to 1991, Szarkowski oversaw more than one hundred exhibitions, the publication of more than thirty books and catalogues, the inauguration of the museum's first photography collection galleries in 1964 and their expansion in 1984, the establishment of endowments to support the department's programs, and the continued

development of the collection, which now includes more than twenty-five thousand works spanning the history of photography.

The exhibitions Szarkowski organized at the



museum ranged from presentations of new work to retrospectives of major figures, and from considerations of the formal vocabulary of photography and its varied applications to broad surveys of important historical episodes. Many exhibitions were accompanied by publications edited and often written by Szarkowski. Among the most important are: *The Photographer and the American Landscape* (1963), *The Photographer's Eye* (1964; publication 1966), *New Documents* (1967), *The*

Photo: Rachel Crognale



John Szarkowski

Animals: Photographs by Gary Winogrand (1969), *From the Picture Press* (1973), *New Japanese Photography* (1974; with Shoji Yamagishi); *Photographs* by William Eggleston (1976), *Mirrors and Windows: American Photography since 1960* (1978), *Photography until Now* (1990), and *Lee Friedlander: Nudes* (1991). Retrospectives have surveyed the work of André Kertész (1964), Dorothea Lange (1966), Brassai (1968), Henri Cartier-Bresson (1968), Bill Brandt (1969), Walker Evans (1971), Diane Arbus (1972), Harry Callahan (1976), Eugene Atget (in four parts, 1981–85; with Maria Morris Hambourg); Irving Penn (1984); and Gary Winogrand (1988). In 1985, Szarkowski inaugurated the annual *New Photography* series, which introduced the work of dozens of artists in the following fourteen years.

In June 2003, MoMA issued a Russian edition of Szarkowski's highly acclaimed book, *Looking at Photographs*, an introduction to the history and aesthetics of photography first published in 1973. The new edition was issued to accompany Szarkowski's exhibition based on the book, which was on view at the State Hermitage Museum in St. Petersburg and the State Pushkin Museum of Fine Arts in Moscow in 2003. In addition to *Ansel Adams at 100*, Szarkowski's other MoMA exhibitions since 1991 have included *Alfred Stieglitz at Lake George* (1995) and *Come Sunday: Photographs* by Thomas Roma (1996).

Szarkowski holds honorary doctorates from the Philadelphia College of Art (1965), the school of the Minneapolis Institute of Arts (1978), the Portland School of Art (1980), Parsons School of Design (1988), Northland College (1990), the University of Wisconsin (1991), Massachusetts College of Art (1993), and Columbia College Chicago (2001). He is the recipient of the City of New York Mayor's Award of Honor for Arts and Culture (1979), the Friends of Photography Award for Distinguished Career in Photography (1988), the International Center of Photography Infinity Awards for Writing (1989) and Lifetime Achievement (1995), the Association of Independent Photography Dealers Lifetime Achievement Award (1992), the Royal Photographic Society Progress Medal (1992), and the National Arts Club Gold Medal for Photography (1998).

Szarkowski has taught at Columbia, Cornell, Florida International, Harvard, Yale, and New York Universities, the University of Wisconsin, Bennington and Williams Colleges, the Sterling and Francine Clark Art Institute, and the University of Arizona, where he was appointed the first Ansel and Virginia Adams Visiting Scholar at that school's Center for Creative Photography. Before joining MoMA, Szarkowski received two Guggenheim fellowships in photography, which he used to produce *The Idea of Louis Sullivan* (1956; reissued in 2000 by Bulfinch Press) and to photograph the Quetico wilderness area of western Ontario. Supported by a grant from the University of Minnesota Press, he made the photographs and wrote the text for *The Face of Minnesota* (1958). During these years, his work was widely exhibited, including one-person shows at the Walker Art Center (1949, 1958), the George Eastman House (1952), and the Art Institute of Chicago (1961).

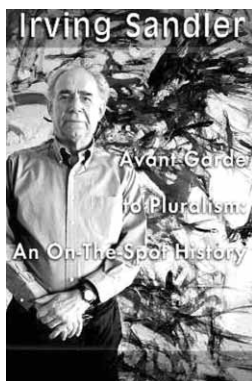
Szarkowski returned to picture making in 1991 and during the past decade has photographed throughout the United States. *Mr. Bristol's Bam*, a book of his photographs, was published in 1997. Pace/MacGill Gallery in New York has presented his work in two solo exhibitions (1995 and 1999) and in a joint exhibition with Lee Friedlander (2000).

Szarkowski was born in Ashland, Wisc., in 1925 and received his bachelor's degree from the University of Wisconsin in 1948. ■

Book and Trade Fair in Boston

This year's Book and Trade Fair includes more than 125 exhibitors displaying new publications, artist's materials, digital resources, and other innovative products of interest to artists, scholars, and educators. Daily special events include book signings and conversations with distinguished authors, informative lectures, and demonstrations of digital resources and new art materials and products. Here are a few highlights.

Book Signings and Receptions



The renowned critic and art historian Irving Sandler will sign copies of his latest book, *Avant Garde to Pluralism, An On-the-Spot History* (Lenox, Mass: Hard Press Editions, 2005),

at the Antique Collectors Club booth on Friday, February 24, from 11 AM to 2 PM.

Also on Friday, Thames and Hudson will host a reception for the authors of



Art since 1900: Modernism, Antimodernism, Postmodernism (2005). Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh will be present at the

publisher's booth at 4:30 PM.

On Thursday, February 23, at 5:00 PM, Routledge is holding a reception to celebrate thirty years of the quarterly journal *History of Photography*.

Meet the Editors at the CAA Booth

Conference attendees are invited to meet the editors-in-chief of CAA's three scholarly publications at the CAA booth. Discuss the journals, present your ideas,



Photo: Emily J. Gomez

Ellen Wickhorn of the University Press of New England speaks to Robert Kirsch of Trinity College at the Book and Trade Fair at the 2005 Atlanta conference.

learn how to submit material for consideration, and ask questions. Profs. Marc Gotlieb of *The Art Bulletin*, Patricia C. Phillips of *Art Journal*, and Frederick Asher of *caa.reviews* will be at the booth Friday, February 24, 2006, from 10:00 AM to 12:00 PM.

Saturday Discounts on Books and Artist Materials

Many Book and Trade Fair vendors offer reduced rates—anywhere from 10 to 50 percent off—on books, art supplies, journals, and other materials on the last day of the fair: Saturday, February 25. Some publishers allow conference attendees to reserve copies of books in advance for the Saturday sale—ask a booth representative how you can do this!

CAA Honors Saskia and *Woman's Art Journal*

CAA extends congratulations and appreciation to Renate Wiedenhoeft of Saskia Cultural Documentation for more than thirty-five years of participation in the Book and Trade Fair. Saskia has been a leader in visual resources for arts professionals for more than forty years. Saskia's ongoing support has made it possible for CAA to continue to provide a growing and successful conference for our members.

A longtime Book and Trade Fair partici-

pant, *Woman's Art Journal*, will continue publication under the auspices of Rutgers University's Dept. of Art History and Old City Publishing, after the retirement of founding editor and publisher Elsa Honig Fine. CAA extends congratulations to Prof. Fine for her pioneering contribution to the field of scholarship in women's studies in the visual arts. Beginning with volume 27, number 1, the journal will have new coeditors: Joan Marter, professor of art history at Rutgers, and Margaret Barlow, the journal's longtime associate editor. Stop by the booth shared by *Woman's Art Journal*, the Women Artists Archive National Directory, and *Rutgers Art Review* to learn more.

Hours, Location, and Cost

The Book and Trade Fair takes place in Exhibit Hall A, Plaza Level, at the Hynes Convention Center, the headquarters of the conference sessions and meetings. It is open three days, February 23–25, 2006: Thursday and Friday 9:00 AM–6:00 PM, and Saturday 9:00 AM–2:30 PM. Admission to the Book and Trade Fair is free with an Annual Conference registration badge. Tickets are available in the registration area (Level 4, South Lobby) for those not registered for the full conference: \$15 for CAA members and \$25 for nonmembers, cash only. ■

Exhibitions at the Boston Conference

Three art exhibitions are being held in conjunction with the 2006 Annual Conference in Boston. For more information, please see the conference *Program* or visit the conference website, <http://conference.collegeart.org>.

Annual CAA Exhibition

The Annual CAA Exhibition, now in its tenth year, will be held at the Mills Gallery. Part of the Boston Center for the Arts in South End, the city's newest gallery district, the Mills Gallery is housed in a Victorian pile that was once the site of the Cyclorama, built in 1884 to display panoramic painting. Entitled *After*, the exhibition explores the aftermath of temporal events that range from the personal and intimate to the cataclysmic and world changing.

Laura Donaldson, director of the Mills Gallery and curator of the exhibition, writes, "All of the artwork is to some degree experiential: how one makes sense of an event, the way memory is evoked, and how absence is captured are the main thrusts. In video, sculpture, drawing, digital collage, and photography, the selected artists make the notion of 'after' palpable."

Included in the exhibition are: Anna Broell Bresnick, Gary Duehr, Emily Puthoff, Jonathan Whitehall, Kimi Weart, Mary Magsamen and Stephen Hillerbrand, J. Jacob Bloomer, Julie Levesque, David Politzer, Julie Roberts, Andrew Johnson, Misa Saburi, and Cynthia Greig and Richard H. Smith.

After is on view February 3–April 2, 2006; a special CAA opening takes place Friday, February 24, 6:00–8:00 PM, and is linked to gallery open houses in South End and elsewhere. For gallery information, see www.bcaonline.org/exhibitions.htm.

MFA Exhibition

The MFA exhibition is a multigallery affair organized by the Massachusetts College of Art. The opening reception will take place Thursday, February 23, 5:30–7:00 PM. See www.massart.edu for details.



Mary Magsamen and Stephen Hillerbrand, *Bubble Burst*, 2005, still from video installation, single channel video, 3-minute loop. Artwork © Mary Magsamen and Stephen Hillerbrand. The artists' work will be appearing in *After*, the Annual CAA Exhibition

BFA Exhibition

CAA is premiering the regional BFA exhibition, which provides an opportunity for CAA members to view the creative accomplishments of undergraduate students from New England schools. Organ-

ized by the Boston University School of Visual Arts, the BFA show will become an annual event, complementing the regional MFA exhibition, inaugurated in 1988. The BFA exhibition takes place at Boston University's 808 Gallery. See www.bu.edu/cfa/visual/galleries/808_gallery.htm. ■

Boston Conference Begins One Day Early

The 94th CAA Annual Conference, to be held February 22–25, 2006, in Boston, will begin one day early.

Under the new conference plan, sessions begin Wednesday morning—not Thursday, as before. Each conference day, from Wednesday through Saturday, features morning and afternoon sessions; no panels are scheduled for Thursday and Friday nights. This change does not reduce the number of sessions and panels, which continues to provide the same rich core of intellectual, creative, and practical content as before, but rather extends the conference for one full day.

At the same time, the number of short sessions offered during the early morning, lunchtime, and early evening slots will also remain unchanged, providing the usual opportunities for affiliated societies, allied organizations, and institutional members to hold special sessions, business meetings, reunions, and receptions. And Convocation will still take place Wednesday evening, February 22; a gala reception held at the Museum of Fine Arts, Boston, will follow this event.

We hope that all participants and attendees will now be able to enjoy special events, exhibition openings, receptions, and opportunities for socializing and networking during the evening hours. Please make sure your travel plans accommodate the extended conference.

Conference information and the Preliminary Program can be found on CAA's website; please visit <http://conference.collegeart.org> for details. We look forward to seeing you in Boston! ■

ARTspace in Boston

ARTspace, the “conference within the conference” programmed by artists for the enjoyment of all attendees, includes a full slate of sessions, performances, interviews, and film and video screenings. This year, ARTspace takes place in Room 312, 3rd Level, at the Hynes Convention Center. Below is a selection of events slated for the Boston conference. Please check <http://conference.collegeart.org> or the conference *Program* for the full schedule.

Video Lounge Programs

On Thursday, February 23, 9:00 AM–5:30 PM, ARTspace features *Expanded Cinema for the Digital Age*, a video screening curated by Leslie Raymond and Antony Flackett. “Expanded cinema” emerged in the 1960s with aspirations to explore expanded consciousness through the technology of the moving image. This thriving, contemporary manifestation of expanded cinema is many things: visual music, video improvisation, intermedia improvisation, video performance, audio/visual performance, improvised cinema, live-music video, and live video collage. This screening surveys a selection of single-channel video works made by artists who perform with the moving image.

Video in the Built Environment (VIBE; www.v1b3.com) will present a survey of public video projects. An artist-led project begun in 2004 in the U.K. by the artists Mat Rappaport, Conrad Gleber, and John Marshall, VIBE focuses on the integration of new-media art with the built environment through curated site-specific interventions, screened presentations, and collaborations with architects and developers. The screening will be held Friday, February 24, 9:00–5:30 PM.

Christopher Csikszentmihalyi, a visual artist on the faculty at the Massachusetts Institute of Technology (MIT) Media Lab will coordinate a video presentation featuring recent faculty work from the MIT Media Lab. Faculty members Gloria Davenport and/or John Maeda will also participate. For details, write to csik@media.mit.edu. This event will be held Wednesday, February 22, 12:30–2:00 PM.

CONTINUED ON PAGE 30

Annual Conference Update

For more information about the 2006 CAA Annual Conference in Boston, please visit <http://conference.collegeart.org> or write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org.

Preliminary Program Online

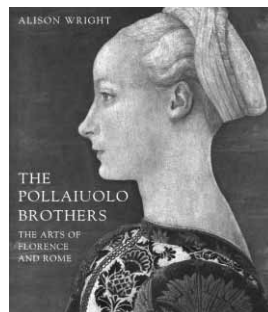
The *Preliminary Program*, which contains session and meeting listings for the 2006 Annual Conference in Boston, was launched in November on CAA’s website. The program enables you to sample the approximately 150 sessions in detail, and to search by keyword and browse by conference day. Please visit <http://conference.collegeart.org>.

The *Conference Information* booklet was mailed to all CAA members in late October. It contains information about registration, hotels, travel, receptions, and other special events for the Boston conference. (This information is also available online.) Conference registration is now available online; you must be a paid 2006 member to take advantage of Advance registration: \$200 for individual members and \$120 for student members. *Deadline for Advance registration: January 13, 2006.*

Barr and Morey Award Finalists

CAA is pleased to announce the finalists for the 2006 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both prizes will be announced at the Boston conference during Convocation, taking place Wednesday evening, February 22.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language between September 1, 2004, and August 31, 2005. The finalists are: D. Medina Lasansky, *The Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy* (University Park: Pennsylvania State University Press, 2004); Michael Leja, *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (Berkeley: University of California Press, 2004); Carol C. Mattusch, *The Villa dei Papyri at Herculaneum: Life and Afterlife of a Sculpture Collection* (Los Angeles: Getty

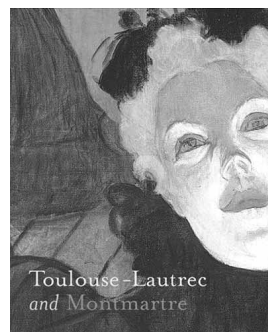


Publications, 2005); Alison Wright, *The Pollaiuolo Brothers: The Arts of Florence and Rome* (New Haven: Yale University Press, 2005); Xiaoneng Yang,

New Perspectives on China's Past: Chinese Archaeology in the Twentieth Century (New Haven: Yale University Press, in association with the Nelson-Atkins Museum of Art, 2004).

The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art, published between September 1, 2004, and August 31, 2005, under the auspices of a museum, library, or collection. The finalists are:

Robert Thomson, Philip Dennis Cate, and Mary Weaver Chapin, *Toulouse-Lautrec and Montmartre* (Washington, D.C.: National Gallery of Art, and Chicago:



Art Institute of Chicago, in association with Princeton University Press, 2005); Eleana Phipps, Johanna Hecht, and Cristina Esteras Maratin, eds., *The*

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For more information, contact Aliza Fine at (212) 280-6098; alfine@jtsa.edu.

Double Marriage Cup by Tamar de Vries Winter. Silver and enamel. Photo credit: Richard Goodbody, Inc. Courtesy of The Jewish Museum (2002-2003), under the auspices of The Jewish Theological Seminary.

JTS The Jewish Theological Seminary

CAA Offers Preconference Workshops

CAA is pleased to announce its first preconference series of professional-development workshops for visual artists, art educators, museum professionals, and art historians at different points in their careers. Sessions take place in Boston on February 21, the Tuesday afternoon of the conference week. This year, the primary focus is on artists.

Computing for a Better Portfolio

Many technological advances are available to help visual artists enhance and organize their portfolios. This CAA workshop addresses three important areas: identifying different technologies to use for your portfolio; understanding these technologies; and choosing the appropriate technology for you. Led by Alex Khost of CampiKhostLLC, a web design and development company, the discussion will focus on the importance of understanding digital imagery, compatibility, and how this knowledge makes it easier to upgrade a portfolio. The discussion will also include an introduction to input/output tools for computers, basic digital-camera interface and how to use it with your computer, and an overview of the useful tools and features of Photoshop. The workshop will examine different types of portfolios, uses, and requirements for portfolios. The workshop will be given twice on Tuesday, February 21, 2006, at 1:00–2:00 PM and 5:00–6:00 PM. Each workshop is limited to fifteen participants. Preregistration price is \$35. To register, e-mail bherbruck@collegeart.org.

Writing a Better Artist's Statement

An artist's statement is a standard element of any artist's portfolio and résumé package. Although we would like to think that our digital images or slides speak for themselves, a poorly written artist's statement may weaken an otherwise strong presentation. Exhibition curators, academic hiring committees, and gallery owners who receive artists' portfolios are skilled critical readers as well as judges of visual art. What information should an artist's statement include? Is it okay to use the same statement for an academic job application and when submitting a portfolio to a gallery? How creative, stylized, or impressionistic should the writing be? Workshop participants will explore various modes of statement and may bring their own draft texts for review and critique. In addition to content and style, the workshop will review basics of grammar, syntax, and punctuation. Led by Eve Sinaiko, CAA director of publications, this workshop will be given twice, 3:00–4:00 PM and 4:00–5:00 PM, on Tuesday, February 21, 2006.

Each workshop is limited to fifteen participants. Preregistration (\$35) is required; use the preregistration form in the Conference Information booklet, which was mailed to all CAA members in October, or visit <http://conference.collegeart.org>.

Grant-Writing for Artists

CAA is pleased to announce a special preconference grant-writing workshop for visual artists, taking place on Tuesday, February 21, 2:00–5:00 PM. Led by Barbara Bernstein, the workshop will be given in two parts. Part 1 is an overview of the complete grant proposal writing process for individual and/or collaborative projects, including gathering background information, setting goals and objectives, activity plans, budget, and assessment. In part 2, small groups will engage in "hands on" practice exercises, including writing abstracts, conceiving goals and objectives, creating documentation and assessment plans, and formulating a budget. Information on researching sources of grant funding will be provided at both sessions. The two parts of the grant-writing workshop will run back-to-back. Each session is limited to fifty participants. To register, please write to bbdg5344@juno.com.

Colonial Andes: Tapestries and Silverwork, 1530–1830 (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004); Richard F. Townsend and Robert V. Sharp, eds., *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South* (Chicago: Art Institute of Chicago, in association with Yale University Press, 2004); Wendy Kaplan, ed., *The Arts and Crafts Movement in Europe and America* (New York: Thames and Hudson, 2004).

Student Guide to the Boston Conference

In December, CAA's Student and Emerging Professional Committee published the *Student Guide to the Boston Conference*, which provides links to inexpensive hotels, restaurants, and transportation in the Boston area, as well as to museums, galleries, and other sites of interest. Please visit <http://conference.collegeart.org/2006/student>.

Projectionists and Room Monitors Needed

CAA seeks applications for projectionist positions at the 2006 Annual Conference in Boston. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 22, to Saturday, February 25, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: January 20, 2006.*

Room monitors are needed for CAA's two mentoring programs, the Artists' Portfolio Mentoring Sessions and the Career Development Mentoring Sessions, as well as for several off-site conference sessions. Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facili-

tating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: January 20, 2006.*

Show Your Art at the Boston Conference

CAA invites artist members to exhibit their work at Arts Exchange, the annual open-portfolio session at the Annual Conference sponsored by the Services to Artists Committee. Six-foot tables have been reserved for artists to show prints, paintings, drawings, photographs, work on battery-powered laptops, or anything else that will fit on the table. The general public is able to attend this session free of charge; a cash bar will be available. All reservations for tables are filled on a first-come, first-served basis; please send your request to Julie Green of Oregon State University, Corvallis, at green@orst.edu, with the subject heading "CAA Arts Exchange." Indicate your CAA membership number in your e-mail and if you are interesting in presenting work on a laptop.

Participants are responsible for their work; CAA is not liable for any losses or damages. Sales of work are not permitted. Confirmation reply e-mails will be sent. *Deadline: February 1, 2006.*

Boston Conference Tours

CAA offers three tours during the 2006 Annual Conference. For full details on these tours, please see <http://conference.collegeart.org/2006/tours>.

An architectural tour of H. H. Richardson's **Trinity Church**, a short walk from the Hynes Convention Center, will take place Thursday, February 23, 12:45–2:00 PM. This tour offers an exclusive look at the art and architecture of this Romanesque Revival masterpiece. Jean Carroon of the American Institute of Architects and director of preservation at Goody, Clancy and Associates in Boston will lead a tour that highlights the recently restored interior and the famous tower murals of John La Farge. The tour costs \$10 (cash or credit card, payable on-site at Trinity Church) and is limited to the first fifty people.

The Worcester Art Museum in Worcester, Mass., is hosting an open house

and reception Thursday, February 23, 5:30–10:00 PM. Founded in 1896, the museum surveys fifty centuries of art from antiquity to the present. Highlights of European art include early Italian panel paintings, and masterpieces by Piero di Cosimo, Andrea del Sarto, El Greco, Leyster, Greuze, Gainsborough, Monet, and Gauguin. The American collection features pre-Columbian art, Colonial portraits, silver, and furniture; and paintings by Inness, Bierstadt, Homer, Sargent, Hassam, Benson, and Tarbell, some of them acquired directly from the artists. Other highlights are the museum's Egyptian, Greek, and Roman art, including the exceptional sixth-century Antioch mosaics; a twelfth-century Romanesque Chapter House; prints, drawings, and photographs, with special concentrations of color prints; an Asian collection with art from Japan, China, Korea, India, Thailand, Vietnam, and Islamic countries; and cutting-edge contemporary works from the

last ten years. Preregistration is \$30; this event is limited to the first fifty people.

The Hunt-Cavanagh Gallery of Providence College and the Bell Gallery at the List Art Center of Brown University, both in Providence, R.I., are offering a daylong event on February 26 (9:00 AM–5:00 PM) related to their exhibition on **Joseph Beuys**. The tour will begin at the Hunt-Cavanagh, meeting Prof. James Baker to view Beuys's work. Next the tour meets Vesela Stretenovic, curator of the Bell Gallery, for an informal tour of *Another View of Joseph Beuys: Multiples from New England Collections* at the Bell. Participants will then attend a symposium on Beuys with participants Lynne Cooke, curator of the Dia Foundation; Peter Nisbet, curator of the Busch-Reisinger Museum, Harvard University; Carin Kuoni, director of the Vera List Center for Arts and Politics, New School; Cornelia Lauf, curator at the American Academy of Art in Rome; and Ronald



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Feldman of Ronald Feldman Gallery. Preregistration is \$35; this event is limited to the first fifty people.

Greek and Roman Art Session at the MFA Boston

This session, to be held February 23, 12:30–2:00 PM, will involve a walk through one of the Museum of Fine Arts, Boston's premier collections of Greek and Roman art with Christine Kondoleon, George and Margo Behrakis Senior Curator of Greek and Roman Art, and a select group of colleagues who use the collections for teaching. As the planning for new installations of these galleries is underway, the exchange of ideas will focus on issues of presentation and interpretation. Issues to be addressed include: how to present objects of dubious authenticity, thematic versus chronological displays, and how much context can be given in a label.

Art Spaces Archives Project Panel

Art Spaces Archives Project (AS-AP) is presenting a panel, "Three Activist Organizations of the 1970s and '80s: Research Opportunities of Scholars," at the CAA conference in Boston. This panel features founding members of *High Performance* magazine and Godzilla: The Asian Art Network, among other organizations, who will provide a historical overview and describe why these organizations were founded, how they functioned at "midlife," and why their activities ended. In particular, participants will discuss who or what each organization spawned and how these groups interacted with a community, for example, how they coexisted, melded into, or changed their communities or broader constituencies.

Following the panel, AS-AP will solicit proposals from emerging scholars to conduct the research with individual organizations, including:

- Performing original research using their physical archives (such as founding papers, ephemera, documentation of activities);
- Conducting oral histories with the founder(s) of the organizations;
- Publishing the conclusion of the research and oral history on AS-AP's website.

A single scholar per organization will be chosen by AS-AP in consultation with the

individual organizations, and a stipend, inclusive of travel funds, will be awarded for on-site work to be performed by the end of 2006. The edited oral history will be published by winter 2007 on AS-AP's website and potentially in print media.

AS-AP is a nonprofit initiative founded by a consortium of alternative art organizations, including *Bomb* magazine, CAA, Franklin Furnace Archive, New York State Council on the Arts, New York State Artist Workspace Consortium, and the Skowhegan School of Painting and Sculpture, with a mandate to help preserve, present, and protect the archival heritage of living and defunct for- and not-for-profit spaces of the "alternative" or "avant-garde" movement of the 1950s to the present throughout the United States.

For more information, see www.as-ap.org.

Publications Committee Session on Art-History Survey Texts

The CAA Publications Committee is sponsoring a 2006 conference session, entitled "The Art History Survey Text: The Next Big Thing?" and chaired by David A. Levine and Larry Silver. Panelists include two textbook authors, John Paoletti and Henry Luttikhuisen, and a textbook editor, Lee Ripley. Audience participation is encouraged. This session will take place Thursday, February 23, 12:30–2:00 PM.

The session abstract states: "Few things matter more to the long-term health of art history than vital, well-conceived introductions to the field. Introductory courses and



Find a Fellowship

The Association of Research Institutes in Art History is holding an information breakfast at the annual CAA conference in Boston. The event is to be held in the Wellesley Room at the Marriott Boston Copley Place, on Friday, February 24, 2006, from 7:30–9:00 a.m.

Directors and organizers of research programs from across the United States and beyond will be available to talk about the fellowship opportunities offered at their institutes.

Coffee, tea, and continental breakfast will be available.

More about ARIAH at www.ariah.info

their textbooks serve as the discipline's main emissaries to the public. They are the means by which most undergraduate students first encounter art and art history, and their enrollments influence the allocation of resources at the university. Since

introductory texts often become de facto guides for instructors teaching outside their main fields of expertise, they even influence the curriculum at higher levels. Nevertheless, our profession has historically paid scant attention to the content or

pedagogy of introductory courses and textbooks designed for novice students. Generally not considered scholarship, these volumes have been left largely in the hands of publishers and a few intrepid authors.

"What should be the parameters of the next great survey text? How should it differ in focus from those we have today? What is its mission? What teaching techniques should it employ? Such questions elicit a wide variety of answers that will stimulate our thinking about shaping art history for our students and constructing a new generation of instructional tools for our profession. Short presentations and a long discussion period will permit members of the audience to provide commentary, suggestions, and comments. Afterward, the chairs will prepare a brief report to CAA on the session.

"We aim to create a sense of community at CAA among art historians interested in the problem of introducing our discipline to new audiences. To that end, we will ask interested session attendees to give their contact information to us so that we may involve participants in subsequent meetings and discussions on the topic."

Committee on Intellectual Property Session on Copyright

The CAA Committee on Intellectual Property is sponsoring a session at the Annual Conference in Boston, entitled "Copyright: Cutting Edge or Bleeding Edge: Where Do We Stand?" The session will be held Friday, February 24, 2006, 12:30–2:00 PM.

In 1994–96, the federal government called upon copyright stakeholders from many perspectives to meet and negotiate guidelines for the fair use of electronic materials in a variety of nonprofit educational contexts. The Conference on Fair Use (CONFU) failed to reach agreement on guidelines, leaving copyright holders and users to navigate the uncertainties of fair use by defining best-practices codes for themselves or by attempting to resolve specific areas of potential conflict. The session will focus on recent efforts to address some of these specific concerns. Christine Kuan, editor of *Grove Art Online*, will discuss how museums are reassessing attitudes toward sharing images and information; Jeffrey Cunard,

Notice of the 94th Annual Members' Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held Friday, February 24, 2006, at 5:00 PM in Ballroom B, Hynes Convention Center, 900 Boylston Street, Boston, MA 02115. CAA President Ellen K. Levy will preside.

In accordance with the By-laws, Article IV, Sections 1, 2, 3, and 4: "The Association shall hold an annual business meeting in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting. Active Members may propose resolutions for consideration at the Annual Meeting. Any such proposals must (i) be received by the office of the Executive Director no later than eighty (80) days prior to the Annual Meeting; (ii) be in proper parliamentary form; (iii) be signed by at least twenty-five (25) Active Members of the Association in good standing; (iv) be no more than three hundred (300) words in length; and (v) deal with matters relating to the purposes of the Association as set forth in Article II. The Board may also propose matters for consideration at the Annual Meeting.

The Notice of the Annual Meeting shall give notice of the date, time, and place of the Annual Meeting and of any resolutions or other matters to be considered at the Annual Meeting. The Notice shall be served personally or by mail to all members entitled to notice at least sixty (60) days prior to the date designated for the Annual Meeting. At the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting."

Agenda

- I. Call to Order – Ellen K. Levy
- I. President's Report – Ellen K. Levy
- II. Financial Report – John Hyland, Jr., Treasurer
- III. Old Business
- V. New Business
- VI. Results of Election of Directors – Ellen K. Levy

Proxies

If you are unable to attend the meeting, please sign and return your proxy to so that it is received by no later than 5:00 PM EST on February 24, 2006. By doing so, you appoint the individuals named thereon to (i) vote, in their discretion, on such matters as may properly come before such a meeting; and (ii) vote in any and all adjournments thereof.

Christine L. Sundt
Secretary
College Art Association
December 7, 2005

CONTINUED ON PAGE 30

Former CAA Fellow: Gallery Director Amy Ingrid Schlegel

Combining the skills of an art historian, curator, educator, and arts administrator, Amy Ingrid Schlegel, a 1995 CAA fellow, has established herself as the director of galleries and collections at the Tufts University Art



Amy Ingrid Schlegel

Gallery in the Aidekman Arts Center in Medford, Mass., five miles north of Boston. While completing her PhD in art history at Columbia University in New York in 1996, Schlegel never imagined a career path involving arts management

to the extent that she would one day recruit an organization's advisory board, embark on a strategic-planning process, significantly increase an operating budget, cultivate donors, or launch a public-art program.

The success of Schlegel's career path has led her to contribute to future generations of arts professionals. In addition to her directorship, Schlegel curates exhibitions, teaches an exhibition-planning course in the Museum Studies Certificate Program at Tufts, employs graduate students as curatorial assistants, and mentors students seeking advice about PhD programs and the curatorial profession.

While pursuing your doctorate, did you consider curatorial work as a career goal?

Yes, but not seriously. Since the mid-1990s, the museum field has undergone tremendous growth and professionalization. At the academic, institutional level, there are certainly more museum-studies, arts-administration, and curatorial-studies programs now than ten years ago. It seems much easier today for people studying art history to be more open to curatorial work, but I didn't have a role model for this type of work in graduate school.

Did you have a clear idea of the career path you would take after graduating from Columbia?

I always knew I wanted to make a difference in people's lives, but not by holing myself up in an office writing a book or by researching in a library. I knew I'd be happier in a setting where I could interact with a range of people, but it was not clear exactly what job would best provide that setting. The job market is so influential: what opportunities are available, how willing you are to relocate, how much pay to expect. These personal decisions are not discussed in graduate school, but they certainly play a big role in how quickly an emerging arts professional can move ahead.

What advice do you give to your students who are interested in pursuing a higher-education degree?

Students interested in noncuratorial roles don't need a PhD. They often move into the workplace after completing their degree. Those interested in curatorial work ask themselves, do I need to spend another four to six years in graduate school after the two that I just spent at Tufts? For most, the answer is no. The experience that master's students garner either before, during, and immediately after earning their degrees is what helps them to land a first job.

Obviously networking should begin early. The contacts students make while in graduate school and in the entry-level job are incredibly valuable; this is something that I emphasize because it's not always common sense or easy to do.

Describe some of your major accomplishments as director of galleries and collections at Tufts.

Devising a five-year strategic plan has been my number-one priority since I've been here—and our board of advisors is almost finished. By the spring, we will have written the document that will solidify our five-year goals and describe how best to reach them. I also assembled a committee to revise and update our mission and vision statements. I reassessed all staff positions and created new job descriptions. I developed governance and administrative protocols that heretofore didn't exist. I lobbied for an increase in the gallery's operating budget by a third in one year, and we seek to grow that budget each year.

In the meantime, I am organizing and inviting exhibitions. Right now, we are working with a guest curator who has conceived a wonderful, ambitious thematic group show that we brought to fruition during the past year. This exhibition is now traveling nationally—a first for Tufts.

We are thinking of innovative ways to grow the institution's programs, audience,



Diane Burko, *Grandes Jorasses at Marguerite*, 1976, oil on canvas, 68 x 104 in. Artwork © Diane Burko. Photograph provided by Locks Gallery.

and fundraising capacity, and touring exhibitions can potentially generate income. The next step will be to establish endowed programs so that we can be less reliant on grants, which are never a reliable source of funding, and shore up the vision that we've started with this strategic plan.

As you can see, the roles of a director and curator are very different. The job of a curator who works in a university setting is distinct from the role of a curator work-

ing in a stand-alone nonprofit organization such as a museum run by a board of directors. In many ways, being a gallery director for a university is a much more stable environment but at the same time a much more bureaucratic one; I am interfacing with many different departments and deans and on many administrative levels. Understanding how the university operates and furthering its priorities and vision are keys to being successful in my position here.

This kind of work takes us far from post-structuralist theory debated in the graduate-school seminar room. I am not sure that even curatorial-studies and the other types of master's-degree programs can give you this kind of training. To be a successful director or curator, one must accumulate years of experience—figuring out what works and what doesn't—and draw on strong interpersonal skills beyond the strong analytic or writing capacities developed in graduate school.

CAA Offers MFA and PhD Fellowships

The CAA Professional Development Fellowship Program is a unique opportunity for emerging artists and scholars to receive funding toward the completion of their degrees and receive one-on-one professional-development support. Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the program nurtures outstanding artists and scholars with the necessary financial support, employment advice, and mentoring that can empower them at the beginning of their careers.

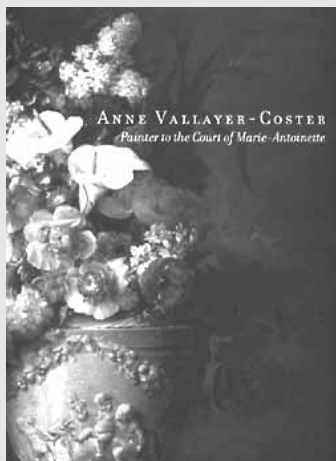
CAA has awarded fellowships to seventy-eight artists and scholars. Former artist fellows have exhibited in prestigious group shows, including the Whitney Biennial and the Venice Biennale, and at institutions such as the Walker Art Center, the

Museum of Modern Art in New York, the Institute of Contemporary Art in Philadelphia, and the Smithsonian Institution's International Gallery, among others. Former fellows have published in such journals and magazines as *Artforum*, *Art Asia Pacific*, *Visual Resources*, and *History of Photography*, as well as in CAA's three scholarly publications. Both artist and art-historian fellows have earned teaching positions in public and private colleges and universities nationwide, while other recipients work as curators in important museums and galleries in the United States and Canada.

Each CAA fellow receives an unrestricted \$5,000 grant during his or her final year of study. Previous fellows have applied the grant toward tuition, travel, supplies, and day-to-day living expenses. CAA continues to offer support to each fellow for an additional year after graduation by advocating for accessible employment opportunities. Upon securing a position, CAA provides a \$10,000 subsidy to the employer as part of the fellow's salary.

Four fellowships, each with generous matching grants from the National Endowment for the Arts and the National Endowment for the Humanities, are open to MFA and PhD candidates who will complete their degrees in 2007. Two honorable-mention recipients will be selected to receive a \$1,000 award. CAA encourages applicants from socially and economically diverse backgrounds.

Applications are now available at www.collegeart.org/fellowships. For more information, please call 212-691-1051, ext. 219, or write to fellowships@collegeart.org. Deadline: January 31, 2006. ■



Eik Kahng, a 1994 fellow, was the curator of the 2002–3 exhibition *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette* and the coeditor of the accompanying catalogue.

What exhibitions at the Tufts University Art Gallery coincide with the CAA Annual Conference in Boston?

On Thursday, February 23, from 5:00 to 9:00 PM, the gallery will host an open house. One exhibition, on view February 9–April 2, is *Flow*, a solo show of work by Diane Burko, an active CAA member as well as a former CAA Board member. This exhibition features paintings and archival ink-jet prints of recent work depicting locations in Iceland, Sicily, Hawai'i, and Washington State. Burko's landscapes deal with not just water but any liquid environment in a state of transformation. Waterfalls, glaciers, and lava flows are subjects that, for the artist, examine the incredibly interesting boundary between representation and abstraction—both as a photographer, which is her newest practice, and as a painter, a medium for which she is well known. The other exhibition I have cocurated with art-historian colleagues from Tufts and Brandeis University is called *Cross-Currents in Recent Video Installation: Water as a Metaphor*, featuring new work by four artists with ties to southern, central, and northern Africa, which I conceived to dovetail thematically with the Burko exhibition.

—Stacy Miller, Emily Conradson, and Beth Herbruck

Advocacy Update

For more information on CAA's advocacy efforts, visit www.collegeart.org/advocacy or write to Rebecca Cederholm, CAA director of governance and advocacy, at rcederholm@collegeart.org.

Report on Fair Use and Copyright Control

In summer 2005, CAA members—including artists, scholars, curators, and galleries—took part in a focus group conducted by the Brennan Center for Justice's Free Expression Policy Project (FEPP) to gather information on how copyright law

in today's "ownership society" affects the arts. FEPP conducted more than a year of research on the impact of current copyright law and practice on the arts and has issued a report, entitled "Will Fair Use Survive? Free Expression in the Age of Copyright Control." The report argues that increasingly heavy assertions of control by copyright and trademark owners are smothering fair use and free expression. With background on copyright, trademark, "cease and desist" letters, and dozens of firsthand stories from artists, scholars, bloggers, and others, "Will Fair Use Survive?" paints a striking picture of an intellectual-property system out of balance. Six recommendations for change are proposed.

The report can be downloaded from www.fepproject.org/policyreports/WillFairUseSurvive.pdf. It will be also available at CAA Annual Conference in Boston; pick up a free copy at the CAA booth at the Book and Trade Fair. To order additional copies, please write to kafayat@nyu.edu.

2005 Election Impact on the Arts

The Americans for the Arts Action Fund has completed its preliminary report of the "2005 Election Impact on the Arts." The report shows that citizens voted overwhelmingly for proarts ballot initiatives and candidates throughout the country. While 2005 is considered an off year for national and most statewide elections, hundreds of local elections took place in communities across the country; two statewide elections in New Jersey and Virginia were also notable exceptions.

Four local ballot initiatives having a positive direct impact on the arts and arts education passed by large margins, as well as one statewide ballot that could potentially benefit the arts. "2005 Election Impact on the Arts" contains details of these ballots initiatives as well as highlights of the arts policy positions of Governor-Elect Jon Corzine of New Jersey and Governor-Elect Tim Kaine of Virginia, as well as top city mayors across the country. For the full report, please visit www.artsactionfund.org.

Senate Passes Artist Donation Bill

The U.S. Senate has passed a bill that would allow artists to donate their work to a museum and take a tax deduction for the full market value of the work. The measure was approved as an amendment to a broader \$59.6 billion tax-relief bill. Under the bill, artists could donate their work during their lifetimes at full market value provided that the work is properly appraised. Under current law, the creator of such work can only deduct the cost of materials used to make the work, unlike collectors, who can fully deduct the fair market value of gifts of works of art that they donate.

The bill now goes to a House-Senate conference committee. Similar bills have passed twice in the Senate but never came to a vote in the House.

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New Comparative State Policy Database on Arts Education

The Education Commission of the States has published a comprehensive online database, ArtScan, which allows users to compare state policies for arts education across states and to view compiled reports on state policies for arts education. ArtScan is available on the commissions website: www.ecs.org/html/educationIssues/ArtsinEducation/ArtscanDB_intro.asp.

National Medal Of Arts Awarded

On November 10, 2005, President George W. Bush awarded the National Medal of Arts to nine individuals and one organization. The National Medal of Arts, established by Congress in 1984, is awarded by the president to those who have made extraordinary contributions to the creation, growth, and support of the arts in the United States. The Pennsylvania Academy of the Fine Arts in Philadelphia is the institutional recipient. For a complete list of awardees, visit www.whitehouse.gov/news/releases/2005/11/20051108-2.html.

NGA Report on Rural Economic Development and the Arts

The National Governors Association (NGA) has published a report, entitled "Strengthening Rural Economies through the Arts," which shows how rural communities benefit economically from having arts organizations work in their area. Based on the findings, NGA recommends that the arts industry be integrated into state development planning, and that more money is invested in rural cultural resources. For the full report, please visit www.nga.org/portal/site/nga.

FBI Announces Top Ten Art Crimes

The Federal Bureau of Investigation (FBI) has announced the "Top Ten Art Crimes." The FBI Art Crime Team (ACT) estimates that these ten criminal cases, priceless in terms of their cultural value, represent losses of approximately \$600 million. According to the FBI, the top ten art crimes are:

- Iraqi looted and stolen artifacts;

- The Isabella Stewart Gardner Museum theft;
- The Swedish National Museum theft;
- Theft of Edvard Munch's *The Scream*;
- Theft of the Cellini Salt Cellar;
- Theft of Caravaggio's *Nativity with San Lorenzo and San Francisco*;
- Theft of the Davidoff-Morini Stradivarius;
- The Van Gogh Museum robbery;
- Theft of Paul Cézanne's *View of Auvers-sur-Oise*;
- Theft of Leonardo da Vinci's *Madonna of the Yarnwinde*.

Since the creation of ACT in November 2004, the agency has been involved in the recovery of more than one hundred items of art and cultural property, valued at more than \$40 million. For more information, please visit www.fbi.gov.

Twenty-Four Sites Added to World Heritage List

Twenty-four sites (seven natural and seventeen cultural) have been added to UNESCO's World Heritage List. The list now includes 812 properties, forming part of the cultural and natural heritage that the World Heritage Committee considers hav-

ing outstanding universal value. The new sites include: Qal'at al-Bahrain, an archaeological site in Bahrain; the Old Bridge Area of the Old City of Mostar in Bosnia and Herzegovina; the Plantin-Moretus House-Workshops-Museum Complex in Belgium; and the Museum-City of Gjirokastra. For the complete list, see <http://whc.unesco.org/en/list>. ■

CAA News

For more information on CAA activities, visit www.collegeart.org.

Board of Directors Meeting Report

At its October 23, 2005, meeting, the CAA Board of Directors approved the following:

- Nicola Courtright, professor of fine arts at Amherst College in Amherst, Mass., was elected CAA president for the 2006–8 term (see page 2).
- The Board unanimously approved a revised program for institutional

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Lawson Hall, room 161

JOYCE SCOTT
Artist
Monday, March 6, 2006 at 7pm
Browne Auditorium, Parkinson Laboratory
co-sponsored by the Black History Month Committee

LAURA HOPTMAN
Curator of Contemporary Art,
Carnegie Museum of Art
Monday, April 3, 2006 at 7pm
Browne Auditorium, Parkinson Laboratory

All lectures are free and open to the public.

For more information please contact the Visiting Artist office at 618 453 7792 or via email at rmkenart@siu.edu. Scheduling information can be found at artanddesign.siu.edu. Watch for VAP posters throughout the year announcing visiting artists.

VAP gratefully acknowledges funding and program sponsorship provided by: SIUC Fine Arts Activity Fee; Harris Deller, Director, School of Art & Design; Dean Shirley Clay Scott, College of Liberal Arts; and our community sponsors.

Visiting Artist Program, School of Art & Design, Mailcode 4301, Southern Illinois University, Carbondale, IL 62901.

memberships (see page 18).

- The Board unanimously chose Los Angeles as the site for the 2009 Annual Conference.

Nominations Requested for 2007–11 CAA Board

Want to help shape the future of CAA? Tell us who you would like to see on CAA's Board of Directors. Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2007–11 term. The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations should include the following information: the nominee's name, affiliation, e-mail address, and telephone number, as well as the name, affiliation, and e-mail address of the nominator, if different from the nominee. You may use the form below. Please forward nominations

and self-nominations to Alexis Light, Governance and Advocacy Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; alight@collegeart.org. *Deadline, April 8, 2006.*

Millard Meiss Publication Grant Winners

CAA is pleased to announce five Millard Meiss Publication Grant recipients for fall 2005. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are: Carl F. Barnes, *The Portfolio of Villard de Honnecourt Paris, Bibliothèque nationale de France, MS Fr 19093: A New Critical Edition and Color Facsimile* (Ashgate); Elizabeth Hill Boone, *Cycles of Time and Meaning in the Mexican Books of Fate* (University of Texas Press); Dorothea Burns, *The Invention of Pastel Painting* (Archetype); Darby English, *How to See a Work of Art in Total Darkness* (MIT Press); Andrea Giunta, *Avant-Garde, Internationalism, and Politics: Argentinean Art in the Sixties* (Duke University Press); Karen

Lang, *Chaos and Cosmos: Critical Reflections on the Image, Aesthetics, and Art History* (Cornell University Press); Denise Blake Oleksijczuk, *The First Panoramas: Vision, the Body, and British Imperialism, 1787–1820* (University of Minnesota Press).

Books eligible for a Meiss Fund subsidy are those already under contract and whose subject is in the arts or art history. Authors must be CAA members in good standing. Application criteria and guidelines are available at www.collegeart.org/meiss or from publications@collegeart.org. *Deadlines: March 15 and October 1 of every year.*

CAA Publishing Grant Offered

CAA invites publishers in art, art history, visual studies, and related fields to submit applications for a new grant to support the publication of a book (or booklike work in another format) in the arts.

This grant is an annual award to a publisher in the sum of \$23,000 to support the publication of one book. Applicant books are original works of exceptional merit and significant contributions to the scholarship of art, art history, visual studies, art

NOMINATION FOR CAA BOARD OF DIRECTORS 2007

MAIL TO: CAA Nominating Committee
c/o Alexis Light
College Art Association
275 Seventh Avenue, 18th Floor
New York, NY 10001

FAX TO: Alexis Light
212-627-2381

NAME: _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ E-MAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ E-MAIL: _____

DEADLINE: APRIL 8, 2006

theory or criticism, or a related field. Applications for works in the following areas are especially welcomed: African, East Asian, South Asian, Native American, or contemporary art; works that focus in depth on a single theme, artist, work of art, or cluster of works with an overarching intellectual connection; a first full-length work by a younger author, or by one who has received a PhD within the past ten years. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/pubgrant. *Deadline: March 1, 2006.*

Call for Articles on New and Digital Media

CAA News seeks article ideas, drafts, and completed texts for an upcoming special issue on the teaching and practice of new media and digital technology. The length of articles may be between 500 and 2,000 words. Submissions are subject to editing and revision, and we cannot return submitted materials. The editor will work with authors on securing photographs and other images. For more information, write to Christopher Howard, CAA manager of media and communications, at caanews@collegeart.org.

CAA News Archived on Website

Issues of *CAA News* from 2003 to the present have been archived on the CAA website. Full, intact issues are available in

PDF format for download at www.collegeart.org/news/archives.html.

Included are recent special issues of *CAA News*: health and safety in the artist's studio (July 2004); slides and digital images (September 2004); art pedagogy (September 2005); and career development (November 2005). For more information, write to Christopher Howard, CAA manager of media and communication, at caanews@collegeart.org.

Staff Retirement



Theresa Smyth

Theresa Smyth, CAA director of member services since 1978, has retired. She was responsible for a number of tasks over the years, including membership renewals, processing, and payments, confer-

ence-registration operations, and CAA's job-placement publications, both print and online. Smyth possessed a long, valuable institutional memory of CAA, and her direct knowledge of every facet of CAA's core services and operations was unparalleled among the staff and Board of Directors. CAA wishes her the best in the coming years.

New Staff Members

Asha De Costa is a new member-services assistant at CAA. Her position includes correspondence with individual and institutional members, database input and maintenance, and other administrative tasks. De Costa attended Parsons School of Design in New York, earning a BFA and an MFA in fine arts. During that time, she worked at the Noguchi Museum in Queens, N.Y. An artist working in sculpture, she recently started a charity that is raising money and collecting art supplies and school materials to send to children in Sri Lanka who were affected by the tsunami in December 2004.

Alan Gilbert has joined CAA as editor of *caa.reviews*, CAA's online reviews journal. Prior to CAA, Gilbert worked for the New York Foundation for the Arts (NYFA), where he edited the art magazines *FYI* and *NYFA Quarterly* and con-

tributed to NYFA's website. Gilbert holds a BA in humanities from the University of Colorado in Boulder and a PhD in English literature from the University at Buffalo, State University of New York. He is a widely published art and literary scholar and critic, with a forthcoming book from Wesleyan University Press entitled *Another Future: Poetry and Art in a Postmodern Twilight*.

Beth Herbruck has joined CAA as career-development associate, working predominately on the Online Career Center and the Career Fair at the Annual Conference. A background in event production and graphic design, she has worked at the Brooklyn Academy of Music as senior special-events coordinator and as project manager at Splashlight Studios and Karen Bussen Inc. Former graphic-design clients include Marc Jacobs, Fuel Digital Inc., **surface* magazine, *Time Out New York*, the American Cancer Society, and the San Francisco Art Institute. Herbruck studied fine art and design at the University of Georgia in Athens and completed her BFA in graphic design at Georgia State University in Atlanta.

Austin Hoo is CAA's new information-technology (IT) specialist, working in the IT and Statistics Department. He received an associate's degree at Queensborough Community College in New York, majoring in computer information systems. Before coming to CAA, Hoo worked for three years at Learning Leaders, a non-profit organization dedicated to recruiting, screening, training, and supporting school volunteers who provide instructional support and other enrichment services to New York public school students.

Bonnie Huie is CAA's new publications cataloguer. She orders and receives new books from publishers, compiles the Books Received list in *The Art Bulletin* and *caa.reviews*, and dispatches review materials to commissioning editors, reviewers, and publicists. She holds a BA from Oberlin College in English and East Asian studies. Huie is also a freelance proofreader and cataloguer for such organizations as Sotheby's, the 92nd Street Y, VidiPax, and the European film journal *Kinoeye*. She is a writer and filmmaker whose work has been screened in the United States, Europe, and Japan.

Eugenia Lewis has joined CAA as controller in the Finance Department. She is

CAA ANNOUNCES NEW PUBLICATION GRANTS

The College Art Association now offers three grant programs to publishers to support publication of scholarly art and art-history books:

CAA Publication Grant

Deadline: March 1

For eligibility and application guidelines and forms:
www.collegeart.org/pubgrant

Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 1 each year

For eligibility and application guidelines and forms:
www.collegeart.org/meiss

Wyeth Foundation for American Art Grant

Deadline: October 15

For eligibility and application guidelines and forms:
www.collegeart.org/wyeth

Or visit www.collegeart.org/publications
for general information.

New Institutional Membership Categories and Benefits

This month, CAA is unveiling a new trilevel institutional-membership structure, which has been created to better serve all our institutional members. No matter the size or structure of your organization, CAA offers a membership level designed to suit your specific needs.

Some of the exciting new benefits available to your institution include discounts on employment listings in our Online Career Center, discounts on CAA's limited-edition prints, discounts on advertising in CAA publications, and much more.

If your institutional membership is current, you will continue to receive benefits under the previous "Basic" or "Premium" membership structure. When that membership expires, you may take advantage of the new benefits structure.

The new institutional membership structure and benefits are listed below. We have your needs in mind and are sure you will find a membership level that is most beneficial to your organization. If you have questions about the new structure, please contact CAA Member Services at memsvcs@collegeart.org or 212-691-1051, ext. 12; or visit www.collegeart.org/membership/institution.html.

Primary Membership (\$300)

The following benefits:

- Four issues of *The Art Bulletin*.
- Four issues of *Art Journal*.
- Six issues of *CAA News*.
- Access to *caa.reviews*.
- Complimentary *Annual Conference Abstracts*.

Library/Department/Museum Membership (\$450)

All above benefits plus:

- Annual Conference registration for up to ten faculty/staff at reduced individual-member rate.
- 50 percent discount on one thirty-day Online Career Center job listing.
- Member rate on additional Online Career Center job listings.
- Free reception room at the Annual Conference.
- 25 percent discount on interview tables at the Annual Conference.
- 25 percent discount on CAA limited-edition prints.
- Discounts on subscriptions to more than twenty art magazines.

Academic/Corporate Membership (\$750)

All above benefits plus:

- Up to two additional complimentary subscriptions to *The Art Bulletin* and *Art Journal*.
- Complimentary individual membership for one staff member.
- 20 percent discount on advertising with CAA (*The Art Bulletin*, *Art Journal*, *CAA News*, and *Annual Conference Program*).
- 15 percent discount on mailing-list rentals.
- 15 percent discount on Book and Trade Fair booths at the Annual Conference.
- Acknowledgment in CAA publications.
- Invitations to special events at the Annual Conference.

Institutional membership is not transferable among departments, libraries, or museums within a college or university, or transferable to individuals.

responsible for overseeing the fiscal operations, maintaining financial books and records, and financial reporting. Lewis comes to CAA from Learning Leaders, where she was controller for eight years. She has also worked at Haitian Women Program, Medical and Health Research Association, and *Newsweek*. She holds an MBA in quantitative analysis from St. John's University and a BA from Baruch College, both in New York.

Cheryl Stoevers is CAA's part-time programs assistant, working with the director of programs and the manager of programs on the Annual Conference. She is a senior at Marymount Manhattan College in New York, majoring in communication arts with a minor in art history. Stoevers was an intern in CAA's Governance and Advocacy Department during summer 2005. Previous to CAA, she worked as an assistant designer at a jewelry company.

CAA Thanks Interns

CAA would like to thank its recent interns: **Adrienne Lei**, a recent graduate of Amherst College in Amherst, Mass., served in the Publications Department during summer 2005. **Megan Boomer** of Hunter College High School in New York worked in the Research and Career Development during the summer, and **Emily Conradson**, an MA student in visual arts administration at New York University, also served in that department in the fall. **Cheryl Stoevers** worked in CAA's Governance and Advocacy Department during the summer and is now a part-time programs assistant (see New Staff Members above). ■

Affiliated Society News

For more information on CAA's affiliated societies, visit www.collegeart.org/caa/aboutcaa/affsocieties.html or write to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

American Society for Hispanic Art Historical Studies

The American Society for Hispanic Art Historical Studies (ASHAHS) invites CAA Annual Conference attendees to a

reception and presentation for the upcoming Cleveland Museum of Art exhibition, *Barcelona and Modernity: Gaudí to Dalí* (October 15, 2006–January 7, 2007). The reception will take place during the ASHAHS business meeting, to be held February 25, 2006, 7:30–9:00 AM in Room 203 at the Hynes Convention Center. Refreshments will be provided. ASHAHS also invites attendees to its sponsored session, “Barcelona and Modernity, 1868–1939,” to be held February 25, 12:30–2:00 PM, also in Room 203.

Arts Council of the African Studies Association

The fourteenth Triennial Symposium on African Art takes place March 28–April 1, 2007, at the University of Florida in Gainesville. The conference theme, “Global Africa,” investigates the location of African expressive arts in global contexts. The organizers encourage proposals for panels and papers that address Africa’s international and transcultural reach. Proposals should include: 1) your title; 2) a description of the proposal’s theme and scope, not to exceed one page; 3) a short abstract, not to exceed 100 words; 4) potential participants with contact addresses; and 5) the panel chair’s contact information (address, phone, fax, and e-mail). Submit proposals to: Victoria L. Rovine, Panels Chair, University of Florida, School of Art and Art History, Box 115801, Gainesville, FL 32611-5801; fax: 352-392-8453; vrovine@africa.ufl.edu (e-mail preferred); www.doce.ufl.edu/acasa. *Deadline: June 15, 2006.*

Association of Research Institutes in Art History

The fall business meeting of the Association of Research Institutes in Art History (ARIAH), which took place October 13–16, 2005, was generously and graciously hosted by the Villa I Tatti (Harvard University Center for Italian Renaissance Studies). In the glorious sunshine of the Tuscan autumn, ARIAH members shared information and best practices and discussed a number of important issues facing research institutes, including copyright, visa regulations, and collaboration with our partner institutes in Europe and beyond. Gerhard Wolf, director of the

Kunsthistorisches Institut in Florence, talked about his ideas and visions for his institute, and plans were laid for a joint gathering of ARIAH and the International Association of Research Institutes in the History of Art (RIHA) in 2007. ARIAH members were invited by Carmela Franklin, director of the American Academy in Rome, to tour the academy after the meeting in Florence.

ARIAH would like to thank Franklin and her staff, as well as Joseph Connors, Alexa Mason, Susan Bates, and the Villa I Tatti staff, for the warmth of their hospitality, the extent and thoughtfulness of their program for the meeting, and their considerable effort to ensure a few productive, enjoyable days of conversation and exchange.

Art Libraries Society of North America

The North American Lantern Slide Survey was initiated by Jenni Rodda and Maryly Snow of the Visual Resources Division of the Art Libraries Society of North America (ARLIS/NA). Lantern slides played a significant role in the development of numerous academic disciplines in the nineteenth and twentieth centuries, especially the history of art, architecture, and the allied arts. Opportunities now arise to convert the images on lantern slides, many of which are now in the public domain, to digital formats. Knowing which lantern slides might warrant such attention is dependent on understanding unique collection strengths, both within and between institutions.

The purpose of this survey is to learn more about lantern-slide collections throughout the United States and Canada; to discover unique lantern slide holdings; and, in the process, to learn about the early history of visual-resources collections. This survey aims to document the rise and fall of lantern-slide collections; to learn who the major vendors were and their dates of activity; and to seek out the hidden treasures of special collections and original lantern slides. This broad survey will help each institution make more informed judgments about the disposition of their lantern-slide collections.

For more information, please consult <http://arlisna.org/nalss/index.htm>.

Association for Textual Scholarship in Art History

Liana De Girolami Cheney, professor of art history and chair of the Department of Cultural Studies at the University of Massachusetts in Lowell and president of the Association for Textual Scholarship in Art History (ATSAH), has received the Southeastern College Art Conference Award for Excellence in Scholarly Research and Publication for her book, *Self-Portraits by Women Painters* (Burlington, Vt.: Ashgate, 2000).

Historians of German and Central European Art and Architecture

The website for the Historians of German and Central European Art and Architecture (HGCEA) has moved to a new location: www.hgcea.org. The HGCEA newsletter, *Eurotexture*, is now available as a PDF download.

International Center of Medieval Art

The year 2006 marks the fiftieth anniversary of the International Center of Medieval Art (ICMA), an organization dedicated to the study of art and architecture from Europe, the Mediterranean, and Byzantium from ca. 300 to ca. 1500 CE. A series of anniversary events is planned, including the annual meeting and reception for the membership, for February 25,

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2006, at Boston College's McMullen Museum of Art, and a two-day symposium, to be held October 14–15, 2006, in conjunction with the special exhibition *Facing the Middle Ages* at the Metropolitan Museum of Art. New York University's Institute of Fine Arts will hold a gala reception on October 14. For further information, please contact: ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; 212-928-1146; ICMA@medievalart.org; www.medievalart.org.

New Media Caucus

Look for posters for New Media Caucus (NMC) events at the CAA conference in Boston: the NMC members exhibition at Arts Interactive; NMC meeting and gathering nexus, sponsored by the Art Department at the University of Massachusetts in Lowell; an open panel; and much more. For more information, please visit www.newmediacaucus.org.

Southeastern College Art Conference / Mid-America College Art Association

A joint meeting of the Southeastern College Art Conference (SECAC) and the Mid-America College Art Association (MACAA) will be held October 25–28, 2006, at Vanderbilt University in Nashville, Tenn. Art historians, artists, visual-resource professionals, curatorial staff, and graduate students are invited to submit panel proposals; innovative formats for panels and

workshops are welcomed. Opportunities for artists to exhibit work are available, and Eleanor Heartney will jury the membership show (no entry fee). Registration fee is \$100 for SECAC and MACAA members; \$35 for graduate students. SECAC and MACAA memberships are \$35 each. A complete prospectus can be viewed at www.furman.edu/secac or www.macaart.org. For additional information, contact the conference coordinator at michael.aurbach@vanderbilt.edu. *Deadline for panel proposals and exhibition submissions: February 1, 2006.*

Southern Graphics Council

The Southern Graphics Council (SGC) will present a panel, "Over and Over: The Methodical Impulse," at the CAA conference in Boston this February. Panelists will examine the widespread use of multiplicity, indexing, repetition, and accumulation in contemporary art. They will consider the methodical impulse, not only as it relates to making prints but also how its expanded use reinvigorates our sense about what we are doing and why. Phyllis McGibon of Wellesley College and Jennifer Schmidt of the School of the Museum of Fine Arts will cochair the session.

SGC will hold its 35th annual conference, "Genetic ImPrint," in Madison, Wisc., April 5–9, 2006. The theme loosely blends that city's instrumental roles in both biotechnology and printmaking by considering issues surrounding genetics through the framework of prints. Send e-mail inquiries regarding the conference to sgc2006@education.wisc.edu. Registration forms and program information can be found at www.art.wisc.edu/sgc2006.

Society for Photographic Education

"A New Pluralism," the 43rd national conference for the Society for Photographic Education (SPE), takes place March 23–26, 2006, in Chicago, Ill., at the Sheraton Chicago Hotel and Towers. More than fifty hours of lectures, panels, and image-maker talks are offered, including feature presentations by Henry Jenkins, Carl Toth, Barbara Stafford, John Paul Caponigro, and Kerry James Marshall. The popular Adobe Seminar and Academic Practicum Workshops are again available

this year. One-on-one portfolio review sessions for registrants attending the full conference will also be given. SPE is also introducing a number of new workshops on color management, book publishing, and digital workflow. Register by February 15, 2006, for discounted entrance rates. See www.spenational.org for full conference details.

Women's Caucus for Art

On the eve of the CAA's 2006 Annual Conference, the Women's Caucus for Art (WCA) will present its Lifetime Achievement Awards at an awards ceremony and dinner to be held Tuesday, February 21, 2006, at the Sheraton Boston Hotel. Dinner will be served 5:30–6:45 PM, with a ceremony immediately following, at 7:00–9:00 PM. The ceremony is free and open to the public. Dinner tickets are \$65; we offer \$130 patron tickets to those who would like to make a donation to offset the costs of the awards program. Purchase tickets at www.nationalwca.com.

The year 2006 marks the 27th time that WCA has honored outstanding women in the visual arts. A full announcement of the 2006 honorees will be made pending their acceptance of the award. Please check the WCA website for updates and biographical statements. ■

Journey to Africa July '06!

Spend three weeks exploring African art with local artisans in Ghana, West Africa. We will visit Ashanti villages to work with traditional potters, bronze casters, bead makers, Kente weavers, Adinkra artisans and more! We will also visit a university to work with faculty artists. Visit museums, walk the canopy of the rain forest, trek through the major markets.

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SAINSBURY INSTITUTE
for the Study of Japanese Arts and Cultures
セインズベリー日本藝術研究所

2006-07 | SAINSBURY INSTITUTE FELLOWSHIPS

The Sainsbury Institute for the Study of Japanese Arts and Cultures invites applications for its annual fellowships

Robert and Lisa Sainsbury Fellowships (2 available)
For scholars who either hold a PhD from a North American University, or who are currently affiliated with a North American academic institution or museum.

Handa Fellowship (1 available)
For scholars whose principal language of scholarly output is Japanese.

- The Sainsbury and Handa Fellowships are intended to provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project.
- Any area of Japanese culture is eligible, though preference will be given to applications focusing on the history of art, archaeology or architecture, or research with a strong visual component.
- Fellowships carry a value of £22,500 (about US\$40,000).

The application deadline for both fellowships is 1 March 2006.

For further details, visit www.sainsbury-institute.org or contact us at sisjac@sainsbury-institute.org or write to us in Norwich.

Norwich | 64 The Close, Norwich NR1 4DH, UK
T +44 (0)1603 624349 F +44 (0)1603 625011

London | SOAS, Russell Square, London WC1H 0XG, UK

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2005), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions. E-mail to caanews@collegeart.org.

Abroad

Suzanne Benton. Gallery Art 21, Munich, Germany, October 22–November 20, 2005. *Monoprints with Chine Collé and Paintings*.

Jill Moser. Studio Caparrelli, London, England, October 21–December 3, 2005. *New Drawings*.

Mid-Atlantic

Brian Bishop. University Gallery, University of Delaware, Newark, Del., February 2–25, 2006. *[pause]*. Painting.

Gene Fenton. Moxie, Pittsburgh, Pa., October 1–31, 2005. *Papier Maché Creatures by Gene Fenton*.



Gene Fenton, *Gargoyle*, 2004, papier-mâché, 30 x 15 x 40 in. Artwork © Gene Fenton.

Michael Lasater. Georgetown University Art Gallery, Washington, D.C., November 2–December 7, 2005. *Michael Lasater: New and Recent Work in Video, Animation, and Sound*.

Beauvais Lyons. Sawhill Gallery, James Madison University, Harrisonburg, Va., October 17–November 10, 2005. *Hokes Medical Arts*. Drawing and printmaking.

Virginia Maksymowicz. Penelee Gallery, Allegheny College, Meadville, Pa., November 8–December 7, 2005. *Stations of the Cross*. Drawing and sculpture.

Lee S. Millard. Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, Pa.,

December 10–16, 2005, and January 2–6, 2006. *Rural Bastard*. Mixed media.

Jill Moser. Westby Gallery, Rowan University, Glassboro, N.J., November 8–December 16, 2005. *Naming Game*. Painting, drawing, and photocollage; 1708 Gallery, Richmond, Va., October 7–29, 2005. *Naming Game*. Painting, drawing, and photocollage.

Janet L. Pritchard. Gallery 1401, University of the Arts, Philadelphia, Pa., September 30–October 28, 2005. *Dwelling in Mansfield*. Photography.

Stan Smokler. Garrubbo Bazan Gallery, West Chester, Pa., September 9–October 8, 2005. *Beg, Borrow, and Steel*. Sculpture.

Blaise Tobia. Beckler Gallery, Delaware Center for Contemporary Arts, Wilmington, Del., November 4–December 7, 2005. *Blaise Tobia: Direct Objects*. Digital photography.

Chris Wright. Martin Art Gallery, Muhlenberg College, Allentown, Pa., November 9–December 17, 2005. *New Paintings*.

Yuriko Yamaguchi. Numark Gallery, Washington, D.C., November 4–December 17, 2005. *Return*. Sculpture.

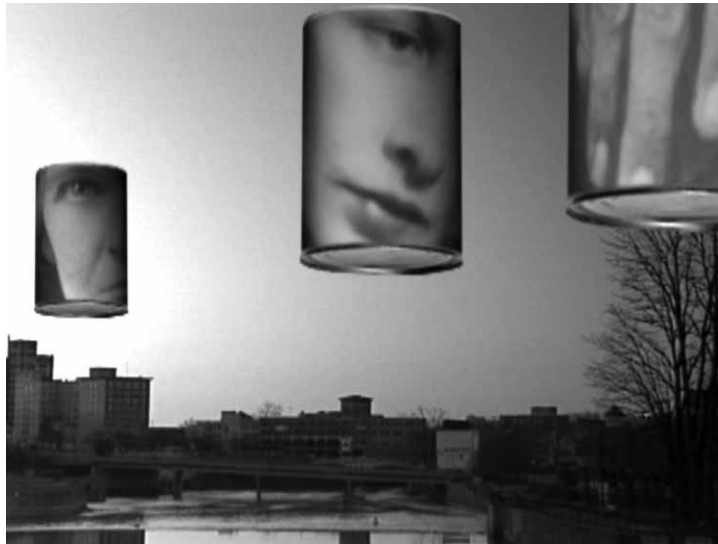
Naijun Zhang. Michael Berger Gallery, Pittsburgh, Pa., December 1, 2005–February 4, 2006. *Oil Paintings by Naijun Zhang*.

Midwest

Caren Cunningham. Amyx Art Gallery, Smith Berry Winery, New Castle, Ky., September 17–October 15, 2005. *New Work*.

Virginia Maksymowicz. Center Art Gallery, Calvin College, Grand Rapids, Mich., January 4–28, 2006. *Searching for Patterns*. Installation.

Armin Mühsam. Manhattan Arts Center, Manhattan, Kans., January 6–February



Michael Lasater, *Flight*, 2000, video, animation, single channel, stereo, dimensions variable. Artwork © Michael Lasater.

18, 2006. *Replacement Landscapes*. Painting and work on paper.

Carrie Notari. Gallery 350, Illinois Institute of Art, Chicago, Ill., November 14, 2005–January 11, 2006. *Fish of Atlantis*. Digital printmaking.

Patricia Opel. Muskegon Museum of Art, Muskegon, Mich., January 14–March 19, 2006. *Through a Crack in the Lake: Collaborative Paintings with Timothy Norris*; Lansing Art Gallery, Lansing, Mich., November 1–30, 2005. *Through a Crack in the Lake: Collaborative Paintings with Timothy Norris*; Bobbitt Visual Arts Center, Albion College, Albion, Mich., January 5–31, 2005. *Through a Crack in the Lake: Collaborative Paintings with Timothy Norris*.

Deborah Rockman. Alden B. Dow Museum of Science and Art, Midland, Mich., October 1–December 31, 2005. *Drawn from Life: Works by Deborah Rockman*. Drawing and digital Lazertran.

Jered Sprecher. Wendy Cooper Gallery, Chicago, Ill., October 21–November 26, 2005. *The Cabinet*. Painting.

Robert Stagg. B. Deemer Gallery, Louisville, Ky., January 7–February 8, 2006. *Winter Blooms*. Painting.

Northeast

Suzanne Benton. Branchville Gallery, Ridgefield, Conn., January 5–February 3, 2006. *Paintings, Prints, and Sculpture*.

June Blum. SOHO20 Chelsea Gallery, New York, November 1–26, 2005. *June Blum's Line*. Painting.

Thomas Germano. Dumbo Arts Festival 2005, Brooklyn, N.Y., October 15–16, 2005. *New Paintings Preview*.

Erik Geschke. ZieherSmith, New York, September 6–October 8, 2005. *Missgeburt*. Mixed media.

Mark Iwinski. Clinton House Art Space, Ithaca, N.Y., September 8–30, 2005. *Crosscuts: Intersections of Forest and History*. Work on paper.

Ellen K. Levy. Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Conn., January 28–March 5, 2006. *evolution*ⁿ. Mixed media; Project Room, Michael Steinberg Fine Arts, New York, January 5–February 5, 2006. *evolution*ⁿ. Mixed media.

Cyrilla Mozenter. Aldrich Museum of Contemporary Art, Ridgefield, Conn., October 16, 2005–March 12, 2006. *More Saints Seen*. Drawing and sculpture.

Shervone Neckles. Art Gallery, Adam Clayton Powell Jr. State Office Building, New York, November 12–30, 2005. *The Tales of Red Rag Rosie and Little Miss Pinky*.

Karen Schiff. 511 Gallery, New York, October 27–December 3, 2005. *Traces: The Agnes Martin Obituary Project*. Drawing and mixed media.

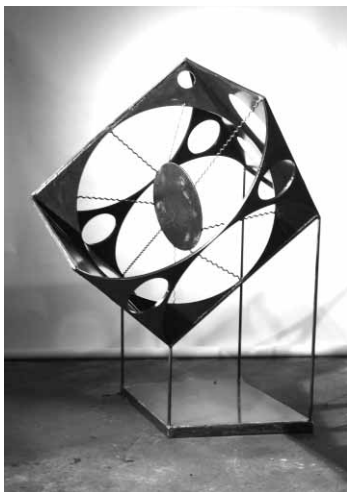


Deborah Rockman, *Potential for Disaster: Razing the Children VII*, 2005, graphite on paper, image 10 x 8 in., paper 29 x 23 in. Artwork © Deborah Rockman.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, October 27–30, 2005. *Dyed and Gone to Heaven: Garments that No Longer Suit.* Mixed media.

Alan Singer. Arts and Cultural Council Gallery, Rochester, N.Y., October 14–November 4, 2005. *Virtual Locations.* Painting, printmaking, and drawing.

Stan Smokler. Kim Foster Gallery, New York, November 19–December 17, 2005. *Steel Structures.* Sculpture.



Stan Smokler, *Nomad*, 2005, welded steel and fabricated and found objects, 70 x 62 x 33 in. Artwork © Stan Smokler.

Monika Weiss. Lehman College Art Gallery, Bronx, N.Y., September 6–December 16, 2005. *Monika Weiss: Five Rivers.* Drawing, sculpture, performance, and video.

South

Michael Aurbach. Gallery 130, University of Mississippi, Oxford, Miss., January 23–February 16, 2006. *Aurbach: Installation.* Sculpture.

Brian Bishop. Eichold Gallery, Spring Hill College, Mobile, Ala. November 2–December 2, 2005. *[pause].* Drawing and painting.

Roberto Bocci. Melvin Art Gallery, Florida Southern College, Lakeland, Fla., October 7–28, 2005. *Installations and Interfaces: Roberto Bocci, 1994–2005.*

Andrew Kaufman. Tennessee Arts Commission Gallery, Nashville, Tenn., August 18–September 23, 2005. *(re)present.* Mixed media, sculpture, video, and painting.

Kel Keller. Moving Spirit Gallery, Atlanta, Ga., October 14–30, 2005. *A Tribute to Harry Callahan.* Photography.

Gary Keown. University Center Gallery, University of Alabama, Huntsville, Ala., October 3–28, 2005. Installation and digital printmaking.

Sharon Linnehan. Greenwood Museum, Greenwood, S.C., September 5–November 2, 2005. *Now and Then.* Monotype.

Beauvais Lyons. Eyedrum Gallery, Atlanta, Ga., January 7–February 18, 2006. *The George and Helen Spelvin Folk Art Collection.*

Sheri Fleck Rieth. Wright Gallery, Delta State University, Cleveland, Miss., September 11–October 7, 2005. *Turn.* Printmaking.

West

Les Barta. Horton Gallery, San Joaquin Delta College, Stockton, Calif., January 26–February 23, 2006. *Photoconstructions by Les Barta.*

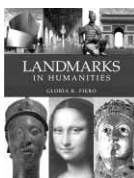
Carson Fox. Boulder Museum of Contemporary Art, Boulder, Colo., September 16–December 31, 2005. *Louche.* Sculpture.

Margaret Griffith. Haus Gallery, Pasadena, Calif., January 19–February 11, 2006. *Margaret Griffith.* Drawing.

Yuki Nakamura. Howard House, Seattle, Wash., October 6–November 12, 2005. *Mapping the Moment.* ■

BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send you name, membership ID number, book title, publisher's name and location, and the year published (no earlier than 2005) to caanews@collegeart.org.



Gloria K. Fiero. *Landmarks in Humanities* (New York: McGraw-Hill, 2006).



Alyce Mahon. *Surrealism and the Politics of Eros, 1938–1968* (New York: Thames and Hudson, 2005); *Eroticism and Art* (New York: Oxford University Press, 2005).



Pierre Alain Mariaux, Lucas Burkart, Philippe Cordez, and Yann Potin. *Le trésor au Moyen Âge: Questions et perspectives de recherche / Der Schatz im Mittelalter: Fragestellungen und Forschungsperspektiven* (Neuchâtel, Switzerland: Institut d'histoire de l'art et de Muséologie, 2005).

Elizabeth Ferrer, ed. *Ricardo Mazal: La Tumba de la Reina Roja; From Reality to Abstraction* (Santa Fe, N.Mex.: Fresco Fine Art, 2005).

Maurie D. McInnis. *The Politics of Taste in Antebellum Charleston* (Chapel Hill: University of North Carolina Press, 2005).

Salwa Mikdadi. *In/Visible: Contemporary Art by Arab American Artists* (Dearborn, Mich.: Arab American National Museum, 2005).

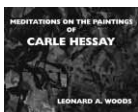
Olivier Mosset. *Deux ou trois choses que je sais d'elle...: Écrits et entretiens, 1966–2003* (Geneva, Switzerland: Museum of Modern and Contemporary Art, 2005). Edited by **Lionel Bovier** and **Stéphanie Jeanjean**.



Greta Pratt. *Using History* (Göttingen, Germany: Steidl, 2005).

Peter Selz. *The Art of Engagement: Visual Politics in California and Beyond* (Berkeley: University of California Press, 2005).

Sandra Sider. *Handbook to Life in Renaissance Europe* (New York: Facts on File, 2005).



Leonard A. Woods. *Meditations on the Paintings of Carl Hessay* (Victoria, British Columbia: Treeline Press, 2005). Edited with an introduction by **Maidie Hilmo**. ■

OBITUARIES

Arman, a French sculptor and a cofounder of the Nouveau Réalistes group, died October 22, 2005, in New York at age 76.

Born Armand Pierre Fernandez, Arman received a baccalaureate in philosophy and mathematics in 1946 and then trained as a painter at the École Nationale d'Art Décoratif in Nice, where he met Yves Klein. Arman later studied archaeology and Asian art at the École du Louvre.

With Klein, Daniel Spoerri, and Jean Tinguely, Arman founded the Nouveau Réalistes movement. He emerged in the early 1960s with assemblage works made from or incorporating trash and found objects: paint tubes, buttons, typewriters, musical instruments, car parts, and bicycles—a move influenced by a Kurt Schwitters exhibition he saw in the mid-1950s. Previously he had created Surrealist inspired paintings and abstract works.

Arman's first solo exhibitions took place in London and Paris in 1956 and in New York five years later. His work was shown in numerous international exhibitions, including the Venice Biennale and Documenta 4, and he represented France in Expo '67, the world's fair held in Montreal. Retrospectives have been held at the Walker Art Center and Stedelijk Museum (1964) and the Musée d'Art Moderne et d'Art Contemporain in Nice (2001).

Arman became an American in 1973 but kept his French citizenship. He had lived and worked in New York and Venice, France, since 1975.

William S. Bartman, the founder of Art Resources Transfer (ART), died September 15, 2005, in Manhattan at age 58.

Born in Chicago, Bartman founded ART—a nonprofit publishing company and exhibition space dedicated to recording and documenting artists' voices and creating innovative publications and alternative distribution systems for them—in Los Angeles in 1987; it moved to New York 3 years later. He ran a bookstore and gallery in the Chelsea art district from 1996 to 2004. He also started the Distribution to Underserved Communities (DUC) program, which distributes free books on contemporary art and cultural issues to more than 1,600 public libraries, schools, and community centers throughout the U.S.

Patrick Caulfield, a British painter and printmaker, died September 29, 2005, in London. He was 69.

Caulfield is known for representational work that avoids the figure, focusing instead on Poplike scenes of architecture, interiors, and still-lives with bold colors and sharp, black outlines. He also worked in decorative arts and graphic design and created stage sets. He was nominated for the Turner Prize in 1987 and was awarded the Jerwood Painting Prize in 1995, shared with Maggi Hambling.

Caulfield began training in commercial art at the Chelsea School of Art, where he studied from 1956 to 1960, before deciding paint. He then attended the Royal College of Art in London from 1960 to 1963, where David Hockney and R. B. Kitaj were his classmates. He returned to Chelsea to teach from 1963 to 1971. Caulfield emerged in the influential 1964 exhibition *New Generation* at London's Whitechapel Art Gallery, along with Hockney, Kitaj, Anthony Caro, Bridget Riley, and others.

Robert Fraser Gallery hosted the artist's first solo exhibition in London in 1965, and Robert Elkon Gallery did the same in New York the next year; he has since shown his work internationally. His first print retrospective was held at Waddington Galleries, the London establishment that has represented him for more than 30 years, in 1973. Other retrospectives were held at the Walker Art Gallery in Liverpool and the Tate Gallery in London (1981), as well as the Serpentine Gallery (1992–93), Alan Cristea Gallery (1999), and Hayward Gallery (all in London); the latter exhibition toured to Luxembourg, Portugal, and the U.S. The Hayward held another retrospective in 1999, which traveled to the Yale Center for British Art.

Raymond Klibansky, a noted historian of philosophy, died August 5, 2005, in Montreal at age 99, 2 months short of his 100th birthday.

Klibansky was John Frothingham Emeritus Professor of Logic and Metaphysics at McGill University in Montreal. He was the last survivor of the original group of scholars at the Kulturwissenschaftliche Bibliothek Warburg, founded by Aby Warburg in Hamburg in the 1920s, which included

Fritz Saxl, Erwin Panofsky, and Ernst Cassirer. Warburg's approach to cultural history was new in his advocacy of an interdisciplinary study of the classical tradition in philosophy, science, literature, and symbolic images in the visual arts. In 1964, he published *Saturn and*



Photo: Désirée Park

Melancholy: Studies in the History of Religion, Art, and Natural Philosophy, which had been written jointly with Panofsky and Saxl before WWII.

Klibansky received his doctorate in philosophy from Heidelberg University in 1931, where he studied with Karl Jaspers. That same year, Klibansky became a "Privatdozent" at the University of Heidelberg and began his publication of the Latin writings of the Nicolas Cusanus and Master Eckart. Klibansky's first publications of Cusanus's *Opera omnia* appeared between 1929 and 1932, followed by a volume of Eckart's Latin writings (1934).

In 1933, Klibansky fled Germany, ending up in London. He became a lecturer at Kings College in London and in 1936 at Oriel College in Oxford. Before leaving Germany, he convinced the Warburg family to transfer the Warburg Library to London, where it became the Warburg Institute of the University of London. Klibansky was an active member of the institute in the 1930s and 1940s, which at that time included Saxl, Cassirer, Rudolf Wittkower, Edgar Wind, Ernst Gombrich, Jean Seznec, and Carlotta Labowsky.

Klibansky's *The Continuity of the Platonic Tradition in the Middle Ages* was first published by the Warburg Institute in 1939. He was the coeditor of *Philosophy and History: Essays in Honour of Ernst Cassirer* (1934). His first scholarly publication on Carolus Bovillus had appeared as an addendum to Cassirer's *The Individual and the Cosmos in Renaissance Philosophy* (1927).

In 1946, Klibansky moved to Montreal when he was appointed the John Frothingham Professor of Logic and Metaphysics at McGill University. He also taught at the Institut d'Études Médiévales at the Université de Montréal. He continued the publication of

Cusanus's Latin works and was the coeditor of the 7-volume *Corpus Platonicum Medii Aevi*, the Latin and Arabic translations of Plato, published by the Warburg Institute in London between 1940 and 1962. He was also the president of the Institut International de Philosophie in Paris, for which he edited *Philosophy in the Mid-Century* (vols. I–IV, 1958–59) and *Contemporary Philosophy* (vols. I–IV, 1968–71), and coedited *Philosophy in Europe* (1991).

Klibansky was a fellow of Wolfson College and of Oriel College, Oxford University, a member of the senate of the University of Heidelberg, and received honorary doctorates from the Universities of Marburg, Bologna, and Ottawa. In 1994, he was awarded the Lessing Prize from the University of Hamburg and in 2002 was made a Companion of the Order of Canada. In 1995, he married Ethel Groffier, a professor of law at McGill, who edited *The Notion of Tolerance and Human Rights: Essays in Honour of Raymond Klibansky* (1991) with Michel Paradis. Klibansky was the subject of an autobiography, *Le Philosophe et la Mémoire du Siècle*, edited by Georges Leroux (1998) and of a film, *De la philosophie à la vie* (2002) made by the National Film Board of Canada.

Klibansky was an inspiring professor who had a powerful impact on generations of students. Not only was Klibansky a living library and a fascinating lecturer, but he was also the living personification of the sacredness of the search for knowledge. He powerfully instilled the sense that knowledge was highly desirable and attainable, but the process of attaining it had to be approached with reverence and awe for the book and with universal yet historically and accurately situated questions of significance.

—Myra Nan Rosenfeld and Sandra Rafman

Lea Nikel, an Israeli abstract painter, died September 10, 2005, in Moshav Kidron, Israel. She was 86.

For more than 50 years, Nikel created expressionistic, abstract, lyrical paintings with blocks of bright color and lively fac-ture. She took part in many international exhibitions, including the 1964 Venice Biennale and the inaugural Johannesburg Biennale in 1995. A publicly celebrated artist, Nikel earned Israel Prize for painting, the Sandberg Prize from the Israel Museum, the Gamzu Prize from the Tel Aviv Museum of Art, and the Dizengoff Prize from the municipality of Tel Aviv. The French Ministry of Culture made her a Chevalier of Arts and Letters in 1997.

Nikel was born in 1918 in Zhitomir, Ukraine, and grew up in Tel Aviv. She studied with the painter Chaim Gliksberg in 1935 and, 10 years later, with Yehezkel Streichman and Avigdor Stematsky.

Nikel lived and worked in Paris from 1950 to 1961. She traveled widely and lived abroad in New York, Central African Republic, and Rome. Her first solo exhibition took place at Chemerin-sky Art Gallery in Tel Aviv, and her first Paris show at Galerie Colette Allendy in 1957. In 1995, the Tel Aviv Museum pre-

sented a paintings retrospective. Her last exhibition was held at Sommer Gallery in Tel Aviv in 2002. ■

PEOPLE IN THE NEWS

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Academe

Walt Bistline has been appointed artist in residence in photography at Earlham College in Richmond, Ind.

Katharine Burnett has received tenure at the University of California, Davis.

Sara Nair James has been appointed professor of art history at Mary Baldwin College in Staunton, Va.

Napoleon Jones-Henderson has joined the faculty of Benedict College in Columbia, S.C., as a tenure-track assistant professor of art.

Michael Koortbojian has been named the inaugural Nancy H. and Robert E. Hall Professor in the Humanities at Johns

Hopkins University in Baltimore, Md., where he holds appointments in the Depts. of the History of Art and Classics.



W. Jackson Rushing III

W. Jackson Rushing III has been appointed professor of aesthetic studies and associate dean for graduate studies in the School of Arts and Humanities at the University of Texas at Dallas.

The Kansas City Art Institute in Missouri has promoted **Laura Berman**, a faculty member since 2002, to assistant professor in printmaking. Newly joining the institute are: **Julie Farstad** (assistant professor in painting), **Jessie Fisher** (instructor in painting), **David Harrison** (special instructor in painting), **Tom Lewis** (special assistant professor in foundation), **Katherine McCoy** (Joyce C. Hall Distinguished Professor of Design), and **Patrick Saunders** (special instructor in animation).

The Maryland Institute College of Art in Baltimore has welcomed four new faculty

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Online access to *The Art Bulletin* and *Art Journal* is also available through CAA to individual members who are not affiliated with an institution for an annual \$15 fee. To gain access to our journals' back issues in JSTOR, log in to the Member Portal at www.collegeart.org.

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members for the 2005–6 academic year: **Rebecca Bradley** (illustration), **Firmin DeBrabander** (language, literature, and culture), **Mary Hafeli** (art education), and **Fletcher Mackey** (foundation).

The Dept. of Art History at the University of Wisconsin in Madison has promoted **Ann Smart Martin** to associate professor with tenure and **Thomas Dale** and **Nicholas Caholl** to full professor.

Museums

Photo: Timothy Greenfield-Sanders



Lisa Dennison

Lisa Dennison, formerly deputy director and chief curator at the Solomon R. Guggenheim Museum in New York, has been appointed director of the museum, succeeding **Thomas**

Krens, who will remain director of the Solomon R. Guggenheim Foundation.

Joseph Godla, formerly of Historic New England in Boston, Mass., and the J. Paul Getty Museum in Los Angeles, Calif., has joined the Frick Collection in New York as chief conservator, succeeding **Barbara**

Roberts, who has returned to independent consulting.

Rebecca Sexton Larson, formerly museum educator for community programs at the Tampa Museum of Art in Florida, has become curator of education at the Polk Museum of Art in Lakeland, Fla.

David Mitten has retired from his post of George M. A. Hanfmann Curator of Ancient Art at the Harvard University Art Museums in Cambridge, Mass. He will continue as James Loeb Professor of Classical Art and Archaeology at Harvard.

Susan Oxtoby of the Cinémathèque Ontario in Canada has been named senior film curator at the Berkeley Art Museum/Pacific Film Archive at the University of California, Berkeley. **Edith R. Kramer**, senior film curator and director of the archive since 1983, retired in June 2005.

Aaron J. Paul has resigned as Richard E. Perry Curator of Greek and Roman Art at the Tampa Museum of Art in Florida.

Terence Riley, who will resign as chief curator of the Dept. of Architecture and Design at the Museum of Modern Art in New York in March, has been appointed

director of the Miami Art Museum in Florida. Riley succeeds **Suzanne Deleanty**, who has been the museum's only director for almost 11 years.

Nicolaus Schafhausen has joined Witte de With in Rotterdam, the Netherlands, as director and chief curator, succeeding former director **Catherine David** and interim director **Hans Maarten**.

Kristel Smentek has been appointed Andrew W. Mellon Curatorial Fellow at the Frick Collection in New York for 2005–7.

Marc-Olivier Wahler, formerly artistic director of the Swiss Institute in New York, has been appointed director of the Palais de Tokyo in Paris, France.

Karen York has been appointed associate curator of collections and exhibitions at the Montgomery Museum of Fine Arts in Alabama.

The Contemporary Arts Center in Cincinnati, Ohio, has appointed **Melodee DuBois** as director of external relations and **Scott Boberg** as education curator.

Organizations



Photo: Pat Farrell

Ray Allen

Ray Allen, vice president for academic affairs at Maryland Institute College of Art in Baltimore, has been appointed president of the National Association of Schools of Art and Design for a 3-year term.

Mora Beauchamp-Byrd, formerly director and curator of the Visual Arts Dept. at the Amistad Research Center of Tulane University in New Orleans, La., has been appointed assistant director for Mellon initiatives in the Research and Academic Program of the Sterling and Francine Clark Art Institute in Williamstown, Mass.

Isabelle Dervaux, formerly senior curator of modern and contemporary art at the National Academy Museum in New York, has been selected curator of modern and contemporary drawings at the Morgan Library in New York.

Jason Kalajainen has been appointed executive director of Ox-Bow, a summer school of art and artists' residency in Saugatuck, Mich., which is affiliated with the School of the Art Institute of Chicago in Illinois.

Marta Kuzma has been appointed director of the Office for Contemporary Art Norway, a private foundation founded by Norway's Ministry of Culture and the Ministry of Foreign Affairs.

Kirsten Rook has been named director of the Jewelry Center at Meadow Hill, part of the Division of Continuing Studies at the Maryland Institute College of Art in Baltimore.

Michael L. Royce, formerly president of the Moynihan Station Development Corporation in New York and deputy director of the New York State Council on the Arts from 1996 to 1999, has been appointed executive director of the New York Foundation for the Arts, succeeding **Ted Berger**, who had been director since 1980.

Peter Zec has become president of the International Council of Societies of Industrial Design. ■

GRANTS, AWARDS, & HONORS

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Suzanne Benton has received an artist residency in Taos, N.Mex., from the Helene Wurlitzer Foundation, taking place September 27–December 15, 2006.

Agnes Bertiz has been awarded a Consortium for a Strong Minority Presence at Liberal Art Colleges Postdoctoral Fellowship at Hamilton College in Clinton, N.Y., where she will teach a course in Renaissance art and an introduction to Asian art and culture in spring 2006.

Anthony Cutler has been appointed professeur invité at the Université Paris I (Sorbonne-Panthéon) for February–March 2006. Cutler has also received a postdoc-

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total fellowship at the Aga Khan Program for Islamic Architecture at Harvard University's Sackler Museum in Cambridge, Mass., taking place March 30–June 30 2006.

Virginia Derryberry, associate professor of painting and drawing at the University of North Carolina in Asheville, has been awarded the 2005–6 Southeastern College Art Conference (SECAC) Artist Fellowship. In addition to the financial support, a solo exhibition of her work will be featured at the 2006 SECAC annual meeting at Vanderbilt University in Nashville, Tenn.

Jennifer Marshall, a postdoctoral scholar in art history at the University of California, Los Angeles, has been awarded a 2005–6 fellowship from the American Academy of Arts and Sciences.

Bissera V. Pentcheva, assistant professor at Stanford University in California, has received an Alexander von Humboldt Fellowship to work on her new research project, "Sensual Splendor: The Icon in Byzantium." ■

INSTITUTIONAL NEWS

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The Corning Museum of Glass in Corning, N.Y., has established a new online database presenting links to past, current, and upcoming exhibitions on glass and glassmaking around the world. Compiled and maintained by the museum's Juliette K. and Leonard S. Rakow Research Library, the database is found at www.cmog.org/exhibitionsdatabase. ■

OPPORTUNITIES

To read more listings or to submit your own, please visit www.collegeart.org/opportunities.

Awards, Grants, Fellowships

The Humanities Division at the University of California, Los Angeles (UCLA) will appoint 4 Andrew W. Mellon Postdoctoral Fellows for a 2-year tenure, beginning fall 2006. Fellows must have earned the doctoral degree between January 2000 and June 2006. The fellowship provides a stipend, 1-time moving allowance, and a research budget. The Mellon program at UCLA is designed to explore the emerging field of transnational studies and to broaden the study of minority cultures from a national focus to global and comparative perspectives. Applicants should send a cover letter, description (1,500 words max) of the scholarly project relevant to the program, c.v., and 3 letters of recommendation to: Mellon Postdoctoral Fellowships in the

Humanities at UCLA, Royce Humanities Group, 212 Royce Hall, UCLA, Los Angeles, CA 90095. For more details, contact Cyndia Soloway at 310-267-4842; soloway@humnet.ucla.edu. *Deadline: February 1, 2006.*

The Massachusetts Historical Society offers approximately 20 short-term research fellowships in 2006. Each grant will provide a stipend of \$1,500 for 4 weeks of research at the society between July 1, 2006, and June 30, 2007. Short-term awards are open to independent scholars, advanced graduate students, and holders of the PhD or the equivalent, with candidates who live 50 or miles from Boston receiving preference. Candidates must be U.S. residents or foreign nationals with permission from the U.S. government to hold such awards. For more information, visit www.masshist.org. *Deadline: March 1, 2006.*

Calls for Papers

(Be)longing: Art and Identity in an Age of Anxiety Conference is an interdisciplinary conference to be held May 4–7, 2006, at Trinity Western University in Langley, British Columbia. The theme addresses the intersection of art, identity, and belonging in light of our current geopolitical climate. Globalization and its fallout have reinforced the idea that identity is entangled within myriad social networks and histories and is both formed and destabilized by our relationship with others. How does art find a space for negotiating a sense of belonging on this embattled terrain? What does it mean to articulate notions of identity, citizenship, and home? This conference welcomes papers that address these issues from a contemporary or art-historical perspective. Submit abstracts (200-word max) or panel abstracts (3–5 presenters on a topic, 400-word max) to verge@the-outpost.ca; <http://verge.the-outpost.ca>. *Deadline: February 1, 2006.*

Invisible Culture seeks papers for an issue entitled "The Symptom," which will examine definitions of, and cultural, visual, and social manifestations of, the symptom (and its subject) as well as identify or posit new definitions of the term from historicist and psychoanalytic perspectives. The symptom demands interpretations of the disparity between its manifest (visible) content and its latent (invisible) content. Submissions should be 2,500–6,000 words in length. Please e-mail inquiries to Michael Williams at mwillia4@rochester.rr.com or Linda Edwards at elinda1@rochester.rr.com. Submissions can be submitted as Word attachments to either e-mail address or as hard copies to: *Invisible Culture*, Attn: Michael Williams and Linda Edwards, 424 Morey Hall, University of Rochester, Rochester, NY 14627; www.rochester.edu/in_visible_culture/current_CFP.html. *Deadline: February 1, 2006.*

Surrealism and the American West Conference, to be held October 26–27, 2006, at Arizona State University in Tempe, will explore the multifaceted Surrealist engagement with the myths, landscapes, and cultures of the American West. We encourage papers treating diverse aspects of cultural history or cultural production, including film and photography. Questions posed by the conference include: How does the American West compare to New York as a locus of American/Native American/European exchange during the 1940s and 1950s? Did the Surrealist fascination with Native American culture spawn a new variety of modernist primitivism? Did the Surrealists' obsession with ethnography impact the appreciation of Native American art or the field of anthropology? What is the legacy of the Surrealists in the West? Please e-mail 1-page abstracts of proposed papers and your c.v. to Claudia Mesch at claudia.mesch@asu.edu and Samantha Kavky at bsk10@psu.edu; www.public.asu.edu/~cmesch/SurrWesthome.htm. *Deadline: February 1, 2006.*

Regionalism and Identity in British Art: History, Environment, and Contemporary Practice is an interdisciplinary 1-day symposium hosted by the Royal West of England Academy in partnership with University of the West of England; it will be held October 28, 2006, in Bristol. The symposium seeks to create dialogue among artists, cultural commentators, social historians, curators, and arts organizations to interpret and understand the association between contemporary and past fascinations with regionalism, locale, and belonging. Abstract proposals (300–500 words) for 20-minute papers can be sent as an attachment to conferences@rwa.org.uk; www.rwa.org.uk/edprog1.htm. *Deadline: February 10, 2006.*

Conferences & Symposia

The Kimbell Art Museum in Fort Worth, Tex., is holding a symposium February 11, 2006, in conjunction with the exhibition *Gauguin and Impressionism*. In this daylong event, leading scholars from the U.S. and Europe will discuss aspects of Gauguin's engagement with Impressionism and exchange fresh ideas inspired by the exhibition. Moderated jointly by Richard R. Brettell and Stephen Eisenman, the symposium will include talks by Tamar Garb, Joachim Pissarro, Richard Kendall, and Richard Shiff. The symposium is free and requires no reservations. For more information, visit www.kimbellart.org.

Museum Quality: Collecting and Exhibiting Fashion and Textiles, the Museum at FIT's 4th annual symposium, will be held February 17–18, 2006, at the Fashion Institute of Technology, State University of New York. In light of the increasing popularity of—and controversy over—fashion exhibitions, Christopher Breward, Alexandra Palmer, and Valerie Steele will discuss the status of fashion and textiles as "art," since clothing and fabric have long been collected and exhibited by museums worldwide.

Art History Assistant Professor Search

Butler University, Jordan College of Fine Arts invites applications and nominations for the position of Assistant Professor of Art History: full-time, tenure-track, three-year renewable contract effective Fall, 2006. Teach art history (three courses per semester), advise undergrads, continue research/professional engagement, and further partnerships with Indianapolis museums. Completed doctorate preferred. Successful research or curatorial experience important. Specialization in art of the 19th and 20th century essential. Send cover letter, resume, list of three to five references to:

Dr. Peter Alexander Dean, Jordan College of Fine Arts
Butler University
4600 Sunset Avenue
Indianapolis, IN 46208.



**BUTLER
UNIVERSITY**

Review of applications begins on January 15, 2005.

Admission is \$75 for 2 days, and \$50 for 1 day; free to students with valid ID. For more information, write to museuminfo@fitnyc.edu; www.fitnyc.edu/museum.

The Research and Academic Program of the Sterling and Francine Clark Art Institute will host a colloquium, "Art History and Its Publishers," March 30–April 1, 2006, funded by a grant from the Andrew W. Mellon Foundation. The colloquium will bring together directors and editors from scholarly, museum, and commercial publishers, as well as book buyers and sellers, to discuss the present and future of art-history publishing. This roundtable event, convened by the Clark with Catherine Soussloff and Ken Wissoker, is designed to spur conversation and debate about this pressing issue. For more information, contact Mora Beauchamp-Bryd at mbeauchamp@clarkart.edu; www.clarkart.edu.

In Light of the Pacific: Photography from the Pacific Rim is an art-history symposium to be held March 4, 2006, at California State University, Sacramento. Sandra Phillips, senior curator of photography at the San Francisco Museum of Modern Art, will deliver a keynote address on the photographer Shomei Tomatsu. Art historians will present lectures on the art and politics of photography (1840s to the present) from the Pacific Rim. A reception follows in the University Library Gallery where 2 photography exhibitions will be on view in

conjunction with the Sacramento State Festival of the Arts. The symposium is free and open to the public, but seating is limited. For more information, write to eobrien@csus.edu.

Historiography and Ideology: Architectural Heritage of the "Lands of Rum" is the Harvard Aga Khan Symposium, taking place May 11–13, 2006, at Harvard University. Organized by Gülrü Necipoglu and Sibel Bozdoğan and sponsored by the Aga Khan Program for Islamic Art and Architecture, the symposium will be held at the American Academy of Arts and Sciences in Cambridge, Mass. For more information, visit www.fas.harvard.edu/%7Eagkhan/index.html.

Art Theft: History, Prevention, Detection, Solution is the 1st international conference on the academic study of art theft and its history, exploring how such study can inform contemporary law enforcement and museum protection. Sponsored by the British Academy and the Centre for Research in the Arts, Social Sciences, and Humanities, the conference will be held June 9, 2006, in Cambridge, England. Key speakers include Robert Wittman, founding director of the FBI Art Squad; Robert Goldman, chief U.S. prosecuting attorney on art crime cases; and Vernon Rapley, head of Scotland Yard's Arts and Antiquities Division. Other academics, law-enforcement professionals, lawyers, and museum and gallery professionals

will also participate. For information or tickets, contact nlc27@cam.ac.uk.

Exhibition Opportunities

The Northeast National Pastel Exhibition is taking place June 9–July 13, 2006. Cash and merchandise awards are available. Entry fee is \$20 for 1 slide; \$30 for 2. Richard McKinley is juror of selection, and Robert Carsten is juror of awards. For exhibition prospectus, send an SASE to: Arts Center/Old Forge, NNPE Prospectus, P.O. Box 1144, Old Forge, NY 13420; 315-369-6411. *Deadline: February 1, 2006.*

The Arizona State University Art Museum seeks film and video work for its 10th Annual Short Film and Video Festival, taking place April 15, 2006. Works should be 10 minutes or less; there is no charge for entries or attendance. The complete history of the festival, guidelines for entry, list of past works, and a few success stories can be found at <http://asuartmuseum.asu.edu/filmfest>. *Deadline: February 10, 2006.*

Combined Talents, an annual juried competition sponsored by the Florida State University (FSU) Museum of Fine Arts and taking place August 28–September 24, 2006, is open to artists 18+ working in any medium. Entry fee is \$20 for 2 slides (images may be submitted on CD instead of slides). *Combined Talents* is juried by a panel of FSU College of Visual Arts, Theatre, and Dance faculty. First-place award is \$1,000; 2nd \$500. A color catalogue will be produced, and return shipping is provided (some exceptions apply). For more information, contact Jean Young at jdy1533@fsu.edu; 850-644-3906;

www.mofa.fsu.edu/combinedtalents.htm. *Deadline: February 14, 2006.*

Particular Places is a national painting exhibition to be held May 5–June 23, 2006, at the Creative Arts Workshop. The show is juried by Bernard Chaet, William Leffingwell Professor of Painting Emeritus at the Yale University School of Art. Two prizewinners will be awarded a joint exhibition in 2007. The entry fee is \$25 for up to 3 works in any painting medium. For prospectus, please send an SASE to: Gallery Committee, Creative Arts Workshop, 80 Audubon St., New Haven, CT 06510; 203-562-4927; www.creativeartsworkshop.org. *Deadline: February 24, 2006.*

Micro Museum and Reflect-arts seek entries for *Circus Surreal 2006*, an extravaganza of artwork in all media. The title encourages artists to interpret this notion with their personal imagination and craft. The exhibit will run May 1–31, 2006, at Micro Museum in Brooklyn, N.Y. Download prospectus at www.micromuseum.com/Jan05/Entry_FormCircusSurreal.pdf or contact reflect_arts@yahoo.com. *Deadline: March 1, 2006.*

A national juried competition of works of art on paper will take place July 7–26, 2006. Carter E. Foster, curator of drawings at the Whitney Museum of American Art, is juror. Cash awards are available. For an entry form, send an SASE to: Long Beach Island Foundation of the Arts and Sciences, 120 Long Beach Blvd., Loveladies, NJ 08008; gallery@lbifoundation.org. *Deadline: March 15, 2006.*



NEW YORK
UNIVERSITY

THE STEINHARDT
SCHOOL OF EDUCATION

DEPARTMENT OF ART AND ART PROFESSIONS

ASSISTANT/ASSOCIATE PROFESSOR, TENURE TRACK

Located in New York's historic East Village, NYU's Studio Art Program is closely tied to the international art world and focuses on the contribution of contemporary visual art to a broader cultural dialogue. Graduate and undergraduate studio art programs are interdisciplinary and combine theory and practice with painting, sculpture, photography, digital art, video, and ceramics. Students and faculty at NYU have access to the resources of a major research university, as well as the department's graduate programs in visual culture, art education, arts administration and art therapy.

Applications are invited from artists working in sculpture and mixed media installation. Candidates should have an established influential and continuing presence in the international art community, a strong interest in the evolution of new forms and ideas, and an ongoing engagement with students as part of an innovative creative practice.

Responsibilities: Teach graduate and undergraduate courses; advise students; maintain a productive presence in the art community.

Qualification: MFA Degree or earned doctorate; an exemplary international record of exhibitions, publications, and reviews; and, college teaching experience.

Letters of application with curriculum vitae, slides, CD or other examples of creative work, and five reference letters should be sent to: **John Torrealano, Chair, Sculpture/Installation Search, Department of Art and Art Professions, New York University, Steinhardt School, 34 Stuyvesant Street, New York, NY 10003. Applications reviewed beginning November 30th and continue until filled.**

New York University is an Equal Opportunity/Affirmative Action Employer.

Women and minority candidates are strongly encouraged to apply.



New York University

ASSISTANT PROFESSOR/ FACULTY FELLOW

Department of Fine Arts FACULTY OF ARTS AND SCIENCE

The Department of Fine Arts in the Faculty of Arts and Science at New York University seeks a historian of modern art to be appointed as an Assistant Professor/Faculty Fellow. The appointment will begin September 1, 2006, renewable annually for a maximum of three years, pending administrative and budgetary approval. Candidates must have completed the Ph.D. in art history, no earlier than January 2003. Candidates should also have teaching experience, publications and ongoing research in a field of specialization. Courses to be taught, all undergraduate, would include: introductory surveys; advanced courses in art since 1780; and thematic seminars for senior majors.

Please send detailed letter of application, CV and names of three references, by **January 15, 2006**, to: **Professor Kenneth E. Silver, Chair, Department of Fine Arts, Faculty of Arts and Science, New York University, 303 Silver Center, 100 Washington Square East, New York, NY 10003-6688.**

NYU is an Equal Opportunity/Affirmative Action Employer.



ASSISTANT PROFESSOR/ FACULTY FELLOW

Department of Fine Arts FACULTY OF ARTS AND SCIENCE

The Department of Fine Arts in the Faculty of Arts and Science at New York University seeks a historian of modern or pre-modern East Asian art to be appointed as an Assistant Professor/Faculty Fellow. The appointment will begin September 1, 2006, renewable annually for a maximum of three years, pending administrative and budgetary approval. Candidates must have completed the Ph.D. in art history, no earlier than January 2003. Candidates should also have teaching experience, publications and ongoing research in a field of specialization. A total of three courses each academic year, all undergraduate, would include: introductory surveys covering the history of East Asian art; advanced courses in the areas of the candidate's specialization; and thematic seminars for senior majors.

Please send detailed letter of application, CV and names of three references, by **January 15, 2006**, to: **Professor Kenneth E. Silver, Chair, Department of Fine Arts, Faculty of Arts and Science, New York University, 303 Silver Center, 100 Washington Square East, New York, NY 10003-6688.**

NYU is an Equal Opportunity/Affirmative Action Employer.

Direct Art Magazine announces a competition for publication in vol. 13 (Fall 2006), the annual book edition. Twenty-six awards of more than \$22,000 include covers of magazine and feature articles. For prospectus, write to DirectArtMag@aol.com; www.slowart.com/prospectus. **Deadline: March 31, 2006.**

The Thompson Gallery at Furman University seeks proposals for its 2006-7 exhibition schedule. A proposal should include 20 slides of recent work, an artist statement, slide list, bio, and SASE. The gallery cannot provide shipping but will provide postcards and press for the exhibition. Please send submissions to: Furman University, Art Dept., Gallery Committee, 3300 Poinsett Hwy., Greenville, SC 29613; <http://alpha.furman.edu/academics/dept/art>. **Deadline: March 31, 2006.**

Residencies, Workshops, Exchanges

The Attingham Summer School seeks applicants for its 2006 summer study program in England. The school is an intensive 3-week course designed primarily for Americans to study fine arts, decorative arts, architecture, and landscape design in 16th- to 19th-century British country houses. The program addresses issues of collecting and collections, conservation, preservation, and interpretation. Past participants include curators, museum administrators, academics, educators, collectors, and decorators from the U.S. and abroad. In 2006, participants will visit houses and historic sites in Sussex, Oxfordshire, Derbyshire, Nottinghamshire, Cheshire, Lancashire, and Staffordshire. Scholarships are

awarded. The complete course description and an application are available at www.attinghamtrust.org. **Deadline: January 31, 2006.**

The Space Program offers free studio space in New York to visual artists over 21. Applicants must be U.S. citizens or permanent U.S. residents and not in school at the time of residency. Emerging, midcareer, and older artists are encouraged to apply. The 14 studios are nonliving spaces for making new works of art. No stipend or equipment is provided. Applicants are juried by a panel of artists. Studios are available after September 1, 2006, for periods of up to 1 year. Artists who presently have a New York studio larger than 400 sq. ft. are not eligible. To apply, send 8 slides of recent work or a CD of 8 images (max. height or width of 1,240 pixels; file format must be .jpg or .gif and 300-dpi resolution; file size should be no larger than 1.2 MB). Also include a résumé and a statement indicating why you need studio space. Please see www.sharpeartfdn.org for more information. **Deadline: January 31, 2006.**

The KHN Center for the Arts offers residencies 2-8 weeks long, 11 months of the year, to writers, visual artists, and composers; 6 additional residencies per year are reserved for recent masters' degree program graduates. The newly renovated center is located in the historic Missouri River town of Nebraska City. Residents are provided with housing, studio space, Internet access, and a \$100/week stipend; each apartment has a balcony and shares 3 private landscaped courtyards. For guidelines and an application, please contact: KHN Center for the Arts, 801 3rd Corso, Nebraska City, NE 68410; ph/fax: 402-874-9600; Kathy@KHNCenterfortheArts.org; www.KHNCenterfortheArts.org. **Deadlines: March 1, 2006 (for June 1-July 31), May 15 (August 1-early December), and October 1 (February 1-May 31, 2007).** ■

CLASSIFIEDS

To place a classified ad in CAA News, visit www.collegeart.org/news or write to caanews@collegeart.org.

For Rent

Florence. 5 minute walk to Ponte Vecchio. Old building, 2nd floor, recently refurbished 2 bedrooms/2 baths, large living room. 2 weeks to several months. gesolberg@aol.com.

Paris. Apartment to rent, 9eme. 2-bdrm duplex. Fully furnished. Available summer and/or academic year '06-07. For full description and details contact mbatterman@wanadoo.fr.

Paris. Lovely fully-furnished and equipped one bedroom apartment., 50 sq. m., 17th (near Parc Monceau); two weeks to 11 months. abrpr@juno.com.

Rome. Fully furnished apartment near American Academy. 2 bedrooms, study, living-dining, eat-in kitchen, bath, balconies. \$1,700 plus utilities. Available August 1. jkwasser1@verizon.net.

Tuscany. Beautiful, quiet duplex apartment in hilltop village. 1,800 sq. ft., two double bedrooms, three baths, terrace, reasonable rates. Near Florence and Siena. marina@marinaberio.info.

Opportunities

The Bowery Gallery will be sponsoring a national juried show Aug 1-19. The juror will be Lois Dodd nationally known artist. It will be open to all artist working in two dimensional media. For prospectus send SASE to Bowery Gallery, 530 W. 25th St., NY, NY 10001.

Call for entries. 20th annual juried exhibition organized by New Visions Gallery. *Culture and Agriculture* features fine art with agricultural themes. Submission deadline is February 6, 2006. Artists working in media such as painting, drawing, photography, sculpture, original prints, mixed media, and fine crafts such as ceramics, batik, metals, tapestry, etc., are encouraged to enter. All styles of work are considered. Exhibition attendance is estimated at over 4,500. To

UIC Tenure-track position in Moving Image

School of Art and Design, University of Illinois at Chicago is seeking tenure-track faculty in Moving Image at rank of Asst/Assoc Prof. for Fall 2006. Salary commensurate with experience and qualifications and dependent upon Board of Trustees approval. MFA or equivalent required. Demonstrated excellence and distinction through exhibitions, critical reviews and catalogs, publications, research and significant awards. College level teaching experience preferred. Submit applications by Feb. 15 for fullest consideration; screening continues until position is filled. For complete application instructions visit our website: www.uic.edu/aa/artd/. AA/EOE

UIC Tenure-track position in Graphic Design

School of Art and Design, University of Illinois at Chicago is seeking tenure-track faculty in Graphic Design at rank of Asst/Assoc Professor for Fall 2006. Salary commensurate with experience and qualifications and dependent upon Board of Trustees approval. MFA or equivalent required. Strong portfolio of professional work, exceptional typographic skills, and interdisciplinary approach to teaching and research. College level teaching experience preferred. Submit applications by Feb. 15 for fullest consideration; screening continues until position is filled. For complete application instructions visit our website: www.uic.edu/aa/artd/. AA/EOE

receive a prospectus, send SASE to: New Visions Gallery, *Culture & Agriculture*, 1000 N. Oak Avenue, Marshfield, WI 54449-5703. Or call 715-387-5562. Or e-mail newvisions.gallery@verizon.net.

Call for proposals. National Undergraduate Symposium in Art History, co-sponsored by Portland State University and the Portland Art Museum (Oregon), April 27th and 28th. All undergraduates are invited to submit a 1–2 page abstract, along with a short bibliography, cover letter, including contact information (e-mail, phone, address), and a brief letter of support from a faculty mentor by Feb. 17 to: Dr. Charles Colbert, Symposium Committee, Art Dept., Portland State University, 2000 SW 5th Ave., Portland, OR 97201; or contact Dr. Beth Hudson at ehudson@willamette.edu.

Formulating a Response: Methods of Research on Italian and Northern European Art, 1400–1600. April 20–23, 2006. Leiden University, Netherlands. To view the complete concept of the program, please visit: www.pallas.leidenuniv.nl.

Independent Day School seeks Artist in Residence. Enthusiastic working artist sought for production of own work during 4–5 week on campus residency either October or February. Exhibition, public lecture, and ability/willingness to provide K–12 students access to their artistic thoughts and processes. Stipend, housing, and studio provided. Application Deadline

March 21, 2006. Send: letter of interest/intent, résumé, list of references and phone numbers, 10 slides of own work, and SASE for return of slides to: Todd Johnson, c/o Webb School, 9800 Webb School Drive, Knoxville, TN 37923.

O'Keeffe and Me: Abstracts of Our Letters is a website that explores Georgia O'Keeffe's latter days of her life in New Mexico. Featured are previously unpublished conversations among the artist, her guests, house staff, and the artist Mym Tuma, as well as other unpublished correspondence. Please visit www.okeeffeandme.com.

Prince Street Gallery is reviewing work. Deadline for submissions of slides (10 images) is March 15th. Include biography and SASE. 530 West 25th Street NY, NY 10001 <http://www.princestreetgallery.com>.

DATEBOOK

January 6, 2006
Deadlines for nominations and self-nominations to the CAA Nominating Committee

January 10, 2006
Deadline for submissions to the March 2006 issue of *CAA News*

January 13, 2006
Deadline for Advance registration for the

2006 Annual Conference in Boston

January 20, 2006
Deadline for applications for projectionist and room-monitor positions at the 2006 Annual Conference in Boston

January 31, 2006
Deadline for applications to the Professional Development Fellowship Program

February 1, 2006
Deadline for participation in Arts Exchange at the 2006 Annual Conference in Boston

February 22–25, 2006
94th CAA Annual Conference in Boston

February 24, 2006
Deadline to return ballots for the CAA Board of Directors election

March 1, 2006
Deadline for submissions to the CAA Publications Grant

March 10, 2006
Deadline for submissions to the May 2006 issue of *CAA News*

March 15, 2006
Deadline for spring submissions to the Millard Meiss Publication Grant

April 8, 2006
Deadline for nominations and self-

nominations for the 2007–11 Board of Directors

May 10, 2006
Deadline for submissions to the July 2006 issue of *CAA News*

July 10, 2006
Deadline for submissions to the September 2006 issue of *CAA News*

September 10, 2006
Deadline for submissions to the November 2006 issue of *CAA News*

October 1, 2006
Deadline for fall submissions to the Millard Meiss Publication Grant

October 15, 2006
Deadline for submissions to the Wyeth Foundation for American Art Publication Grant

November 10, 2006
Deadline for submissions to the January 2007 issue of *CAA News*

February 14–17, 2007
95th CAA Annual Conference in New York

February 20–23, 2008
96th CAA Annual Conference in Dallas

February 25–28, 2009
97th CAA Annual Conference in Los Angeles ■



Professional Opportunity for Art History Faculty

Teachers of first-year college art history courses are sought to serve as “Readers” at the annual Advanced Placement (AP) Reading in June. Each year, Readers gather for a week to evaluate and score the free-response (essay) section of the AP Art History Exams. These hard-working professionals are vital to the AP Program because they ensure that students receive AP grades that accurately reflect college-level achievement. Readers are paid a stipend, provided with housing and meals, and reimbursed for travel expenses. Apply online at AP Central® (apcentral.collegeboard.com/readers), the College Board’s online home for AP professionals, or at www.ets.org/reader/ap. To request a printed application call ETS at 609-406-5443, e-mail apreader@ets.org, or visit us at the College Board’s Advanced Placement Art History booth and reception at CAA in February.



ETS is an authorized provider of Continuing Education Units (CEUs) to AP Reading participants.



Professional Opportunity for Studio Art Faculty at the Annual AP® Reading

College-level foundation teachers are sought to serve as “Readers” at the annual AP Reading in June. Each year, Readers gather for a week to evaluate and score AP Studio Art portfolios through which advanced high school students work to reach introductory college-level standards in Drawing, 2-D Design, or 3-D Design. These hard-working professionals are vital to the AP Program because they ensure that students receive AP grades that accurately reflect college-level achievement. Readers are paid a stipend, provided with housing and meals, and reimbursed for travel expenses. Apply online at AP Central® (apcentral.collegeboard.com/readers), the College Board’s online home for AP professionals, or at www.ets.org/reader/ap. To request a printed application call ETS at 609-406-5443, e-mail apreader@ets.org, or visit us at the College Board’s AP Studio Art History booth at CAA in February.



ETS is an authorized provider of Continuing Education Units (CEUs) to AP Reading participants.

From the Executive Director

CONTINUED FROM PAGE 2

chapters in CAA's history, which began in 1911 when the college art teachers split off from the Western Drawing and Manual Training Association (later the National Art Educators Association, now an affiliate of CAA), was the organization's role in the 1930s as the headquarters of the Federal Arts Project of the Works Progress Administration in New York State.

Indeed, I know many of you

have anecdotes, facts, stories, and personal recollections that would provide valuable insight and continuity to the project, and I urge you to write me at sball@collegeart.org at any time.

I joined CAA in 1972 when I was a graduate student and intend to maintain my membership. I have agreed to stay at CAA for at least six months but am eager to start my new project by July 1. Thank you for your support and friendship during these last twenty years.

—Susan Ball, CAA executive director

ARTspace in Boston

CONTINUED FROM PAGE 7

ARTspace Sessions

Sessions in ARTspace include a studio-art open session on painting, chaired by John Walker and Alfredo Gisholt; "Printerly Painterly: The Interrelationship of Painting and Printmaking," chaired by Nona Hershey; "Interrogating Boston as a Site for Contemporary Art," Cynthia Fowler; "Can We Fall in Love with a Machine?" chaired by Claudia Hart; and "Asia Effects in New

Media" chaired by Mina Cheon.

The Services to Artists Committee is sponsoring two sessions: "Artist as Curator: Alternative Exhibition Strategies," cochaired by Virginia Derryberry and Reni Gower; and "Curators as Artists," chaired by Joe Seipel.

Film Screening

M. C. Richards: The Fire Within, produced by potter and arts educator Melody Lewis-Kane and filmmaker Richard Kane, explores the poet, painter, and potter Mary Caroline Richards's adventure into unearthing the source of her creativity. This film will be shown Saturday, February 25, 12:30–2:00 PM.

Known for her book, *Centering: In Pottery, Poetry, and the Person*, Richards (1916–1999) was a pivotal figure at Black Mountain College, serving as head of faculty from 1949 to 1951 with those who later became avant-garde luminaries in the New York art scene.

In the film, we witness Richards engaging in contemplative questioning regarding the nature and mystery of art, imagination, wholeness, community, and our place in the cosmos. For more information, contact Richard Kane, Kane-Lewis Productions, Rope Ferry Rd., Sedgwick, ME 04676; 207-359-2320; kanelewis@aol.com. ■

Why not change the world?

Tenure-Track Faculty Vacancy

Assistant Professor of New Media/Electronic Arts

We are seeking a motivated and energetic candidate who will contribute to the visual computing initiatives of the Department of Arts, including animation, digital imaging and interactive hardware and software development to begin in August 2006. This position includes teaching undergraduate and graduate studio courses and coordinating curriculum with other faculty, as well as advising on the configuration and operation of a lab facility. A priority for this position is competency in the area of computer animation and real time graphics.

The ideal candidate will be an established practicing artist and educator who uses techniques of animation in both linear and interactive media in their creative practice, and has experience working with professional digital platforms and applications. Additional desirable skills and interests may include robotics and/or interactive installation, bio-art, game development, and related theoretical topics. Candidate must be willing to become an active member of the Arts Department, with a strong commitment to creative work, research and teaching.

The Arts department at Rensselaer is the home of a highly visible program in integrated electronic media which includes the iEAR Studios (integrated Electronic Arts at Rensselaer), state-of-the-art facilities dedicated to interdisciplinary creative research and artistic development in audio, interactivity, video, computer imaging, animation, web, multi-media installation and performance. As an art program situated within the context of a technological university, we offer a unique creative environment in which to develop and realize cutting edge electronic art.

Qualifications: Professional activity and visibility as a practicing artist and previous experience in university teaching and organizational administration are desired. This position requires either MFA, PhD, or equivalent professional accomplishment and recognition.

Rank: Tenure Track, Assistant Professor

Salary: Commensurate with experience

To apply, send a resume, a cover letter describing your qualifications, your teaching philosophy, and a sample of your work. Please include the names and contact information (current phone, email, and address) of three persons from whom letters of reference may be obtained. Letters of recommendation may be requested after receipt of your application. Work samples may be in the form of DVDs, videotapes (MiniDV, DVCAM, VHS), websites, and CDs. Books and articles can also be submitted for amplification. Please also include the work of your students and sample syllabi. Applications will be considered beginning January 15, 2006, and will be accepted until the position is filled. Applications should be sent to: **Prof. Kathleen Ruiz, Chair/Animation Search Committee, Arts Department, Rensselaer Polytechnic Institute, West Hall, 107, 110 8th Street, Troy, NY 12180, tel: (518)276-4784, fax: (518)276-4730, email: ruiz@rpi.edu, <http://www.arts.rpi.edu>**

We welcome responses from individuals who will bring diverse intellectual, geographical, gender and ethnic perspectives to Rensselaer's work and campus communities.

Rensselaer Polytechnic Institute is an Affirmative Action/Equal Opportunity Employer.



Rensselaer

Trust, will discuss advancing the availability of works in the public domain.

American Institute for Conservation Workshop

Chaired by Andrea Kirsh, "Looking Again at Cubism" is a gallery-based workshop to be held Friday, February 24, 2006, at the Museum of Fine Arts, Boston. As many Cubist works approach the century mark, we will examine how they were made and how time has time affected them. What does this mean for their study and display? We will discuss these questions in the gallery of a temporary exhibition, *Facets of Cubism*, which includes painting, sculpture, and work on paper. Priority will be given to those who preregister, with consideration given to a balance of participants among art historians, curators, artists, and conservators. To register, contact Andrea Kirsh at akirsh@udel.edu and include a one- or two-sentence description of your discipline and experience.

Safeguarding of Cultural Heritage Session


Celebrating its sixtieth anniversary in 2006, the International Council of Museums (ICOM), a nongovernmental organization that groups museums and more than 21,000 museum professionals from 148 countries, has an ongoing commitment to safeguarding the world's cultural heritage. The awareness of a pervasive homogenizing process that threatens the identity of minority cultures—and with it world cultural heritage as a whole—prompted ICOM to embrace initiatives to protect cultural diversity. The cornerstones of such initiatives are ICOM's Code of Ethics for Museums (first approved in 1986) and the development of information and awareness-raising tools for the fight

against the illicit traffic in cultural property. The Code of Ethics, with its stringent guidelines on museum practice, has been a reference for museum legislation in various countries and is frequently quoted by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), while the effectiveness of the tools designed to fight illicit traffic has been corroborated by seizures of illegally exported cultural artifacts and by

their use by the UNESCO, Interpol, the World Customs Organization, and other international agencies. In combination, they have allowed ICOM to make a substantial contribution to the safeguarding of the world's cultural heritage.

Alissandra Cummins, director of the Barbados Museum and president of ICOM, and Rick West, Museum of the American Indian, will discuss the above initiatives to engage the audience in a dialogue

about the initiatives and other cultural-heritage issues that confront and are debated by the museum and art-history community. The session will be moderated by Barbara Hoffman, former CAA counsel, chair of the International Bar Association Committee on Art, Cultural Institutions, and Heritage Law, and editor of *Art and Cultural Heritage: Law, Policy, and Practice* (New York: Cambridge University Press, 2005). ■



COLLEGE ART ASSOCIATION

ANNUAL CAMPAIGN

PLEASE CONTRIBUTE

CAA is your leading visual arts and education resource.

Your contribution will help us:

- Enhance CAA's career-development services
- Expand the Annual Conference and exhibitions
- Add exhibition reviews to caa.reviews
- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

We welcome your suggestions for issues you would like addressed. You may contribute to CAA's General Fund or directly to:

- Services to artists
- Services to art historians
- Services to the museum field
- Services to international members

By contributing to the Annual Campaign:

- Contributors will be listed in CAA News
- Contributors will receive an invitation to a special event during the 2006 Boston Annual Conference
- Contributors of \$100 – 249 will receive a CAA travel umbrella
- Contributors of \$250 or more will receive one of CAA's art-history monographs
- Contributions are tax-deductible to the extent allowed by law

To contribute:
Visit www.collegeart.org or send a check to:
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Or call 212-691-1051, ext. 252

CFA NEWS

JANUARY 2006

College Art Association of America
275 Seventh Avenue
New York, NY 10001
www.collegeart.org

**BOSTON CONFERENCE BEGINS EARLY
SEE PAGE 6**

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