

# CAA NEWS



## CONTENTS

### FEATURES

- 3 Hans Haacke Interview at Conference
- 4 CAA Annual Exhibition: *Networked Nature*
- 5 Regional MFA and BFA Exhibitions
- 6 Contemporary Art Criticism: Interview with Jerry Saltz
- 8 What Pictures Don't Do
- 11 CAA Statement on Conflict of Interest
- 13 The Bookshelf

### NEW IN THE NEWS

- 14 Low Cost Health Insurance for Artists
- 15 Tremaine Foundation Funds CAA Workshops
- 15 Barr and Morey Award Finalists
- 16 Book and Trade Fair
- 17 2006 Fellows Session
- 17 ARTspace in New York
- 18 Special Conference Sessions and Events
- 20 2007 Preconference Workshops
- 21 Annual Conference Update
- 22 Notice of the 95th Annual Members' Business Meeting

### CURRENTS

- 24 Advocacy Update
- 25 CAA News
- 29 Affiliated Society News

### END NOTES

- 31 Solo Exhibitions by Artist Members
- 33 Books Published by CAA Members
- 33 Exhibitions Curated by CAA Members
- 33 People in the News
- 34 Grants, Awards, and Honors
- 35 Institutional News
- 36 Obituaries
- 39 Opportunities
- 42 Classifieds
- 43 Datebook
- 43 Photo Credits



Joan Marter

### FROM THE EXHIBITIONS COMMITTEE: CONFERENCE EXHIBITIONS

*Joan Marter of Rutgers University is chair of the Exhibitions Committee and a member of the CAA Board of Directors*

The Exhibitions Committee is a new addition to CAA's standing committees. The current committee includes a curator of contemporary art, an artist, and an art critic. Regional members are added each year as the Annual Conference changes cities.

One of the committee's principal goals is to oversee a significant group exhibition at the conference. A call for proposals for this show appears several times in *CAA News* at least a year in advance of each conference (see pages 22–23 of this newsletter for the current call for Los Angeles in 2009). CAA awards a grant to curators to plan the exhibition, as well as funding for the publication of a catalogue distributed to all conference attendees.

I invite all those attending the New York conference to join us at this year's CAA Annual Exhibition, *Networked Nature*, organized by Marisa Olson of Rhizome.org at Foxy Production, 617 West 27th Street, in Chelsea.

The Exhibitions Committee also oversees the regional MFA and BFA exhibitions and selects student artists for recognition awards. Details about all three exhibitions are published on pages 4–5.

*Joan Marter*



# Hans Haacke Interview at Conference

*Christopher Howard is editor of CAA News.*

The artist Hans Haacke will be interviewed by Dennis Adams, an artist and professor of art at Cooper Union, in the eleventh Annual Artists' Interviews at the CAA Annual Conference in New York. A second artist and interviewer will be announced on the CAA website this month. The interviews take place in ARTspace on Friday, February 16, 2:30–5:00 PM. Refreshments will be served after the event.

Born in Cologne, Germany, in 1936, Haacke is best known for sometimes controversial urban interventions, conceptual work, and museum installations that unmask political and historical undercurrents in architecture and the public sphere. His pioneering work in sculpture, installation, faux advertising, sociological polling, and public art has targeted corporate sponsorship of major museum exhibitions, political leaders and social issues, and German history and memory.

Haacke's latest work is *Denkzeichen Rosa Luxemburg*, a permanent monument to this early-twentieth-century political activist sited in Rosa-Luxemburg-Platz in Berlin, Germany. The work consists of about sixty long, lead-colored concrete strips, each bearing a quote from Luxemburg's published writings and personal letters, embedded in the ground and scattered throughout the plaza. In the November 2006 *Artforum*, Gregory Sholette writes of *Denkzeichen* and an earlier public work, *Der Bevölkerung* (*To the Population*, 2000), in the Reichstag in Berlin: "However diverse in content, these antimemorials—humble, easily overlooked—share a subdued approach to confronting public memory in a city where historical recollections inevitably stir traumatic association."<sup>1</sup> (An image of *Der Bevölkerung* appears on the cover of this issue.)

In winter 2006–7, Deichtorhallen Hamburg and the Akademie der Künste in Berlin copresented the largest exhibition of Haacke's work so far, as well as his first retrospective in his homeland. His last gallery exhibition, *State of the Union*, was held at Paula Cooper Gallery in New York in November–December 2005. Other major one-person shows and museum interventions were held at the Centre Georges Pompidou in Paris in 1989, the Museum Boijmans van Beuningen in Rotterdam in 1996, and the Tate Gallery in London in 1984. He showed at Howard Wise Gallery in the 1960s and at John



Installation of Hans Haacke's retrospective, *Wirklich: Works 1959–2006*, at Deichtorhallen Hamburg in Germany, on view through February 5, 2007. Foreground: *Helmsboro Country*, 1990; background: *Die Fahne hoch! (Raise the Flag!)*, 1991 (artworks © Hans Haacke, photograph by Wolfgang Neeb and © 2007 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn)

Weber Gallery from the 1970s to the 1990s. His work has been collected by major art institutions throughout the world, and his installation in the German Pavilion at the Venice Biennale in 1993 won the Golden Lion (shared with Nam June Paik).

Now emeritus professor of art, Haacke taught at Cooper Union from 1967 to 2002. He received CAA's Distinguished Artist Award for Lifetime Achievement in 1991 and the Distinguished Teaching of Art Award in 2002. His influence—along with that of his contemporaries Marcel Broodthaers, Martha Rosler, and Michael Asher—can be seen in the institutional-critique work of Andrea Fraser, Fred Wilson, and the Guerrilla Girls, as well as younger artists such as Jennifer Dalton and Liselot van der Heijden, among others.

The Annual Artists' Interviews, inaugurated in 1995, take place in ARTspace, CAA's conference within a conference programmed by the Services to Artists Committee for artists and open to all CAA members and the general public. Past participants in the Annual Artists' Interviews include Willie Cole, Lesley Dill, Ann Hamilton, Annette Lemieux, Mary Lucier, Daniel Joseph Martinez, Shirin Neshat, George Nick, Ed Paschke, Judy Pfaff, and others. ■

1. Gregory Sholette, "Rose Is a Rose Is a Rose," *Artforum* (November 2006): 100.

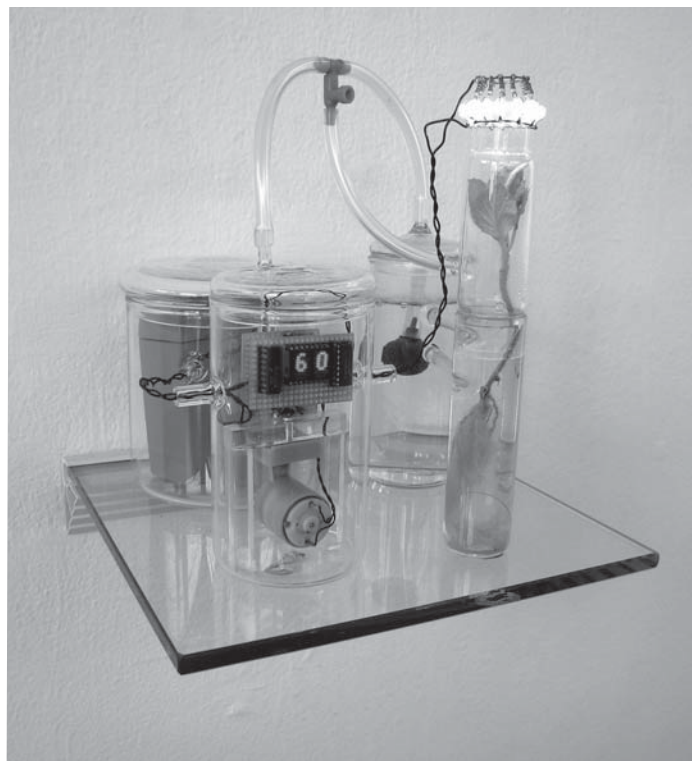
## CAA Annual Exhibition: *Networked Nature*

*Networked Nature*, the CAA Annual Exhibition, takes place January 11–February 17, 2007, at Foxy Production in New York. The gallery is located at 617 West 27th Street, between Tenth and Eleventh Avenues, in Chelsea. The opening reception is Thursday, January 11, 6:00–8:00 PM. The closing reception takes place during the Annual Conference on Friday, February 16, 6:00–8:00 PM.

Curated by Marisa Olson, *Networked Nature* presents sculpture and installation work that comments on our relationship to nature in contemporary, networked culture through locative media such as global position system (GPS) devices, mobile telecommunications, space-imaging technology, and other cartographic tools. Participating artists include Shih Chieh Huang, Natalie Jeremijenko, Philip Ross, Stephen Vitiello, and Gail Wight, the artist collective C5 Corporation, and the experimental design studio Futurefarmers. The works make new contributions to extant artistic mediums and genres, such as sculpture, earthworks, and landscape, while also demonstrating the scientific beauty and complexity of electronic and digital art. A catalogue accompanies the exhibition and will be given to all conference attendees.

Olson is an artist, curator, and editor for Rhizome, a non-profit web-based organization that promotes digital and new-media art. She earned MAs in the history of consciousness from the University of California, Santa Cruz, and in rhetoric from the University of California, Berkeley, where she is currently completing her PhD in rhetoric, film, and digital media. Before working for Rhizome, Olson was associate director at SF Camerawork in San Francisco and curator at ZeroOne in San Jose. She has organized exhibitions and special programs for museums, festivals, and film institutes in the United States, Brazil, and Italy. She served for four years on the San Francisco Museum of Modern Art's media arts advisory committee as program chair, and was the founding editor of the zine, '*SMAC!*'

Olson's work has most recently been presented by the Whitney Museum of American Art, the New Museum of Contemporary Art, the Berkeley Art Museum/Pacific Film Archive, New Langton Arts, Side Cinema, and the New York Underground Film Festival. She has written for *Flash Art*, *ArtReview*, *Wired*, *Mute*, *Afterimage*, and *Art on Paper*, and for the Walker Art Center, the Banff Centre for the Arts, Eyebeam,



Philip Ross, *Juniors' Return*, 2006, glass, Plexiglas, electronics, plants, water, and battery, dimensions variable (artwork © Philip Ross). *Juniors' Return* is a garden that features miniature plants encased in a technologically complex set of vessels. Four blown-glass enclosures provide a hydroponic environment; the plants' roots are submerged in nutrient-infused water while LED lights supply the necessary illumination. A digital timer counts down from sixty to zero, displaying the time left until the pump will activate and direct air into the water and towards the plant's leaves. The battery-powered system keeps its enclosed plant in a dwarf state by supplying the plant with only enough to survive but never enough to thrive. *Juniors' Return* references two culturally divergent traditions—Chinese scholar's objects and Victorian glass conservatories—which share the belief that nature is best understood when seen through the lens of human artifice.

and Southern Exposure.

*Networked Nature* is one of several innovative exhibitions, performances, discussions, and online projects to be held throughout New York and elsewhere celebrating the tenth anniversary of Rhizome. Founded in 1996 as an online platform for the global new media art community, Rhizome has also embraced a wide range of art that engages emerging technologies, including sound art, locative media, digital video, software art, and modifications of video games.

The Annual CAA Exhibition is selected each year by the Exhibition Committee, which reviews proposals and chooses one finalist based on merit. CAA provides support for the exhibition with a grant of up to \$10,000; an additional \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. To propose an exhibition for the 2009 conference in Los Angeles, please visit [www.collegeart.org/news/curatorproposals2008-9.html](http://www.collegeart.org/news/curatorproposals2008-9.html) or write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org). ■

# Regional MFA and BFA Exhibitions

In conjunction with the Annual Conference, CAA hosts two exhibitions of work by MFA and BFA students. This year, Hunter College organizes the *Regional MFA Exhibition*, and the New York Center for Art and Media Studies puts together the *Regional BFA Exhibition*, now in its second year.

## MFA EXHIBITION

For the sixth time, the Hunter College/Times Square Gallery holds the *Regional MFA Exhibition*, which presents work by students enrolled in MFA programs in the greater New York area. This expansive exhibition is a survey of work from twenty-three institutions within a one-hundred-mile radius of New York. Tracy L. Adler, curator of the Hunter College Art Galleries, is overseeing the exhibition, which houses fifteen spaces totaling thirteen thousand square feet.

The *Regional MFA Exhibition* will be on view for a full six weeks, February 10–March 24, 2007. “The schools put a lot of effort into organizing this show,” Adler says. “We are responding to requests over the years from programs, participants, and artists that the show run longer than two weeks. Many of the programs are outside the city, so this longer schedule provides a broader window for their audiences to visit the exhibition.”

Representatives from each MFA program, select the work for their own sections. In most cases, second-year students receive preference over first. “The beauty of the show is that each program selects their artists and hangs their section, so we never know how it will turn out,” Adler says. “We make every effort to encourage the programs to work together with an eye toward unity and professionalism.”

The participating institutions this year include: Bard College; Brooklyn College; City College; Hunter College; Long Island University, C. W. Post Campus; Lehman College; Montclair State University; New Jersey City University; New York Academy of Art; New York University; Parsons/New School for Design; Pratt Institute; Purchase College; Queens College; Rutgers University; School of Visual Arts; State University of New York at New Paltz; Stony Brook University; Tyler School of Art, Temple University; University of Connecticut; Western Connecticut State University; and Yale University.

CAA's *Regional MFA Exhibition* was introduced in 1989 at the 77th Annual Conference at San Francisco State University



The work of Emily Noelle Lambert, an MFA student at Hunter College, appears in the *Regional MFA Exhibition* at the Hunter College/Times Square Gallery. Emily Noelle Lambert, “We watched and waited,” 2006, oil on canvas, 96 x 108 in. (artwork © Emily Noelle Lambert)

as *The Bay Area MFA Exhibition* 1989. Previously, CAA hosted *Drawings by MFA Candidates from American Colleges and Universities* in 1974 at Wayne State University, in conjunction with the 62nd Annual Conference in Detroit.

The Hunter College/Times Square Gallery is located at 450 West 41st Street, between Ninth and Tenth Avenues at Dyer Street. The opening reception takes place Thursday, February 15, 2006, 5:30–7:00 PM. Regular gallery hours are Tuesday–Saturday, 1:00–6:00 PM.

## BFA EXHIBITION

CAA also hosts the *Regional BFA Exhibition*, which highlights the work of undergraduate art students in the greater New York area. This show is on view February 12–18, 2007, at the New York Center for Art and Media Studies (NYCAMS). The exhibition's curators are John Silvis, program director and assistant professor of art at NYCAMS, and James Romaine, assistant professor of art history at NYCAMS.

Each BFA program is represented by the work of three artists. The eleven participating schools are: the Fashion Institute of Technology; Brooklyn College; Cooper Union; Hunter College; Long Island University, Brooklyn campus; New York University; Parsons/New School of Design; Pratt Institute; Purchase College; Rutgers University; and School of Visual Arts.

The gallery space is located at 44 West 28th Street, 7th Floor, between Fifth and Sixth Avenues. The opening reception takes place Thursday, February 15, 6:00–9:00 PM. Gallery hours are Monday–Friday, 10 AM–6 PM, or by appointment. The gallery is also open on Saturday, February 17, 11 AM–6 PM. ■



# Contemporary Art Criticism: Interview with Jerry Saltz

*Lauren Ross is an independent curator and writer and a doctoral student in art history at the Graduate Center, City University of New York. She has organized many exhibitions of emerging artists and was director and chief curator of White Columns from 2001 to 2004.*

Jerry Saltz, art critic for the *Village Voice* in New York and a three-time Pulitzer Prize nominee for criticism, is a panelist for the Association of Art Critics conference session, "A Faustian Bargain? Emerging Artists, Critics, and the Market." Chaired by Amei Wallach, the session takes place Saturday, February 17, 12:30–2:00 PM, and includes the art critic Peter Plagens, the art dealer Jeffrey Deitch, and private collectors Don and Mera Rubell. "A Faustian Bargain?" explores the perceived diminishing power of art critics in a contemporary art world driven more by market forces than critical contemplation.

**The upcoming panel focuses on the art market and its effect on criticism and emerging artists. Do you feel that the market has a chokehold on all aspects of the art world right now, or is there just hysteria about its current domination?**

The art market is now so prevalent that to condone or condemn it would be like condoning or condemning air. To say "I refuse to participate in the market" is like saying "I refuse to breathe the air because it's polluted." It's simply part of the condition. This doesn't mean we should roll over and play dead. We have to be incredibly skeptical, be willing to destroy our own idols, and ask difficult questions. Do we like certain things because we *really* like them, or because we think we are *supposed* to? When you learn that a Marlene Dumas or Richard Prince painting sells for a million dollars, does that change how you think about their work? When a curator or magazine editor learns that those artists' paintings sell for a million dollars, does that change the way *they* think about that work? Do we like certain artists more because they *don't* sell or seem immune to the market? Vito Acconci, Mary Kelly, Adrian Piper—are they doomed to be the "Lifestyles of the Poor and Famous" artists?

All these issues will change in time. The art market will grow, it will contract, it will get stronger, it will go



Honoré Daumier, *The Critics (Visitors in a Painter's Studio)*, ca. 1862, pen and black ink, conté crayon, watercolor, and gouache on paper, 36 x 45.1 cm. Montreal Museum of Fine Arts. Bequest of Mrs. William R. Miller in memory of her husband (artwork in the public domain; photograph by Jean-François Brière, provided by the Montreal Museum of Fine Arts)

away. The current state is temporary. In the short run, the market is great because it allows more artists to make money without needing a soul-destroying full-time job. That's fantastic, and we will miss that small, wonderful part when it's gone. The market also allows me to have a job. Otherwise, I would be a truck driver ... again.

**There's been a lot of talk about how critics have lost their power. Some of this talk seems to come from critics themselves. Dave Hickey recently said that criticism is a profession belonging to a previous generation, something akin to being a door-to-door vacuum-cleaner salesman. Does criticism no longer have consequence? *ArtReview* magazine just named you and Roberta [the *New York Times* critic and wife, Roberta Smith] as two of the one hundred most powerful people in the art world. Are you the exception? If critics have lost their power, is it their own fault for writing mostly descriptive pieces that lack bite?**

I don't feel any more powerful now that I'm on the list. It never occurred to me that it's important to be on the list, although the first thing I thought when I found out was, "Oh gee, I hope that I make it next year!"

This kind of tallying is often gross, bogus, addictive, and complicated. The market is in fact partly responsible for critics having less power. I can write that an artist's work is good or bad, but my reviews have little effect on their market. At the same time, critics have ultimate freedom because they can write whatever they like. Critics should be voicing their opinions in strong, clear, persuasive, readable language. They should be making an argument and connecting it to bigger issues, not just going off halfcocked about how they like this or they hate that.



Jerry Saltz with President Bill Clinton at a Benjamin Edwards exhibition at Greenberg Van Doren Gallery in New York (photograph by Ravi Sawhney)

Equally uninteresting is criticism that merely describes, that refuses to put an opinion out there. For me, there is no criticism without judgment. Reviews without judgment are lies.

Criticism is not losing a generation—it's just reforming. Many young writers are learning to write judgment again, despite being taught by older critics in the academy who look down on it. I remember hearing one theoretician describe my work, his voice dripping with disdain: "Oh... the *opinion* thing."

**Some critics complain that what they write is inconsequential because no one reads anymore.**

Critics earn their readership. Criticism isn't about power—that is a completely wrong way to look at it. Rather, it's about credibility. I write for a free, hippie newspaper that most people read for the porno ads. And yet I can hopefully claim a readership. I have to fight for that readership every single week. If I wrote reviews that people didn't want to read, they could easily toss the paper aside. Although the *Village Voice* is no longer the ubiquitous, in-your-face publication it once was, I do love it.

**What is your opinion on blogs and the role they serve?**

I love blogs: they're fun, sexy, and fast. I'm interested in reading anything that is signed. There's nothing wrong with blogs written anonymously, but they do raise eyebrows. If they're writing about me, for example, is the blogger an artist who I wrote a bad review of? Is it someone who is a friend or dealer of an artist who I gave a bad review to? Is it someone who feels slighted by me? The list goes on. The problem with unsigned blogs is that they have a Stalinist side that's finger-pointy and dark.

But again, it's fantastic that art blogs are out there. They will put more critics on their toes and make them work for their readers. That's who we are writing for. I do not write for the

artist, and I do not write for the dealer or for collectors. I'm writing for the reader.

**In a 2004 interview you stated, "I was—and still am—sick of critics quoting from the same seven writers to support their ideas. If I read one more review that begins with a quote from Barthes or Baudrillard I'm going to slit my wrists." Why are writers seen as being more rigorous if they quote the "canon"? Have you ever felt pressure to draw on the ideas of others in order to be taken more seriously?**

Yes, I feel that pressure all the time. I always think, "Oh gee, if I put a Walter Benjamin quote in here, people would say, 'He's so smart.' " I love theory. Every work of art is a theory about the way art should look. The people who say they have no theory—that's their theory!

Writers such as Barthes and Baudrillard, by the way, are excellent. I really love some of their work—it's brilliant.

**I can write that an artist's work is good or bad, but my reviews have little effect on their market. At the same time, critics have ultimate freedom because they can write whatever they like.**

However, critics should be open to *other* writers as sources and develop their own personal canon. You don't just want to automatically quote Keith Richards or Marianne Faithful instead, but you really need to create your own vision. Be willing to embarrass yourself in public. If you're quoting from one of those accepted, bona fide, government-approved authors, you're not risking anything.

**Have you ever felt slighted by academics? Do you think they see you as being too populist?**

Yes to both. I've felt slighted, but that's just my jealousy and envy. I don't have a tenured teaching job or a big teaching contract. I don't know what a sabbatical is. I have three adjunct positions, in which I have no job security. Maybe this is good—it makes me an overachiever. But I love school and I love to teach. I'm grateful for being allowed to sit in on classes at schools where I teach, like Columbia and SVA. I've heard Rosalind Krauss, Rosalyn Deutsche, Benjamin Buchloh, and Thomas McEvelley speak. All have been incredible experiences for me.

**You mentioned the responsibility of writers to use clear language. Certainly in the academy, that's an ongoing issue.**

Art is a complex, mysterious thing. Therefore, some writing about art is going to be complex, mysterious, obdurate, and difficult. It *should* be that way. Here's another problem: open any art magazine and read the reviews. What percentage of them actually pass any kind of judgment? Moreover, if 85 percent of the shows you see are bad—the typical number people report—why are 85 percent of reviews positive, and the rest merely descriptive? What happened? What caused this disconnect?

**Is it fear of being shunned from the halls of power?**

Yes, it's partly fear. And it *is* a drag, say, to write negatively about an artist who you enjoy talking to, knowing that those talks will be curtailed. The best artists, though, are able to take criticism, agree or disagree with it, and continue the relationship they already have with you. This is the way the art world *should* be. Maybe we don't have to like each other's work, but we can still have a really great argument about art. Doing things the other way, you might get into the halls of power, but never the halls of credibility. ■

## What Pictures Don't Do

*William Germano is dean of the Faculty of Humanities and Social Sciences at the Cooper Union for the Advancement of Science and Art in New York. A veteran scholarly publisher, he leads workshops on publishing and professional writing for scholars. He is the author of From Dissertation to Book (Chicago: University of Chicago Press, 2005) and Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books (Chicago: University of Chicago, 2001).*

For some years now, I have been listening to the sound of scholars writing. It's not a form of study that requires special tools—you don't need Geiger counters or tiny microphones. It's not the sound of a quill pen in one hand or the clatter of the Silent Keyboard™ beneath the other. Sometimes the sound is no sound at all, merely the quiet in the space between the book one has just written and the one to follow.

Writing—producing the physical record of thoughts through language—is a silent art, which to my way of thinking makes it a place filled with sound. Scholarly writing, after all, begins noisily, pecking its way out of a shell. The dissertation is the tap, tap, tap of the young academic, cracking open a small ovoid problem from the inside just in time to discover a nestful of others doing the same thing. More mature scholarly writing also has its particular sound: a series of repeated oofs and ahas. Each communicates the ways in which a writer sags under the burden of the scholarly past and then seizes a moment of triumph when something—even the smallest thing—is suddenly, improbably clear. And then, finally, writing opens its mouth and speaks. Yet the academy's training processes—what we have accustomed ourselves to believe is professionalization—too often result in voicelessness, that phony neutrality of tone that's supposed to sound official but winds up not sounding like much at all.

We talk a lot, those in the publishing or writing trades, about voice, about the need to find a voice in order to be the writer you need to be. The voice, so the sermon goes, separates the writer from the nonwriter, or at least the readable, pleasure-giving, brain-inflaming writer from the delivery man at your door with a second-day express package of undigestable facts. Stare hard at the writer who cannot—dares not—speak in her or his own voice: is that person really someone whose judgment about the world we want to recognize? The writer who has no voice has no ear, no eye; in writing, the senses mer-





An image makes one kind of noise, writing another. Hendrick Terbrugghen, *Duet*, 1628, oil on canvas, 101 x 81 cm, Musée du Louvre, Paris (artwork in the public domain)

cilessly converge. In one uncomfortable way the mystery of good scholarly writing is really quite simple: one needs to strike a vocal pose, a position sufficiently distinct to place the writer within the writing, so that what is written is marked as the writer's own. Authority, strangely enough, increases in the confident surround of authorial voice. On that other hand (there is always another hand), the aphonic writer is someone we can't trust because it's someone we can't even hear.

## UT PICTURA SOMETHING OR OTHER

One might think that art history and visual studies might be particularly attuned to the ironies in this dilemma. Art is full of sound. An ancient vase painting of flute players; the Baroque's triumphant processions and bacchic social teas; Bacon's screaming popes; the photo of a Mississippi child running, mouth agape. Art marks the noise of the visual in the world of representation. Keats's unheard melody is, after all, still very much melody, and sweeter; the soundless sound of art can be all the more powerful for lying outside our acoustic.

The silence of the visually unrealizable, however, isn't the same as the suppressed voice in weak writing. The scholarly writer who denies voice isn't claiming that words cannot portray the auditory. Such a writer has found the aural component, the dead giveaway of writerly presence, and locked it up where it can't do any mischief. And writing, like art, deprived of the chance to do any mischief is unlikely to get much done of any value at all.

Many writers—and I note here especially those with no connection whatsoever to any of the visual studies—sometimes crave a kind of sanction within the fields of art variously considered. So it happens that books are proposed, and no small number published, that use images to do the work not of images but of language—a clear case of the unexamined use of illustrations. Writers in the fields of art are supposed to know better. Art history and visual studies, at least so it seems to an editor, each provide a technician's facility with, and a certain medical immunity to, the power of the image. Scholars in literature or the social sciences might feel their pulses race at the prospect of including a naughty Courbet as a full-color insert. The art historian, however, knows that the image is, among other things, only an image, a mute swan before the critic bids it speak. None of which is problematic as long as the scholarly

**It's the well-chosen *word* that's worth a thousand pictures. A single brilliant observation can position an artwork in an entirely new way.**

writer, whatever her or his field, doesn't make the mistake of seeing the image as speaking *for* the writer.

As any editor knows, there are images that are the heart of a work—they are the work (they might be the plates in a catalogue, or the meat of a monograph's aesthetic or political analysis). And then there are images that are just there because they please the author, tricking out the written project to make the words look smarter or prettier or more powerful. There's nothing wrong with a little window dressing now and then. And yet even in studies of the visual—and this sounds perverse but it's true—it's what you have to say that has to be, if just for a moment, more important than the Goya or the Kara Walker about which you're writing. All the more reason for your text to have a voice clearly unpacking the mysteries and discords and harmonies that make up, or war with, that powerful, seductive unspeaking image.

## PICTURE PERFECT

Can we measure an image in language? Should we even try? A picture was never worth a thousand words until 1921, when the advertising man Fred Barnard hit upon his famous slogan. (It was, incidentally, not "A picture is worth a thousand >



William Germano (photograph by Leo Sorel)

words” but “One look is worth a thousand words.”) Barnard’s objective was to get manufacturers to put illustrated ads in public transportation. (I was teaching Marlowe’s *Doctor Faustus* this past fall and had been reminded, in the most famous of all Marlowe’s lines, that the face that launched a thousand ships was one more image for which a thousand of something was not enough.) Barnard’s formulation—which he later revised in an inflationary moment to “One picture is worth ten thousand words”—takes us no closer to the mystery of representation, at least not from the writer’s perspective. To add a touch of mystery, Barnard’s ads variously ascribed the insight to Japanese and Chinese philosophy. It sounded probable enough in the 1920s; Barnard’s *bon mot* was the sort of thing that belonged to fortune cookie-dom, that other sphere of the faux Oriental. So what is a picture worth, to a scholarly writer, anyway?

Pictures do all sorts of work, including selling household products and art monographs. Let’s not forget, however, that pictures come at a price. On the most practical level, pictures require investments in manufacture. It’s obvious that one reason there are so few art publishers around these days is because the cost of this kind of work drives production and prices into the stratosphere while markets remain tiny. An art-history editor I know would speak proudly of the work involved in producing a book on the list, but it became clear that that single volume involved more fundraising than most editors in the unillustrated disciplines might encounter in a year. (Now there’s a way of rearranging fields of knowledge: those requiring illustrations and those that don’t.) Of course, authors and

editors continue to find ways around this: they hunt up funding sources, apply for grants, beseech the Home Institution to underwrite a portion of the costs of publication. These are all worthy and worthwhile endeavors.

But pictures come at another price, too. What scholarly writers often don’t get is the intellectual cost of the image: the way in which the presence of the visual can up the ante for the text, making it more important that the author’s words embrace, engage, and in some small way triumph over the images around which they flow. Writers—real writers—don’t undervalue their craft, and real craftsmen don’t undervalue their materials. It’s the well-chosen word that’s worth a thousand pictures. A single brilliant observation can position an artwork in an entirely new way. Consider these bombshells of connoisseurship: *formerly, attributed, after*. Sit back quietly and watch the effect of what Wallace Stevens called “the clashed edges of two words that kill” (“*not Rembrandt*,” for example, though any artist’s name might do).

Art history, art criticism, art theory, art writing. I stumble around groping for the names that describe the act and the result here, but the point that I want to make is that loving the image isn’t the same as writing one’s ideas powerfully, individually, and with the truth of language that one admires in the truth of art itself. Those who write about art are no more immune to the perils of academic thinking—simultaneously loving the object to death and annihilating one’s writerly self—than is the critic in any other field. The art book—the whopper catalogue or the exquisitely printed book of photographs—is art first, book second; the critical work—and this is my focus here—needs to police its images with admiration and care. Let pictures do what they do, and not one thing more. If you want to be noticed and read and debated (not to mention hired and promoted), make language—your language—the star of your own gallery. The image has its story to tell, scholarly writers their own. ■

# CAA Statement on Conflict of Interest

The CAA Board of Directors approved a Statement on Conflict of Interest at its fall meeting in October 2006. This statement has been added to the CAA Standards and Guidelines at [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines).

Since its founding in 1911, CAA has regularly issued Standards and Guidelines—statements of professional practices for the fields of art and art history—which are developed by CAA's committees and special taskforces and presented to the Board of Directors for approval. CAA encourages all members, institutional and individual, to read, understand, and use these documents, which have been published formally since 1973.

## CAA STATEMENT

All members of the College Art Association board of directors and CAA committees, juries, and editorial boards represent the association and therefore must adhere to the highest ethical standards of professional conduct.

A conflict of interest arises when an individual's personal interest or bias compromises his or her ability to act in accordance with professional or public obligations. In situations where no public scrutiny or oversight is possible, the risk of a conflict of interest increases; therefore, when performing peer review, reviewing grant applications, vetting manuscripts for publication, reviewing a book or other work of scholarship, evaluating annual-meeting program proposals, selecting prize or award recipients, or other such activities, participants are charged to exercise particular care in avoiding a conflict of interest.

Members of the board of directors, committees, editorial boards, and juries, and authors of reviews and peer reviews should avoid situations in which they may benefit financially at the expense of their professional obligations. They must disclose all potential conflicts of interest of which they become aware to the appropriate person(s) (e.g., colleagues on a jury, chair of an editorial board, commissioning editor). After such disclosure and discussion, the appropriate action may include recusal from any decisions or other actions in which a conflict of interest arises, or rejection or reassignment of a submitted review that presents a conflict of interest. An individual should normally refuse to participate in the formal review of work by anyone for whom he or she feels a sense of personal obligation, competition, or enmity.<sup>1</sup>

Persons serving in a position of authority at CAA, such as members of the board of directors, should take all appropriate steps in accordance with Article V, Section 6 of the Association By-laws,<sup>2</sup> including proper disclosure of all relevant facts that present a potential conflict of interest, to ensure that no actual conflict of interest arises from the exercise of that authority.

Members of CAA committees, juries, and editorial boards and authors of reviews published by CAA must conduct their personal and professional affairs in such a manner as to avoid any conflict of interest with their CAA duties and responsibilities or their responsibilities to the scholarly community. Each member is obligated to disclose to the committee, jury, editorial board, or commissioning editor any personal, financial, or professional interest in any business coming before the body or any such interest in the material under review.

Persons serving in a CAA capacity should be aware of the following situations that may present a potential conflict of interest:

## AWARD AND GRANT JURIES

1. The juror has been involved in the production or review of the written or artistic output of a nominee or applicant
2. The juror is currently a member of an editorial board of a press that is a nominee or applicant for a grant. (It is not a conflict of interest for a juror to have published with such a press.)
3. The juror has a personal relationship with the nominee.  
Personal relationships that may create a conflict of interest include: family member, domestic or professional partner, research collaborator, teacher/mentor, student, dissertation advisor/advisee
4. The juror is being considered for employment at the same institution as the nominee, or the nominee is being considered for employment at the juror's institution. In either case, it is the juror who should recuse him- or herself
5. The juror could benefit from the decision financially
6. The juror feels a sense of personal obligation, competition, or enmity toward the nominee or the nominee's work. (It is not a conflict of interest for a juror to work in the same field of specialization or discipline as the nominee.)

All decisions regarding conflict of interest that are not addressed by the above list should be discussed by the juror with the chair. The chair may, in turn, refer the matter to the appropriate Vice President (of Publications, of Committees, of Annual Conference), if necessary.



## JOURNALS

At CAA journals, at-large members of editorial boards (those who are not editors or reviews editors) serve in an advisory capacity and do not acquire content. The risk of conflict of interest is therefore higher for editors-in-chief and reviews editors.

### Editors and Review Editors

The process by which books, exhibitions, and other subjects are chosen for review and reviewers commissioned is confidential to the reviews editor and must remain so. Titles of books under consideration for review and names of reviewers are not reported to the editorial board, nor are authors of books, curators of exhibitions, and other subjects of review informed or consulted.

Editors and reviews editors should review with special care the potential for conflict of interest by them or by authors of reviews in the following cases.

1. The editor is currently a member of an editorial board of another journal or publication that is competitive with the CAA journal
2. The editor has a personal relationship with
  - The creator of an artwork or the author of a text being submitted for consideration for publication
  - The author of a book being considered for review
  - The curator of an exhibition being considered for review

Personal relationships that will usually create a conflict of interest include: family member, domestic or professional partner, research collaborator, current teacher/mentor, current student, dissertation advisor/advisee. If for good reasons an overlap cannot be avoided, then the relationship must be disclosed by the reviewer within the review.

3. The contributor is being considered for employment at the editor's institution
4. The editor could benefit from the decision financially
5. The editor feels a sense of personal obligation, competition, or enmity toward a prospective contributor or his or her work. (It is not a conflict of interest for an editor to work in the same field of specialization or discipline as the artist, author, or curator or at the same institution.)

Examples of cases to be avoided by reviews editors:

- Accepting a prewritten unsolicited or uncommissioned review without confirming that no conflict of interest exists. (An

unsolicited or uncommissioned offer to review is not necessarily a conflict of interest. If the editor performs due diligence in checking for potential conflicts, such an offer may legitimately be accepted. Consultation with an editorial-board chair and disclosure of potential conflict are recommended)

- Commissioning a review of the editor's own work
- Assignment of a review by the editor to him- or herself or to a current member of the editorial board
- Assignment of a review to a current member of the CAA Board of Directors

### Editorial-Board Members at Large

1. The member is currently a member of an editorial board of another journal or publication that is competitive with the CAA journal
2. The member could benefit from a decision or activity of the editorial board financially

When a member at large of an editorial board is asked to perform peer review for the journal, the stricter guidelines concerning editors apply.

Any situation that presents a potential conflict of interest, whether or not identified above, should be discussed by the editorial-board member with the editorial-board chair. The chair may, in turn, refer the matter to the Vice President of Publications, if necessary.

CAA's Conference Committee and Exhibitions Committee act in a capacity similar to that of an award or grant jury when they review applicants for inclusion in conference sessions, events, or exhibitions. In such circumstances they are bound by the guidelines for juries, above.

CAA's Publications Committee supervises the editorial boards but does not acquire content for CAA journals. It is charged with ensuring that editorial boards adhere to these guidelines.

Other CAA committees may from time to time be responsible for enacting or adapting professional and ethics guidelines, and should therefore also be alert to the risk of conflict of interest. ■

1. Adapted from the statement of the American Historical Association at [www.historians.org/profession/ConflictOfInterest.cfm](http://www.historians.org/profession/ConflictOfInterest.cfm)

2. See <http://www.collegeart.org/aboutus/bylaws.html#board>. "Members of the Board of Directors must conduct their personal and professional affairs in such a manner as to avoid any possible conflict of interest with their duties and responsibilities as members of the Board. A Director shall disclose to the Board as a matter of record any personal, financial, or professional interest in the outcome of a matter at the meeting at which such matter is discussed. A Director having such duality of interest may be counted for quorum purposes but may not use personal influence or vote when such matter is considered by the Board."

# The Bookshelf

For this column, CAA News invites a member to reflect on three books, articles, or other textual projects that currently influence his or her art, work, or scholarship.

**Tim Griffin** has been editor-in-chief of *Artforum* since 2003. His essay "Method Acting: The Artist-Interviewer Conversation" appeared in the Fall 2005 issue of *Art Journal*. Griffin will present a paper, "Compression," for the 2007 conference session "Virtualities: Contemporary Art between Fact and Fiction," chaired by T. J. Demos and Margaret Sundell, on Friday, February 16, 2:30–5:00 PM.



**Vito Acconci and Bernadette Meyer,**  
eds.

*0 to 9: The Complete Magazine, 1967–1969*

Brooklyn: Ugly Duckling Presse, 2006

The "endgame" scenario is, I think, rarely contemplated by contemporary poets, whose chosen medium hardly meets at the same intersection of market forces and interrogations of originality that brought the Beckettian coinage to bear on painting and sculptural practices during the late 1970s and 1980s. But after considering anew the example of *0 to 9*, the photocopied magazine edited by Vito Acconci and Bernadette Meyer between 1967 and 1969—and released in October in a compendium of the publication's six issues—one might playfully wonder whether endgame is in fact relevant for poetry now. Featuring texts by writers such as Kenneth Koch and Jackson Mac Low, as well as by artists such as Sol LeWitt and Yvonne Rainer, *0 to 9* seen today sets in relief Acconci's subsequent move from the space of the page to real space. How does one put pen to paper after seeing Acconci elaborate on his earlier recognition as a poet (standing before a Jasper Johns work in 1964) that "once you used a convention ... then you could do whatever you wanted on that convention, with that convention, to that convention"? To paraphrase another critic's observation about painting some twenty

years ago: If poets are still to come, they will not come from where we expect them to.



**Albert Camus**  
*The Stranger*  
New York: A. A. Knopf, 1946

A question from popular culture: Why did such a sense of the uncanny attend President George W. Bush's summertime announcement that his vacation reading list included this Camus classic? Because it was all too plausible that the commander-in-chief identified with Meursault, a protagonist seemingly incapable of introspection? Because there was the hope—articulated most clearly by the *New Yorker* writer Adam Gopnik—that the president would grasp the story's suggestion that murderous violence often comes about through the use, and misuse, of ideological abstraction? Or was it that the novella's elementary opacity—the inscrutability of motive or judgment (even in legislative procedure) described in its pages—provided an even subtler reflection of our cultural moment, when the individual and the state (identity typically inscribed, if not formulated, by the latter) have a relationship in flux? With the erosion of applied enlightenment principles, one finds the same soil today that once allowed existentialism to flower in the mid-twentieth century—making this work, remembered by most

Americans as merely the coursework of their adolescence, suddenly seem like something more than literature.



**Kristin Ross**  
*The Emergence of Social Space: Rimbaud and the Paris Commune*  
Minneapolis: University of Minnesota Press, 1988

"Within the canon of French poetry he is prescribed, both in France and America, as adolescent reading—what one reads before acquiring the mature, sophisticated taste for Mallarmé or Valéry," Ross writes of Rimbaud in her introduction to *The Emergence of Social Space*, asserting further that he "alters the balance away from the textual toward lived practices." The study is still inspiring for its consideration of a language bearing the inscription—in bricolage, in vagabondage—of the Paris Commune. Lately, however, I've revisited the book with contemporary art specifically in mind (and perhaps "relational" or "social" practices in particular), wondering what glimmers of the poet's kind of vernacular might be discerned in this highly specialized field of contemporary art, within which there are so many specializations in turn.

## Health Insurance for Artists and Arts Professionals

*Michael Fahlund is CAA deputy director*

Thanks to a partnership with Fractured Atlas, a nonprofit arts organization based in New York, CAA is able to provide members with free access to updated healthcare information and health-insurance plans. Fractured Atlas serves a wide community of artists, arts professionals, and arts organizations throughout the United States. All CAA members can participate at no charge in Fractured Atlas's Open Arts Network, which includes a list

of state-by-state, low-cost health plans and options, health-insurance discussion forums, an Arts Wellness Network for preventative healthcare needs, and other related benefits and services. With its "strength by numbers" approach to healthcare, Fractured Atlas has garnered attention and financial leverage of healthcare insurance providers to offer affordable insurance to individuals who are part-time, adjunct, or in occasional employment circumstances, and to independent artists and arts professionals.

CAA is acutely aware of the national crisis in healthcare affecting all Americans, especially independent artists and part-timers. Affordability of healthcare service and insurance is a major part of the crisis, but affordability compounded by employment status

makes for a highly risky or dire situation. And, although statistical reports suggest that 70 to 85 percent of artists nationally appear to have some level of healthcare, pertinent questions include: what is the relative cost, and is the coverage satisfactory?

Recently, an informed and concerned CAA member raised a number of important issues about the benefit of CAA membership with respect to access to low-cost health insurance. Among these were: self-employment requirements to participate in health plans; advocacy for affordable health insurance for artists; and the degree to which CAA is informing its members about health-insurance plans as a benefit of CAA membership.

While it is true that some health plans in New York State require self-employment to be documented, specific rules on many plans have loosened considerably in the past several months. As Fractured Atlas's Open Arts Network indicates, for example, there is no longer an income threshold, and individuals who haven't filed a Schedule C with their tax returns can now supply a Business Certificate instead. Between these two options, there are far fewer reasons why any independent artist would be excluded on the basis of self-employment.

CAA's advocacy role is an essential part of raising awareness and understanding of issues affecting members' interests. Although CAA has no lobbyist (as some associations do) to influence public policy on affordable health insurance and healthcare for individuals in the arts field, advocacy on many arts-related issues, including healthcare, is a central part of CAA's mission.

CAA is evaluating its communication and promotion tools about what it can offer members in the area of health insurance, including options and costs of health plans. Indeed, CAA's communication with its members through *CAA News*, the website, e-mail announcements, advertising, and surveys are being strengthened.

CAA is not expert in healthcare, nor is it administratively equipped to provide an insurance program. But it does participate in the educative and sharing process, and to that end invites further opinions and comments on this important matter from our visual-arts constituencies.

**COLLEGE ART ASSOCIATION  
CAA 95TH ANNUAL CONFERENCE  
NEW YORK CITY  
FEBRUARY 14–17, 2007  
REGISTER ONLINE NOW!**

Providing professional services  
and resources for artists,  
art historians, and students of  
the visual arts

**[www.collegeart.org](http://www.collegeart.org)**



## Tremaine Foundation Funds CAA Workshops

CAA has received a generous, two-year grant of \$100,000 from the Emily Hall Tremaine Foundation for National Career Development Workshops. These workshops are designed to benefit visual artists and art historians living and working in underserved areas of the United States.

The National Professional Development Workshops are modeled after CAA's Career Fair preconference workshops, which have reached hundreds of students and art professionals since being introduced in 2005. The national workshops will bring this same crucial information to those who cannot participate in the Career Fair due to scheduling conflicts and/or prohibitive travel expenses.

By working closely with universities and art organizations across the country, CAA staff and workshop leaders can craft workshops relevant to constituents in specific areas. In many cases, local arts professionals help to produce the workshops, allowing CAA to address each region's needs in a deep and long-lasting way while also encouraging ongoing local career-development programming.

CAA introduced the first national

workshop in October 2006 at Vanderbilt University in Nashville, Tennessee, during the joint conference of the Southeastern College Art Conference and the Mid-America College Art Association. This workshop is one of two funded by the National Endowment for the Arts; the next one takes place in Chicago in May. The ten workshops funded by the Tremaine Foundation are planned through December 2008. Topics to be addressed are diverse and include "Portfolio Development," "Writing a Teaching Philosophy," and "Networking Fundamentals for Artists."

The selection of locations—small to medium-sized cities in which CAA conferences are rarely held—is critical to workshops' success. Cities in which CAA will hold workshops are, in the first year of the grant (2007): Portland, Oregon; Montgomery, Alabama; Denver, Colorado; Detroit, Michigan; and Montpelier, Vermont. In the second year (2008), CAA will visit: Baton Rouge, Louisiana; Anchorage, Alaska; Minneapolis, Minnesota; Portland, Maine; and Cleveland, Ohio.

CAA researched regions throughout the United States with high populations of artists but limited career-development resources. Also used was *The Artistic Dividend: The Arts' Hidden Contributions to Regional Development*, a 2003 study by Ann Markusen and David King that was compiled in part from census data on concentrated art metro areas. A third factor, the Hurricane Katrina disaster in 2005, led us to include Louisiana, as that artist population still needs significant support.

For more information about these workshops, please write to Melissa Potter, CAA career development associate at [mpotter@collegeart.org](mailto:mpotter@collegeart.org).

## Barr and Morey Award Finalists

CAA is pleased to announce the finalists for the 2007 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both prizes will be announced at the New York conference during Convocation,

taking place Wednesday evening, February 14, 5:00–6:30 PM.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language between September 1, 2005, and August 31, 2006. The finalists are: Gregory P. A. Levine, *Daitokuji: The Visual Cultures of a Zen Monastery* (Seattle: University of Washington Press, 2005); Peter Selz, *Art of Engagement: Visual Politics in California and Beyond* (Berkeley: University of California Press, in association with the San Jose Museum of Art, 2006); and Rebecca Zurier, *Picturing the City: Urban Vision and the Ashcan School* (Berkeley: University of California Press, 2006).

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, 2005, and August 31, 2006, under the auspices of a museum, library, or collection. The finalists are: Teresa A. Carbone, *American Paintings in the Brooklyn Museum: Artists Born by 1876*, 2 vols. (New York: Brooklyn Museum, in association with D. Giles, 2006); Beth Cohen, *The Colors of Clay: Special Techniques in Athenian Vases* (Los Angeles: J. Paul Getty

Museum, 2006); Leo G. Mazow, ed., *Picturing the Banjo* (University Park: Palmer Museum of Art, Pennsylvania State University Press, 2005); and Peter Parshall



and Rainer Schoch, *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public* (Washington, DC: National Gallery of Art, in association with Yale University Press, 2005).



New York's Atlantic Gallery seeks works from CAA artists for an exhibition entitled *The Artist's Choice*. Atlantic Gallery, a cooperative gallery since 1974, maintains a membership of 31 artists working in a wide range of media and styles. Each gallery member will select a CAA artist to include in the exhibit. The exhibition, planned for January '08, will explore the issues that attract artists to select certain work. An overview of Atlantic Gallery can be viewed at [www.atlanticgallery.org](http://www.atlanticgallery.org). Application fee is \$10. Please send a résumé, five slides or CD containing 5 jpeg images, an identifying list with titles, sizes, and media, a check for \$10 to Atlantic Gallery and SASE to: Prof. John Morrell, Coordinator for The Artist's Choice, Art, Music & Theater Dept., Walsh 102, Georgetown Univ., Washington, DC 20057. **Deadline: September 1, 2007**

## Book and Trade Fair

This year's Book and Trade Fair includes more than one hundred exhibitors displaying new publications, artists' materials, and other innovative products of interest to artists and scholars. Programs and services on display include digital-image resources, programs in advanced-degree studies, foreign study and teaching, national arts-advocacy organizations, exhibition promotion, studio and residency programs, academic testing and research firms, and professional associations.

The Book and Trade Fair takes place in the Americas Exhibit Hall, Levels I and II, at the New York Hilton. It is open three days, February 15–17, 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, Second Floor Promenade, for those not registered for the full conference: \$15 for CAA members and \$25 for nonmembers, cash only.

At the Book and Trade Fair you can meet distinguished authors and editors at book signings and attend informative lectures and demonstrations. Please check the signs and placards near the entrance for details. Here are a few highlights for this year's fair.

### Arts and Culture Journals

Joining the fair for the first time this year



are five art and culture journals and magazines. *Cabinet*, *Art on Paper*, *A Public Space*, *Stay Free!*, and *Bomb* will have a special section at the

### Meet the Editors at the CAA Booth

Conference attendees are invited to meet the editors-in-chief of *The Art Bulletin* and *Art Journal* at the CAA booth. Discuss the journals, present your ideas, learn how to submit material for consideration,



A CAA member flips through a book at the Book and Trade Fair in Boston (photograph by James Rexroad)

and ask questions. Richard Powell of *The Art Bulletin* and Judith Rodenbeck of *Art Journal* will be at the booth Friday, February 16, 2006, 10:00 AM–12:00 PM.

### Saturday Discount 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.

### CLARK SYMPOSIUM

## AHISTORIC OCCASION: THE USES OF HISTORY IN CONTEMPORARY ART

FRIDAY AND SATURDAY, FEBRUARY 23 AND 24, 2007

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts  
Massachusetts Museum of Contemporary Art, North Adams, Massachusetts

This two-day symposium, organized in conjunction with the exhibition *Ahistoric Occasion: Artists Making History*, on view at MASS MoCA through April 22, 2007, will bring together scholars and exhibiting artists to discuss the role of history in contemporary art practice, examining the significance of representation in historical and cultural memory.

Speakers will include Paul Chan, Jeremy Deller, Martin Jay, Carrie Lambert Betty, James Meyer, Steven Nelson, Greta Pratt, Daniel Rosenberg, and Allison Smith.

This Clark Symposium is organized in association with the Massachusetts Museum of Contemporary Art (MASS MoCA).

More details and registration forms can be found on the Clark website at [www.clarkart.edu/research\\_and\\_academic](http://www.clarkart.edu/research_and_academic)

# THE CLARK

## 2006 Fellows Session

"Work in Progress: CAA Professional Development Fellows" is a special panel that showcases the work of CAA's most recent fellowship recipients. The session takes place Wednesday, February 15, 2:30–5:00 PM, on the Concourse Level, Concourse F, at the New York Hilton. Chaired by Stacy Miller, CAA director of research and career development, the session allows the seven talented 2006 fellows, both artists and art historians, to present new research and work. A reception for the fellows immediately follows, 5:00–7:00 PM, in the same room.

Two artist fellows and three art-historian fellows, along with two honorable mentions, will be present. Christopher Lowther, an MFA student at Indiana University, will present his work involving projection and technology, which questions how we navigate, negotiate, and know our relation to space. For "The Notion of Family: Family Work 2002–2006," LaToya Frazier, a graduate student at Syracuse University, will discuss her work in photography, film, and video, as well as explore issues of family life, collaboration, and documentary.

Two PhD students at Princeton University studying modern and contemporary art, Eva Diaz and Jennifer King, will present on the subjects of their dissertations. For "Dymaxicrat Architecture: Buckminster Fuller at Black Mountain College," Diaz will look at Fuller's flurry of Dymaxion structures of the 1940s that led to his first geodesic-dome assemblies at Black Mountain College in the immediate postwar period. King repositions the artist Michael Asher in an expanded history of Minimalism and Conceptualism during the late 1960s and early 1970s in "Art without Objects: Michael Asher's Empty Spaces."

The third art-historian fellow, Álvaro Ibarra of the University of Texas at Austin, studies Roman art. In "Legions in Mourning: Reconstructing Communities in the Roman Provinces," he examines monuments commissioned by the Roman army that stand out as symbols of power-brokering between

## ARTspace in New York

*Virginia Derryberry, associate professor of art at the University of North Carolina, Asheville, is chair of CAA's Services to Artists Committee.*

ARTspace is a conference within a conference, tailored to the needs and interests of practicing artists but open to all conference attendees. Additionally, all sessions are free and open to the public. ARTspace has one designated location and includes a theater session space and a lounge for video programming. As programmer of ARTspace, the Services to Artists Committee particularly invites first-time conference attendees for complimentary coffee, tea, and juice served each morning, 7:30–9:00 AM. It's a great time to meet others and to plan your conference day.

All ARTspace sessions are included in the chronological listing of sessions in the *Program*. They take place throughout the run of the conference, from Wednesday, February 14 to Saturday, February 17. Unless otherwise noted, all ARTspace events are held in the Murray Hill Suite, Second Floor, Hilton New York. To read the full list of sessions and events, visit <http://conference.collegeart.org/2007/artspace>. Here are some highlights.

### Annual Artists' Interviews

The Annual Artists' Interviews take place on Friday, 2:30–5:00 PM. Hans Haacke will be interviewed by Dennis Adams, and a second artist and interviewer will be announced this month on the CAA website. Please see page 3 to read more about Haacke. Refreshments will be served after the interviews.

### Video Programming

Video programming, which takes place each day from 9:00 AM to 5:00 PM, comprises a different set of films and videos shown each day on a continuous loop. Videos and video programs from the artist Willie Varela, the curator Diane Lander Mason, and schools such as Parsons/New School of Design ensure that a broad spectrum of work is represented.

### Arts Exchange

Arts Exchange, an open portfolio session where CAA artist members are offered tables to show drawings, prints, photographs, small paintings, and works on laptops, takes place Friday, 6:00–8:00 PM, in the East Ballroom Foyer, Third Floor, Hilton New York. A cash bar is available.

### Program Sessions

ARTspace has a vibrant lineup of participants this year, including Katy Siegel, Martha Rosler, Faith Ringgold, Peter Halley, James Panero, Catherine de Zegher, Olu Oguibe, Barbara Pollack, and many others. Controversial topics such as "Does the Art World Have a Political Bias?" and "'Difficult' Content in the Public Realm" are sure to provoke discussion. Monona Rossol, the renowned expert on health and safety for studio artists (interviewed in the September *CAA News*), takes part in a 2½-hour session on this topic. Two other sessions to look for especially in ARTspace are: "Visual Power: An Exhibition of Native American Artists/Scholars" and "Contemporary African Art."



Romans and indigenous peoples—the funerary trophies at Chaeroneia, Panissars, La Turbie, and Adamklissi. His project disputes the prevalent assumptions that limit our interpretation of provincial Roman communities and their material culture, contesting expectations that the Roman and the barbarian are clearly defined oppositional categories.

Two honorable-mention fellows—an artist and art historian—will also present work. Amy Yao, an MFA student at Yale University, discusses her use of mirrors, abstraction, and assemblage, as well as the formal nature in her artworks, to engage the viewer in an open-ended questioning of their quotidian environments while allowing for an awareness of their own physical presence and their relationship to objects and material. Like Diaz and King, Kate Palmer, a PhD student at Boston University, studies modern and contemporary art. In “It’s Not an Archive”: Christian Boltanski’s *Les Archives de C. B.*,” she examines the emergence of the photographic archive as a critical subject for artists since the 1960s and 1970s. While her dissertation focuses on work by three artists—Boltanski, Gerhard

Richter, and Dinh Q. Le—here Palmer with look exclusively at Boltanski.

See the September 2006 *CAA News* to read more about each fellow and his or her work.

## Special Conference Sessions and Events

*These special events take place at the 95th Annual Conference in New York. For more details about the conference, including dates, times, and locations, please visit <http://conference.collegeart.org/2007>.*

### Art Journal Roundtable

The *Art Journal* Editorial Board seeks interested CAA members to join us at the 2007 CAA conference in New York for a roundtable discussion on visions and philosophies of graduate studio-art education. Led by editorial-board members Susette Min and Senam Okudzeto, the roundtable discussion will be

recorded and may provide material for publication in a future issue of the journal.

As some graduate art programs become increasingly skills-based and market-oriented, others are highly theoretical, with less emphasis on technical training. These developments raise practical and philosophical questions: How does one teach art? Is an MFA equivalent to any other academic degree and, if so, do the requirements detract from or dilute the intensity and amount of studio time available to students to pursue artistic endeavors? How do graduate studio-art programs differ from the offerings of research institutes such as the Jan van Eyck Academie in Maastricht or programs like the one-year Whitney Museum Independent Study Program? If one cannot afford to pursue a graduate degree in studio art, what are the alternatives? These and related topics will be discussed on Thursday, February 15, 2:00–4:00 PM. Participation is by invitation. Please send a brief e-mail explaining the nature of your interest in the topic and how you foresee contributing to the discussion to [ssmin@ucdavis.edu](mailto:ssmin@ucdavis.edu) and [senamoku@earthlink.net](mailto:senamoku@earthlink.net). Invitations to participate will be sent by February 1. *Deadline: January 20, 2007.*

### Neuberger Museum Postconference Tour

A postconference tour, taking place Sunday, February 18, 12:00 PM–2:30 PM, will visit the Neuberger Museum of Art at Purchase College, State University of New York. The Neuberger Museum is home to a prestigious collection of twentieth-century American and European art, African art, and ancient art.

The tour leader is Michael Lobel, assistant professor of art history and director of the MA Program in Modern and Contemporary Art, Criticism, and Theory at Purchase College. The tour focuses on the exhibition *Fugitive Artist: The Early Work of Richard Prince, 1974–77*, which reintroduces more than thirty works from Prince’s early career. Drawings, prints, altered text works, and mixed-media photocollages made between 1974 and 1977—many of which have not been exhibited since the mid-1970s—are included in this show. Also on view at the



# idsva

INSTITUTE FOR DOCTORAL STUDIES IN THE VISUAL ARTS

## A New Vision for Graduate Education

The Institute for Doctoral Studies in the Visual Arts offers the first American PhD designed especially for holders of the MFA, conferring a doctorate in philosophy, aesthetics, and art theory. Study includes intensive residencies in Tuscany, Venice, and NYC, plus online instruction and interrogative travel to art sites worldwide.

[idsva.org](http://idsva.org)

*the PhD for working art professionals*

museum are the exhibitions *New Media: When*, which features temporality, hyper-text, and game theory in technology-based work, and *Lesley Dill: Tremendous World*, which premieres new work by the New York-based artist created specifically for the museum's expansive Theatre Gallery. The tour includes a box lunch.

Tickets are \$35, payable by credit card or cash only, and are available onsite at the conference (no advance registration). Limited to forty-five people, the tour departs by bus from the New York Hilton, 52nd Street side, at 11:15 AM to arrive at the museum at 12:00 PM; it leaves the Neuberger at 2:30 PM for arrival at the Hilton at 3:15 PM. For more information about all conference tours, please see <http://conference.collegeart.org/2007/tours>.

### Finding Common Ground

The manufacturers and distributors of artists' materials will participate in the first Book and Trade Fair exhibitors session, entitled "Finding Common Ground: Understanding the Most Important Structural Part of Your Painting." The chair and moderator is Mark Gottsegen, associate professor in the Department of Art at the University of North Carolina, Greensboro. Gottsegen has been a member of ASTM International since 1978 and the chair of its Subcommittee on Artists' Paints (ASTM D01.57) since 1988. Representatives from Gamblin Artist Colors, HK Holbein, Lascaux, ColArt, Utrecht, and Golden Artist Colors will participate.

Grounds for painting provide a means to securely attach a pictorial idea to its support. Though often hidden from the viewer, they are a crucial part of the physical presence of a painting. A large variety of grounds are available to artists: traditional oil grounds, modern oil grounds, acrylic dispersion grounds in a huge range of possible variations, and even modern glue/chalk gesso grounds. How can a painter learn to distinguish among these choices regarding use and durability? Is durability an important feature? With so many choices in the marketplace, how can artists find out what is best for their application?

"Finding Common Ground" will provide an overview of the importance of painting grounds from an unbiased point of view and will feature short presentations from manufacturers about the varieties and uses of these materials. There will be plenty of time for questions, answers, and discussion. The moderator will vigorously enforce the same "no marketing talk" rule known to members of ASTM International's Subcommittee on Artists' Paints.

### Meet the CAA Committees

Representatives from CAA's nine Professional Interests, Practices, and Standards Committees will host an informational reception on Friday, February 16, 2007, 6:30–8:30 PM. Discuss current projects and find out how you can get involved. Refreshments will be served at this offsite event, taking place at Michael Rosenfeld Gallery, 24 West 57th Street, between Fifth and Sixth Avenues. Space is limited; to reserve a place, write to [lpeterson@collegeart.org](mailto:lpeterson@collegeart.org). *Deadline: February 1, 2007.*

### International Sculpture Center

This session will give an overview of the educational programs of the International Sculpture Center (ISC), including the Outstanding Student Achievement in Contemporary Sculpture Award as well as ISC publications, including *Sculpture* magazine and the newly formed ISC Press. Conferences and learning forums will also be discussed. Johannah Hutchison, ISC director, and Paul Hubbard, Moore School of Art and Design and ISC board member, are the chairs. Speakers include Glenn Harper, editor of *Sculpture*, and Dawn Mollignano, ISC conference and events manager.

### The Qualities of Enduring Art Publications

Susan Chun of the Metropolitan Museum of Art chairs a session sponsored by the Art Libraries Society of North America (ARLIS/NA). Participants include Kraig Binkowski of the Yale Center for British Art, Max Marmor of ARTstor, and Sharon Helgason Gallagher of D.A.P. (Distributed Art Publishers); others will be announced. This session, taking

CLARK CONFERENCE 2007

## What is Research in the Visual Arts? *Obsession, Archive, Encounter*

APRIL 27 AND 28, 2007

The 2007 Clark Conference explores a fundamental question for all those working with visual art. What is research, why and how do we do it, and what place does it have in art-making and the understanding of art today?

Speakers include Mieke Bal, Serge Guilbaut, Marc Gotlieb, Michael Ann Holly, Chrissie Isles, Akira Lippit, W.J.T. Mitchell, Joanne Morra, Sina Najafi, Alexander Nemerov, Linda Nochlin, Celeste Olalquiaga, Walid Ra'ad, Alex Potts, and Marquard Smith.

More information and registration forms can be found on the Clark's website at [www.clarkart.edu/research\\_and\\_academic](http://www.clarkart.edu/research_and_academic)

# THE CLARK

place Friday, February 16, 5:30–7:00 PM, follows the ARLIS/NA business meeting at 7:30–9:00 AM that same day.

Most books on art and art history have an in-print life of approximately five years. Bookstores stock most new volumes in our disciplines for months, not years. Museum catalogues may have a lifespan little longer than the closing date of an exhibition. Yet some art books are printed and reprinted. Others, rare and tattered, are the volumes to which we return year after year, even as newer, fresher books on the same topics are issued. And some journals (or individual issues of journals) become classics in the field.

Why do some art publications pass the test of time? What are the essential qualities of these enduring works—works we consult regularly, recommend consistently, or see as models for our own publications? What features contribute to making an art publication endure? How important is good design? Color reproduction? A superb text? Comprehensive coverage of a topic?

This session, based on a series of workshops held last year at the Metropolitan Museum of Art and elsewhere, reports briefly on those workshops and considers these questions. Panelists will include an art-book publisher, a museum director, a curator, a critic, and an artist.

In the session's second half, the panelists will address questions about the factors contributing to choices made by authors and publishers of this generation's art books. What are the economic, scholarly, and cultural forces that support publications of enduring value today? What pressures lead to the production of books and journals that are not perceived as valuable in the long term? Panelists will also explore ways to encourage current publishers and authors to create works that will have a long, valued lifespan.

#### **Cultural Properties: Reconnecting Pacific Arts**

This session, sponsored by the Pacific Arts Association, seeks to situate the scholarship of Pacific arts at the center of global debates about cultural property, the owner-

ship of heritage, and the representation of cultures to one another. It focuses especially on curating Pacific arts in diverse museums. In recent years, growing market interest in arts of the Pacific has been coupled with a reconnection of Pacific Islanders to their cultural heritage found in foreign museums. Curators are increasingly working on projects that must connect to both local communities (including Pacific artists) and the international art world. Museums are sites where these two worlds come together in provocative and engaging ways.

The session features a diverse panel of anthropologists, Pacific-studies professors, and museum curators. The chair is Haidy Geismar, New York University; participants include: Anita Herle, Cambridge Museum of Archaeology and Anthropology; Huhana Smith, Museum of New Zealand; Joshua Bell, Sainsbury Research Center, University of East Anglia; and Jade Baker, Canturbury University. The discussant is Mark Busse, University of Auckland.

## 2007 Preconference Workshops

*The Career Fair at the 2007 Annual Conference in New York kicks off with ten preconference professional-development workshops, offered on Tuesday, February 13. The workshops that follow were available at press time in mid-December. All workshops require advance registration; please see <http://conference.collegeart.org/2007/career> for full details and availability.*

#### **ABD Strategies: A Plan for Dissertation Writers**

Milton Kornfeld, founder of ABD Strategies and former graduate dean at Brandeis University leads this workshop, taking place Tuesday, February 13, Concourse E: 10:00–11:30 AM. "All But Dissertation" status is a transitional phase in a graduate student's academic and professional development, not a long-term identity. This workshop will help

students to anticipate problems endemic to ABD status that can impede a dissertation's timely completion. We will discuss organization, planning, writing problems, and a range of political, personal and practical matters that every graduate student should be aware of and prepared to address. We will explore strategies to resolve these problems. Students anticipating, beginning or in the midst of their dissertation work will benefit from this workshop. The workshop is limited to 35 participants; price: \$45.

#### **Mastering Your Digital Portfolio**

Thanks to recent technological advances, visual artists now have numerous computer programs and software packages that help them to enhance and organize their portfolios. Three versions of this workshop are offered at different times based on levels of technical experience: beginner (10:00–11:30 AM), intermediate (12:00–1:30 PM), and advanced (4:30–6:00 PM). Each workshop addresses three important areas: organizing your portfolio, understanding available technology, and choosing the appropriate technology for your field. Led by Alex Khost, web developer for Money-Media, Inc., and owner of the web-development company Ciampi-Khost LLC, the discussion focuses on the importance of understanding digital imagery, compatibility, and how this knowledge makes it easier to upgrade your portfolio. In addition, Khost will introduce helpful input/output tools for computers, discuss the basic digital-camera interface and how to use it with your computer, and provide an overview of useful tools and features of Photoshop. Workshops include informational handouts. Each workshop is limited to thirty-five participants. Price: \$45.

#### **The Artist and the Dealer: Both Sides of the Fence**

This lively workshop explores up-to-date analyses and opinions on the current relationship between artists and dealers. Taking place 12:00–3:00 PM, the panel—consisting of Linda Warren of Linda Warren Fine Art in Chicago; Oliver Kamm of Oliver Kamm/5BE Gallery in New York; George Adams of George Adams Gallery



in New York; and Steven Henry, director of Paula Cooper Gallery in New York—will discuss how an artist should approach a gallery, how an artist works with a dealer, and the expectations of dealers and artists from their relationship, among other issues. This workshop provides an opportunity to ask prominent art dealers questions about how to initiate and establish a successful working relationship. Moderated by Peter Drake and Sharon Loudon, two independent artists who are represented by the panelists, this discussion will surely be an interesting, heated debate, with each panelist offering a different perspective. This workshop is limited to seventy participants. Price: \$50.

### Grant-Writing Workshop for Artists

Led by Melissa Potter, CAA career development associate, this grant-writing workshop is 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 during both sessions. The two parts of the grant-writing workshop run back-to-back, 3:00–6:00 PM. This workshop is limited to fifty participants. Price: \$50.

### Rights, Permissions, and Images for Publication

This workshop covers the basics of how to clear and manage rights, permissions, and credit lines for images for publication, and the practical problems of obtaining images (and other third-party materials, such as quoted text) for reproduction. The focus is on image use, with some attention to general issues of permissions. The workshop explains the distinctions between copyright and contract and describes the permissions process step by step. We discuss the responsibilities and liabilities of author, editor, pub-

lisher, rights holder or agent, owner of the work cited or reproduced, image provider, and photographer. Topics addressed include understanding the fair-use doctrine; proper citation and credit; best practices and policies of museums and other image lenders; managing paperwork, costs, and schedules; and related matters. For a more detailed description of the workshop, please visit <http://conference.collegeart.org/2007/rights>.

This workshop is designed primarily for museum, library, and publishing professionals, such as rights-and-reproductions department staff, curators, editors, and product developers, but is also open to individuals, both authors and artists. CAA is grateful to the Metropolitan Museum of Art for providing a venue for this workshop. The views expressed in the workshop do not necessarily represent the policies or opinions of the Metropolitan Museum of Art or CAA. Workshop leaders cannot provide legal advice or assistance with individual matters; information is provided as general information only.

The workshop is led by Eve Sinaiko, CAA director of publications, with Cristina Del Valle, senior associate counsel, and Susan Chun, general manager for collections information planning, both of the Metropolitan Museum of Art. It takes place at the Metropolitan Museum of Art, 8:30 AM–1:00 PM, on Tuesday, February 13. This workshop is limited to fifteen participants. Price: \$250.

## Annual Conference Update

*For more information about the 2007 CAA Annual Conference in New York, visit <http://conference.collegeart.org/2007> or write to Susan DeSeyn, CAA manager of programs, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org).*

### New York Conference Registration

The 95th Annual Conference takes place February 14–17, 2007, at the Hilton New York. The Book and Trade Fair, Career Fair,

and most conference sessions take place at this location. Offsite sessions and events are held at museums, galleries, and other locations throughout the city.

Early registration is no longer available. Advance registration is available until January 17, 2007; costs are \$200 for members, \$120 for students and retired members, and \$315 for nonmembers. You can register online at the conference website, <http://conference.collegeart.org/2007>, or with the form found in the *Conference Information* publication, which was mailed to all CAA members last fall. Avoid lines and higher costs by registering early.

Two of the three institutional-members levels—Academic/Corporate Membership and Library/Department/Museum Membership—can register up to ten faculty and staff members at the reduced individual-member rate before the conference. Contact your school or department chair to find out if your institution holds a CAA membership at these levels.

### Annual Conference Website

The website for the 2007 Annual Conference in New York, which contains sessions, meeting listings, and much more, was launched in November.

The website enables you to sample the approximately 150 sessions in detail and browse by conference day. Session titles and chairs are named, and session panelists and their presentation titles are given. Details about the Book and Trade Fair and all Career Fair activities, including information about job searches and preconference workshops, can also be found here.

In addition, the conference website contains information about registration, hotels, travel, reunions, receptions, and other special events published in *Conference Information*, which was mailed to all CAA members in late September.

### Opening Gala Reception at MoMA

Join friends and colleagues at the Museum of Modern Art to celebrate the opening of the conference on Wednesday, February 14, 2007, from 7:00 to 9:00 PM. The second-floor atrium will serve as the gala's central hub,

## Notice of the 95th 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 16, 2007, at 5:00 PM in the Gibson Suite on the Second Floor of the Hilton New York, 1335 Avenue of the Americas, New York, NY 10019. CAA President Nicola Courtright 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 – Nicola Courtright
- II. President's Report – Nicola Courtright
- III. Amendment to the By-laws – Pursuant to Article XI of the By-laws, the Board of Directors has recommended and is proposing for approval by the membership an amendment to the By-laws. Please see [www.collegeart.org/candidates](http://www.collegeart.org/candidates) for the text of the proposed revised By-laws.
- IV. Financial Report – John Hyland, Jr., Treasurer
- V. Old Business
- VI. New Business
- VII. Results of Election of Directors – Nicola Courtright

### Proxies

If you are unable to attend the meeting, please sign and return the proxy (mailed or e-mailed to all CAA members in December) to the CAA office so that it is received by no later than 5:00 PM (EST) on February 16, 2007. 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 11, 2006



The conference gala reception will be held at the Museum of Modern Art.

and the fourth- and fifth-floor galleries will be open to attendees. Your ticket includes wine, beer, soft drinks, and light hors d'oeuvres. This event is limited to the first one thousand people. The preregistration ticket price is \$35; \$40 onsite tickets are also available in the conference registration area. Visit the conference website for ordering information.

### Student Conference Guide

In December, CAA's Student and Emerging Professional Committee published the *Student Guide to the New York Conference*, which provides links to inexpensive hotels, restaurants, and transportation in the New York area, as well as to museums, galleries, and other sites of interest. Please visit <http://conference.collegeart.org/2007/studentguide>.

### Curatorial Proposals for 2009 Conference

CAA invites curators to submit proposals for an exhibition whose opening will coincide with the Annual Conference in Los Angeles, California, taking place February 25–28, 2009.

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art. CAA's Exhibitions Committee reviews and judges proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000.

An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees.

Proposals must be submitted by e-mail and should include the following information:

- Name(s) of curator(s) or organizer(s), affiliation(s), and cv(s)
- A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance
- Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority
- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support

Please send your proposal by e-mail to [elemakis@collegeart.org](mailto:elemakis@collegeart.org). Written inquiries may be addressed to: Emmanuel Lemakis,

Director of Programs, Re: Exhibitions Committee, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 1, 2007.*

### Career Fair Roundtables

Join your colleagues at the Professional Development Roundtable Discussions during the Career Fair at the Annual Conference to discuss the challenges, opportunities, and issues that affect you and your career. The roundtable discussions, which are free and do not require registration, take place on the Concourse Level, Concourse G, Hilton New York, on Thursday, February 15, 2007, 12:30–2:00 PM.

Roundtable leaders informally discuss a wide range of topics that relate to your career choices, professional life, and work strategies. Share your ideas, concerns, solutions, and experiences with emerging, mid-career, and advanced colleagues in small, open, and frank discussion groups.

Here is a list of this year's six top-

ics: "Driving from Adjunct to Full-Time Teaching," led by Susan Altman of Middlesex County College; "Networking at Every Stage in Your Career," hosted by Michael Aurbach of Vanderbilt University; "Linking Teaching and Research," directed by Joan Branham of Providence College in Rhode Island; "The Fit: Knowing If an Institution Is Right for You," led by Diane Edison of the University of Georgia; "Balancing Your Creative and Academic Life," guided by Leo Morrissey of Winston-Salem State University; and "Writing Grants and Getting Published in Art History," led by W. Jackson Rushing III of the University of Texas at Dallas.

For more information about the Career Fair Roundtables, please contact Beth Herbruck, CAA career development associate, at [bherbruck@collegeart.org](mailto:bherbruck@collegeart.org).

# Stonehenge®

## Versatility for all your artistic needs

Stonehenge, the #1 American made fine art paper, is perfect for drawing, watercolor, printing, lithography and much more. Stonehenge is available in a variety of colors and sizes in sheets, pads and rolls. This 100% cotton, deckle-edged paper will enhance any art project giving a handmade paper feel at an affordable price.

To experience the beauty of Stonehenge fine art papers call for your free samples.



US Distributor  
800-278-4478  
[www.legionpaper.com](http://www.legionpaper.com)  
[info@legionpaper.com](mailto:info@legionpaper.com)



Canadian Distributor  
800-490-3567  
[www.woolfitts.com](http://www.woolfitts.com)  
[contact@woolfitts.com](mailto:contact@woolfitts.com)





## Advocacy Update

For more information on CAA's advocacy efforts, visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy) or write to Laurel Peterson, CAA assistant to the director, at [lpeterson@collegeart.org](mailto:lpeterson@collegeart.org).

### 2007 Arts Advocacy Day and Humanities Advocacy Day

As a national cosponsor of Arts Advocacy Day and Humanities Advocacy Day, CAA encourages its members to participate in both of these important advocacy events, held annually in Washington, DC.

Arts Advocacy Day, occurring Monday and Tuesday, March 12–13, 2007, brings together a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriating increased public funding for the arts, the humanities, and arts education, as well as for other programs within the federal government that have an impact on the visual and performing arts.

Humanities Advocacy Day, administered by the National Humanities Alliance, takes place Monday and Tuesday, March 26–27, 2007. This event provides a unique opportunity for concerned citizens to communicate

to Congress the vital importance of federal support for research and education in the humanities.

If you are interested in joining other CAA members at either of these events, please e-mail [lpeterson@collegeart.org](mailto:lpeterson@collegeart.org).

### November Elections Bode Well for Arts

The change in party leadership in Congress brings hope for increased support for the arts. The Congressional Arts Report Card on the Arts, issued by the Americans for the Arts Action Fund PAC, recently gave the grade of "A" to incoming Speaker of the House Nancy Pelosi (D-CA) and Majority Leader Steny Hoyer (D-MD). The Senate and the House Interior Appropriations Subcommittees oversee funding for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The previous chairs, Representative Charles Taylor (R-NC) and Senator Conrad Burns (R-MT) were defeated in their election bids. Neither had proposed an increase in funding while serving on the subcommittee. Representative Norm Dicks (D-WA), the ranking Democrat on the House Interior Appropriations Subcommittee, has cosponsored amendments to increase NEA funding and has pledged to do so if he were to

become chair.

In Louisiana, the statewide Amendment Number 5 passed, which exempts consigned artwork from property taxes. Prior to this amendment, which took effect January 1, 2007, Louisiana was the only state to have such a tax, which significantly affected galleries whose inventories were subject to taxation. This legislation, it is hoped, will markedly improve the ability of Louisiana galleries to attract local, national, and international artists.

In Ohio's Cuyahoga County, voters approved Issue 18, which will provide stable public funding for the arts for the next ten years. Issue 18 will impose a 1.5 cent tax per cigarette, or 30 cents per pack, sold in the greater Cleveland area. Funds raised by these taxes will provide close to \$20 million per year for Cuyahoga County arts and culture organizations such as the Cleveland Museum of Art and the Cleveland Orchestra. The money will be distributed through grants for operating support, project support, artist education residencies and research support, special initiatives and one-time emergency grants. All grants require matching funds, which will maintain support from the private sector to continue to strengthen Cuyahoga County's arts funding.

## USABLE PASTS?

AMERICAN ART FROM THE ARMORY SHOW TO ART OF THIS CENTURY

A conference sponsored by the History of Art Department, University of Pennsylvania, with the collaboration of the Philadelphia Museum of Art

MARCH 23 AND 24, 2007

To be held at the PMA and on the Penn campus

### SPEAKERS

Marcia Brennan RICE UNIVERSITY  
Christina Cogdell COLLEGE OF SANTA FE  
Jacqueline Francis UNIVERSITY OF MICHIGAN  
Sarah Greenough NATIONAL GALLERY OF ART, WASHINGTON  
Andrew Hemingway UNIVERSITY COLLEGE, LONDON  
Kathleen Pyne UNIVERSITY OF NOTRE DAME  
Joan Saab UNIVERSITY OF ROCHESTER  
Tirza True Latimer YALE UNIVERSITY  
Sarah Wilson COURTAULD INSTITUTE OF ART, LONDON

### PENN FACULTY AND PMA CURATORS PARTICIPATING

Kathleen Foster, Michael Leja, Richard Meyer,  
Christine Poggi, Gwendolyn DuBois Shaw, Michael Taylor



### Boston Arts Groups Benefit from Wallace Foundation

The New York-based Wallace Foundation gave Excellence Awards to seven Boston arts organizations. The grants, totaling \$4.6 million, recognize these organizations' efforts to engage the wider community in arts activities. The Boston Symphony and the Museum of Fine Arts each received \$1.1 million; the Boston Lyric Opera Company, From the Top, Huntington Theater, the Institute of Contemporary Art, and the Isabella Stewart Gardner Museum received grants ranging from \$368,000 to \$500,000.

The Wallace Foundation's selection of Boston arts organizations reflects its growing focus on city-based arts funding. The foundation works to encourage involvement throughout communities, increasing appreciation, interest, and participation in the arts.

### Gioia Reappointed NEA Chairman

On December 11, 2006, the Senate confirmed President George W. Bush's reappointment of Dana Gioia as chairman of the National Endowment for the Arts (NEA). Best known as a critic and poet, Gioia won the American Book Award in 2002. This appointment is his second four-year term as leader of the NEA.

### South African Researcher Deported

Adam Habib, a researcher at the University of KwaZulu-Natal in South Africa, was deported upon his arrival in the United States in October. Part of a group en route to meetings with the Bill and Melinda Gates Foundation, the Centers for Disease Control and Prevention, Columbia University, the National Institutes of Health, and the World Bank, Habib had his visa revoked for suspected ties to terrorism. He directs a program on democracy and governance at the Human Science Research Council and holds an honorary research position at the university.

### National Medals of Arts Awarded

On November 9, 2006, President George W. Bush awarded the National Medal of Arts to ten individuals and organizations, including the photographer Roy R. DeCarava of Hunter College, City University of New York; Wilhelmina C. Holladay, founder of the National Museum of Women in the Arts in

Washington, DC; and the industrial designer Viktor Schreckengost. The Interlochen Center for the Arts in Interlochen, Michigan, also received the award.

## CAA News

For more information on CAA activities, visit [www.collegeart.org](http://www.collegeart.org).

### Board of Directors Fall Meeting Report

At its meeting on October 22, 2006, the CAA Board of Directors approved the following:

- The unanimous selection of Chicago, Illinois, as the site of the 2010 Annual Conference, and New York as the site of the CAA centenary-year conference in 2011
- The creation of two taskforces: one to consider CAA's digital future, another to review the structure of Professional Interests, Practices, and Standards Committees
- A 4 percent increase in membership dues and conference-registration fees in fiscal year 2008 for all members, excluding students
- The removal of language from the CAA interview guidelines related to the practice of conducting interviews in hotel rooms
- The unanimous approval of a Statement on Conflict of Interest to be included in CAA's Professional Practices, Standards and Guidelines. (Read this statement on pages 11–12)

### 2007–11 Board of Directors Election

The 2006 Nominating Committee has selected the following slate of six candidates for the CAA Board of Directors for the 2007–11 term: Sue Gollifer, University of Brighton; Ken Gonzales-Day, Scripps College; Edward Noriega, Troy University; Amy Ingrid Schlegel, Tufts University; William E. Wallace, Washington University in St. Louis; P. Gregory Warden, Southern Methodist University.

In accordance with a 2004 CAA By-law amendment, CAA members elect four

members from this slate to the Board. All members received a ballot and the candidates' biographies and statements in December (by postal mail or e-mail). You can either return your ballot by mail or e-mail before the Annual Business Meeting at the Annual Conference in New York or cast it in person there. Voting ends at 5:00 PM EST on Friday, February 16, 2007. Results will be announced at the close of the meeting, and new Board members take office in the spring. If you wish to vote during the conference, CAA provides computers in the registration area for electronic ballots and a ballot box for paper ballots.

We urge you to attend the Meet the Candidates session at the conference, held Wednesday, February 14, at 5:00 PM EST. Please take this opportunity to hear the candidates before casting your ballot. *Deadline to return ballots: Friday, February 16, at 5:00 PM EST.*

Members of the 2006 Nominating Committee were: Dennis Ichiyama, chair, Purdue University, CAA vice president for committees; Coco Fusco, Columbia University, CAA Board member; Adelheid M. Gealt, Indiana University Art Museum; Katie Hollander, returning committee member; Thomas DaCosta Kaufmann, Princeton University, CAA Board member; Robert W. Milnes, University of North Texas; Richard Tichich, East Carolina University; William L. Tronzo, independent scholar, California, CAA Board member.

### Nominations for 2008–12 Board

Want to help shape the future of CAA? Tell us whom you would like to see on the CAA Board of Directors. Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2008–12 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

## 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 15

For eligibility and application guidelines and forms:  
[www.collegeart.org/pubgrant](http://www.collegeart.org/pubgrant)

#### Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 15 each year

For eligibility and application guidelines and forms:  
[www.collegeart.org/meiss](http://www.collegeart.org/meiss)

#### Wyeth Foundation for American Art Grant

Deadline: October 15

For eligibility and application guidelines and forms:  
[www.collegeart.org/wyeth](http://www.collegeart.org/wyeth)

Or visit [www.collegeart.org/publications](http://www.collegeart.org/publications)  
for general information.

information: the nominee's name, affiliation, address, 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: CAA assistant to the director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; lpeter@collegeart.org.

Deadline: April 6, 2007.

### Wyeth Publication Grant Winners

CAA is pleased to announce the latest recipients of the Wyeth Foundation for American Art Publication Grant. Thanks to a generous three-year grant from the foundation, these awards are given annually (through fall 2007) to publishers to support the publication of one or more book-length scholarly manuscripts in the history of American art, visual studies, and related subjects.

The two grantees are: Jennifer Gonzalez, *Subject to Display: Restaging Race in Contemporary Installation Art* (MIT Press);

and Mary Woods, *Beyond the Architect's Eye: Photographs of American Tradition and Modernity, 1890s–1940s* (University of Pennsylvania Press).

Books eligible for the Wyeth Grant have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. Authors must be current CAA members. Application criteria and guidelines are available at [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth) or from [publications@collegeart.org](mailto:publications@collegeart.org). Deadline: October 1, 2007.

### Fall Meiss Grant Winners

CAA has awarded six Millard Meiss Publication Grants for fall 2006. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are given twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are: Karen Bowen and Dirk Imhof, *Christopher Plantin and Engraved*

*Book Illustrations in Sixteenth-Century Europe* (Cambridge University Press); Margaret Carroll, *Painting and Politics in Northern Europe: Van Eyck, Bruegel, Rubens, and Their Contemporaries* (Pennsylvania State University Press); Christine Göttler, *Last Things: Art and Religious Practice in the Age of Reform* (Brepols); Pamela M. Jones, *Altarpieces and Their Viewers in the Churches of Rome from Caravaggio to Guido Reni* (Ashgate); Carole Paul, *The Borghese Collections and the Display of Art in the Age of the Grand Tour* (Ashgate); John M. Pfeffer, *The Struggle for Art at the End of Apartheid* (University of Minnesota Press).

Books eligible for a Meiss Fund subsidy must already be under contract with a publisher and whose subject is in the arts or art history. Authors must be current CAA members. Application criteria and guidelines are available at [www.collegeart.org/meiss](http://www.collegeart.org/meiss) or from [publications@collegeart.org](mailto:publications@collegeart.org). Deadlines: March 1 and October 1 of every year.

## NOMINATION FOR CAA BOARD OF DIRECTORS 2008

Mail to: CAA Nominating Committee  
Assistant to the Director  
College Art Association  
275 Seventh Avenue, 18th Floor  
New York, NY 10001

Fax to: 212-627-2381

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

Person submitting this nomination: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

**DEADLINE: APRIL 6, 2007**



### CAA Publishing Grant

CAA invites publishers in art, art history, visual studies, and related fields to submit applications for the CAA Publication Grant, which supports 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 theory or criticism, or a related field. Applications for works in the following areas are especially welcome: 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; or 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](http://www.collegeart.org/pubgrant) or write to [publications@collegeart.org](mailto:publications@collegeart.org).  
*Deadline: March 1, 2007.*

### The Art Bulletin Seeks Editorial-Board Members

CAA invites nominations and self-nominations for three individuals to serve on the *Art Bulletin* Editorial Board for a four-year term, July 1, 2007–June 30, 2011. *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English.

The ideal candidate has published substantially in the field and may be an academic, museum-based, or independent scholar; institutional affiliation is not required. Specialists in Latin American, African, and early modern European art are especially invited to apply for this term.

The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual

Conference and other academic conferences, symposia, and events in their fields.

The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

### Art Journal Seeks Editorial-Board Member

CAA invites nominations and self-nominations for one individual to serve on the *Art Journal* editorial board for a four-year term,

# CAA ANNUAL CAMPAIGN CONTRIBUTE!

Why Contribute to CAA?

Advocacy + Art Journal + The Art Bulletin + [caa.reviews](http://caa.reviews) +  
Annual Conference + Career Services + Job Opportunities

CAA

[www.collegeart.org/donate](http://www.collegeart.org/donate)

July 1, 2007–June 30, 2011. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. Artists and curators are especially urged to apply. The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

The editorial board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

#### **caa.reviews Seeks Editorial-Board Member**

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* Editorial Board for a four-year term, July 1, 2007–June 30, 2011. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field and experience in editing book and/or exhibition reviews; institutional affiliation is not required. Candidates should be published authors.

The editorial board advises the editor-in-chief and field editors and assists them to identify books and exhibitions for review and to solicit reviewers, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

The editorial board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

#### **Millard Meiss Publication Fund Seeks Jury Member**

CAA seeks nominations and self-nominations for one individual to serve on the Millard Meiss Publication Fund Jury for a four-year term, July 1, 2007–June 30, 2011. Applications by specialists in Islamic or medieval art are especially welcome for the current opening.

The Meiss jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related

subjects. It reviews manuscripts and grant applications twice a year and meets in New York in the spring and fall to select award-ees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information about the jury, please see [www.collegeart.org/meiss](http://www.collegeart.org/meiss).

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest explaining interest in and qualifications for appointment, CV, and contact information to: Millard Meiss Publication Fund Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

#### **Exhibitions Curated by CAA Members**

The November *CAA News* introduced a new section, "Exhibitions Curated by CAA Members," which parallels the popular "Solo Exhibitions by Artist Members" and "Books Published by CAA Members" in the End Notes section of this newsletter.

Curators who are individual members can send their name, CAA member number, venue name, city and state, dates of exhibition (no earlier than 2006), and title of show to [caanews@collegeart.org](mailto:caanews@collegeart.org); include the words "Exhibitions Curated" in the subject line and attach the exhibition's press release to the e-mail (required). You may also send high-resolution digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions. Please send only images whose rights have been cleared for publicity.

For more information, write to Christopher Howard, *CAA News* editor, at the above e-mail address.

#### **New Staff Members**

Alexandra Gershuny joined the CAA Publications Department in October 2006 as editorial assistant. She graduated from Colby College in 2004, majoring in art history with a minor in Italian studies. While in college, Gershuny completed a semester in Florence as part of NYU's study-abroad

program. In fall 2004, she moved to London to work as a gallery assistant at the Fleming Collection, a small museum specializing in Scottish art, where she helped to implement the first year of the gallery's membership program and contributed an article on Scottish art in New York to their magazine, *Scottish Art News*. Previously an intern at Christie's New York and the Metropolitan Museum of Art, Gershuny was also an intern in the editorial department of the *Art Newspaper* from May to September 2006.

## Affiliated Society News

For more information on CAA's affiliated societies, visit [www.collegeart.org/affiliated](http://www.collegeart.org/affiliated) or write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

### Art Historians of Southern California

The Art Historians of Southern California (AHSC) annual meeting was recently held at the Getty Villa in Malibu. In addition to formal presentations of papers and research in progress, the meeting included a panel discussion on publishing in the twenty-first century. Abstracts of the papers has been posted to [www.arthistsocal.org](http://www.arthistsocal.org), the AHSC website. Linda Downs, the new CAA executive director, attended the conference.

AHSC has also established a \$250 travel grant to help students, adjunct faculty, part-time museum professionals, and independent scholars to pay for their expenses at the CAA Annual Conference when presenting a paper. The inaugural grant will be awarded in January 2007. Application information was sent to AHSC members and posted to the AHSC website and to the Opportunities section of the CAA website. For more information about AHSC, contact Irina D. Costache, AHSC president and professor of art history, California State University, Channel Islands, at [irina.costache@csuci.edu](mailto:irina.costache@csuci.edu).

### Art Librarians Society of North America

The 35th annual conference of the Art Librarians Society of North America

(ARLIS/NA) takes place April 26–30, 2007, in Atlanta, Georgia. The conference theme, "At the Crossroads: Inside, Outside, Past, Present, Future..." references both Atlanta's history and its present role in the development of the New South. Likewise, the theme reflects the many challenges we face and the complex decisions we must make as information professionals and library managers in the twenty-first century. For further details and registration, please check [www.arlis-se.org/atlanta2007](http://www.arlis-se.org/atlanta2007).

### Design Studies Forum

The Design Studies Forum (DSF) completed a member survey in October 2006 to determine the course of future DSF growth. The survey and projected plans for the organization, including filing for nonprofit status, will be discussed at the DSF business meeting at the CAA conference in New York. A summary of survey results is available at [www.designstudiesforum.org/survey.html](http://www.designstudiesforum.org/survey.html).

### International Association of Critics

The International Association of Critics (AICA) session at the CAA conference takes place Saturday, February 17, 12:30–2:00 PM. Entitled "A Faustian Bargain? Emerging Artists, Critics, and the Market," the session includes the art dealer Jeffrey Deitch; art collectors Don and Mera Rubell; and art critics Peter Plagens and Jerry Saltz. The art critic Amei Wallach moderates.

Critics continually bemoan their fate as hapless victims of market forces. As artists emerge at earlier stages of development, the critic's power has seemingly diminished exponentially. Given the current situation, what is the critic's role and responsibility? Concurrently, what is the relationship between collectors and dealers? Why do art-world systems go unchallenged by most critics? Is it even possible for critics to expose sensitive and potentially inflammatory issues concerning the market, art making, and criticism? Do dealers, collectors, and artists even care about what critics write or say? Can critics learn from collectors and dealers? Does the allure of early success make young artists immune to critique?

### Leonardo Education Forum

All CAA members are invited to the Leonardo Education Forum (LEF) business meeting at the CAA Annual Conference on February 15, 2007, 5:30–7:00 PM.

Conference attendees are also welcome to join us at an exhibition, *Lines of Flight*, sponsored by LEF, Hunter College's MFA program in integrated media arts and the Film and Media Department, the Savannah College of Art and Design, and Bitforms Gallery. Curated by Celina Jeffery and Gregory Minissale, *Lines of Flight* addresses lines between technological, scientific, and artistic practices and processes of taking flight from the gravity of digital capitalism, privilege, and stratification. Participating artists include Rafael Lozano-Hemmer, Thompson and Craighead, Peter Horvath, and David Crawford. The reception is Friday, February 16, 4:00–7:00 PM, with a curator's talk and tour scheduled for Saturday, February 17, 1:00–4:00 PM. All *Lines of Flight* events are held at the Black Box at Hunter College's main campus: 695 Park Avenue at East 68th Street, 543 Hunter North Building. See <http://fm.hunter.cuny.edu/lef> for directions and more information.

### Society for Photographic Education

"Look Out: Photography and the Worlds of Contemporary Art," the 44th national conference for the Society for Photographic Education (SPE), is set for March 15–18,

**BYRDCLIFFE ARTS COLONY**

**One month residencies for artists, writers & composers in a beautiful, historic setting that is secluded yet close to Village of Woodstock, NY. Private room and studio space in rustic turn-of-century inn.**

**Cost: \$300 for a 4 week session**  
**Session Dates: June-September**  
**Deadline: April 02, 2007**  
**Fee: \$35 USD**  
**Info: (845) 679-2079**  
**Email: [wguild@ulster.net](mailto:wguild@ulster.net)**

**[www.woodstockguild.org](http://www.woodstockguild.org)**  
**34 Tinker Street**  
**Woodstock, NY 12498 USA**



2007, in Miami, Florida, at the Radisson Miami Hotel. In addition to featured presentations by Nancy Spector, An-My Lê, Rod Slemmons, Tina Schelhorn, and Timothy Druckrey, there will be more than fifty hours of lectures, panels, image-maker talks, graduate-student presentations, materials and equipment demonstrations, and academic practicum workshops. Preconference workshops have been expanded this year to include a full day of sponsored workshops and seminars on Thursday, March 15. Portfolio reviews for registrants attending the full conference have been revamped and are now called Professional Portfolio Sessions (offered Friday) and Student Portfolio Critiques (offered Saturday). Register by February 14, 2007, for discounted rates. Please visit the SPE national website, [www.spenational.org](http://www.spenational.org), for more conference details.

### Society of Architectural Historians

The Society of Architectural Historians (SAH) hosts its sixtieth annual meeting April 11–15, 2007, in Pittsburgh, Pennsylvania. The conference includes twenty-five paper sessions, a preservation colloquium, and an extensive array of tours, including some to Frank Lloyd Wright's Fallingwater. Visit [www.sah.org](http://www.sah.org) for conference details and to view the conference brochure. To request a print brochure, please call the SAH office at 312-573-1365 or write to [info@sah.org](mailto:info@sah.org).

### Southeastern College Art Conference

The next Southeastern College Art Conference (SECAC) annual conference will be held October 17–20, 2007, at the Charleston Marriott in West Virginia. Marshall University and West Virginia University will host. Art historians, artists, visual-resources professionals, curatorial staff, and graduate students are invited to submit proposals for papers. Opportunities for members to exhibit work are available; J. Susan Isaacs will jury the membership show. Click on Annual Conference at [www.secollegeart.org](http://www.secollegeart.org) for details. For additional information, write to the conference coordinator, Don Van Horn, at [@marshall.edu. \*Deadline for proposals: May 1, 2007.\*](mailto:vanhorn</a></p>
</div>
<div data-bbox=)

Registration fees are: regular – \$120 early, \$160 at the conference; and students – \$50 early, \$65 at the conference. Membership is required for conference attendance.

### Southern Graphics Council

The Southern Graphics Council presents its 2007 international printmaking conference, "Points, Plots, Ploys," to be held March 21–25, 2007, in Kansas City, Missouri. Showcasing the lively printmaking community in the city, the conference includes a variety of local and regional printmaking organizations, galleries, and practitioners. The theme underlines the holistic nature of printmaking, as no singular point defines the practice. To understand the medium's multiple effects and uses, the conference explores expanded fields of politics, social science, business, mass media, and artists' lives. More information is available on the conference website, <http://sgc.kcai.edu>, or by contacting Laura Berman, conference director, at [lbberman@kcai.edu](mailto:lbberman@kcai.edu).

### Visual Resources Association

The executive board of the Visual Resources Association (VRA) has elected new officers: Allan Kohl, visual-resources librarian at Minneapolis College of Art and Design, is president elect; Jolene de Verges, digital-imaging specialist at Smith College, is secretary; and Vickie O'Riordan, visual-resources curator in the Arts Libraries at the University of California, San Diego, is vice president for conference program. These new officers begin their terms at the VRA annual conference in Kansas City, Missouri, March 27–31, 2007.

In Kansas City, where VRA was incorporated, the association will celebrate its silver jubilee with an exciting and festive meeting, full of gala events and tours in addition to a program with sessions and workshops. A variety of conference topics includes: "The VRA at 25: Understanding Our Past and Framing a Future," "Melting Pot or Bouillabaisse: The Aggregation Dilemma," "When Servers Crash: Disaster Planning in the Digital Age," "Strategies for

Data Migration in the Age of CCO and VRA Core 4.0," "From Fair Use to Fair Trading: Creating a Digital Image Matchmaking Commons," and "A Burgeoning beyond Restraint: Delivering Video, Audio, and Image Data to the Classroom." For additional conference information, including registration, see [www.vraweb.org](http://www.vraweb.org).

### Women's Caucus for Art

The Women's Caucus for Art (WCA) Lifetime Achievement Awards and the CAA Committee on Women in the Arts (CWA) Recognition Awards will be presented at a cohosted event on Saturday, February 17, 2007, 6:00–9:00 PM, at the New York Hilton.

The WCA awards recognize Barbara Chase-Riboud, Wanda Corn, Buffie Johnson, Lucy Lippard, and Elizabeth Murray; the WCA President's Award goes to Connie Butler. The CWA awards honor Judith K. Brodsky and Ferris Olin. See the November CAA News for biographies of these awardees.

As a special part of the awards ceremony, WCA selects a recipient of the WCA President's Award. Honored this year is Connie Butler, the Robert Lehman Foundation Chief Curator of Drawings at the Museum of Modern Art in New York. Butler is curator of the upcoming exhibition *Wack! Art and Feminist Revolution*, opening at the Museum of Contemporary Art in Los Angeles in March 2007. The award identifies exemplary women in midcareer and highlights their contribution to the field of visual art. Past recipients include Elizabeth A. Sackler, Tara Donovan, Andrea Barnwell, and Maura Reilly.

Please visit [www.nationalwca.org/applicants/raffle.php](http://www.nationalwca.org/applicants/raffle.php) to order tickets. Times and prices are: 6:00–7:00 PM for the reception (\$40/person); and 7:00–9:00 PM for the ceremony.

## Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2006), 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, as well as a statement granting permission to CAA to publish your image. E-mail to [caaneews@collegeart.org](mailto:caaneews@collegeart.org).

### Abroad

**Brit Bunkley.** Film Archive, Newton, New Zealand, September 16–October 31, 2006. *Rural Vignettes*. Video.

**Cora Cohen.** Markus Winter Gallery, Berlin, Germany, February 10–March 17, 2007. Painting and drawing.

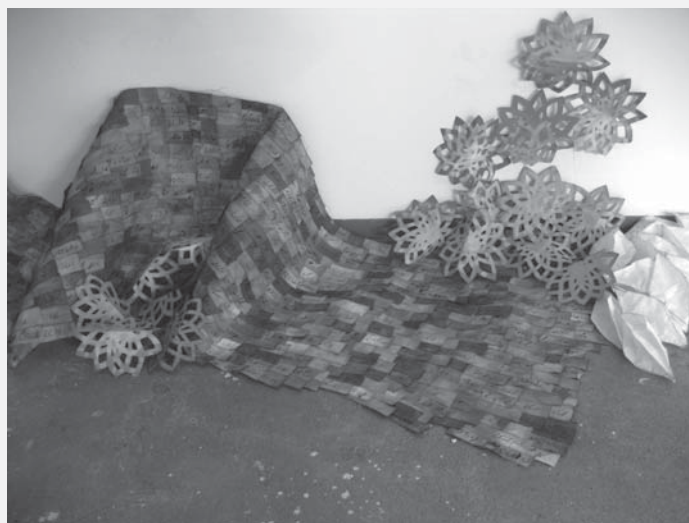
**Julie Oakes.** Lehmann Leskiw Fine Art, Toronto, ON, Canada, October 19–November 19, 2006. Drawing and painting.

### Mid-Atlantic

**Thomas Xenakis.** Gallery 101, Georgetown University, Washington, DC, October 2–27, 2006. *Light of Light*. Painting.



Julie Green, *Keep Julie Green*, 2006, oil on canvas laminated on polystyrene, linen tape, 14 x 14 x 1 in. (artwork © Julie Green)



Alice Pixley Young, *Salt Fever*, 2006, hand-dyed paper, ink, and thread, 6 x 10 x 3 ft. (artwork © Alice Pixley Young)

**Sang-Mi Yoo.** Smoyer Gallery, Olin Hall, Roanoke College, Salem, VA, December 1, 2006–January 15, 2007. *Long, Long Ago*. Installation and printmaking.

### Midwest

**Matthew Burke.** Zone Gallery and Sculpture Park, Kansas City, MO, November 3–29, 2006. *Da Birdies*. Sculpture.

**Nancy Charak.** ARC Gallery, Chicago, IL, December 6–30, 2006. *Re-emergence*. Painting and drawing.

**Melissa Gill.** Rockford College Art Gallery, Clark Arts Center, Rockford College, Rockford, IL, September 8–29, 2006. *Melissa Gill—Solo Exhibition*. Drawing and printmaking.

**Julie Green.** Art and Design Gallery, University of Kansas, Lawrence, KS, October 29–November 17, 2006. *S.N.A.F.U.* Painting, video, and installation.

**Christine Holtz.** Focal Point Gallery, Minnesota State University, Moorhead, MN, November 1–30, 2006. *Meeting Places*. Photography.

**Mary C. Nasser.** Hall Gallery, Traverse City, MI, October 6–November 4, 2006. *Wildacres*. Painting.

**Gladys Nilsson.** Rockford College Art Gallery, Clark Arts Center, Rockford College, Rockford, IL, October 6–November 3, 2006. *Gladys Nilsson—Solo Exhibition*. Drawing and printmaking.

**John Orth.** Gallery 13, Minneapolis, MN, September 14–October 8, 2006. *Irrational Rational*. Painting and mixed media.

**Jauneth Skinner.** Crow River Art Gallery, Hutchinson, MN, October 6–November 3, 2006. *Impressions: The Graphic Art of Jauneth Skinner*. Printmaking and mixed media.

**Alice Pixley Young.** Convergys Gallery, Art Academy of Cincinnati, Cincinnati, OH, October 20–November 10, 2006. *Salt Fever*. Mixed media.

**Alice Pixley Young.** Semantics Gallery, Cincinnati, OH, August 25–September 23, 2006. *Inside Out*. Mixed media.

**Alice Pixley Young.** Vespine Gallery, Chicago, IL, May 5–27, 2006. *Dart Deftly*. Mixed media.

### Northeast

**Linda Butti.** Mohawk Valley Center for the Arts, Little Falls, NY, October 1–November 4, 2006. *Color and Light*. Mixed media.

**Monica D. Church.** James W. Palmer III '90 Gallery, College Center, Vassar College, September 22–October 14, 2006. *Double Entendre*. Mixed media.

**Oriole Farb Feschbach.** R. Michelson Galleries, Northampton, MA, August 11–September 6, 2006. *Solar Refractions: Auroras and Rainbows*. Painting and drawing.

**Michi Itami.** A.I.R. Gallery, New York, November 7–December 2, 2006. *In Transition: Paintings and Prints*.

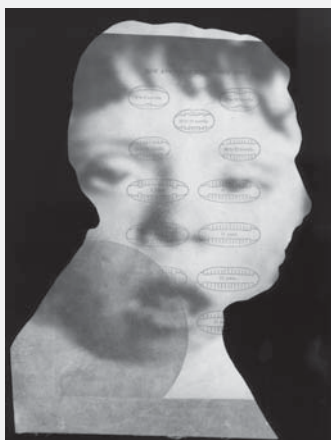
**Katharine Kreisher.** Volcano Editions, Oneonta, NY, September 29–October 28, 2006. *Bright Shadows/Dark Light*. Photography and printmaking.

**Clara Lieu.** Danforth Museum of Art, Framingham, MA, October 25–December 10, 2006. *New England Currents: Clara Lieu*. Printmaking.

**Beatrix Reinhardt.** Robert B. Menschel Media Center, Light Work,



Rachel Selekman, *Yellow Velvet Spray*, 2006, watering can and spouts, silicone, paper-covered wire, velvet flowers, paper, wheat paste, glue, wood dowels, silver paint, and cable, 15 x 48 x 48 in. (artwork © Rachel Selekman)



Jennifer D. Anderson, *No. 13447*, 2006, multiple archival inkjet on Japanese paper, 11 x 7 in. (artwork © Jennifer D. Anderson)

Syracuse, NY, August 15–October 19, 2006. *Members Only*. Photography.

Jackie Saccoccio. Black and White Gallery, New York, November 30–December 30, 2006. *In Transparency*. Painting.

Rachel Selekman. Priska C. Juschka Fine Art, New York, October 19–November 18, 2006. *Spray: New Sculpture*.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, November 30–December 3, 2006. *Living Well Is the Best Revenge: Views from a Life Under Way*. Painting.

Liselot van der Heijden. LMAK Projects, New York, October 12–November 11, 2006. *See Evil, Hear*

*Evil, Speak Evil*. Video.

Betty Vera. Queens College Art Center, Flushing, NY, February 6–March 30, 2007. *Between: Woven Images* by Betty Vera.

Rachael Wren. University Gallery, University of Massachusetts, Lowell, MA, November 15–December 15, 2006. *Vicinity*. Painting.

## South

Michael Rich. Joy Pratt Markham and Cynthia H. Coughlin Galleries, Walton Art Center, Fayetteville, AR, February 26–April 14, 2007. *Nantucket Walkabouts: The Paintings and Drawings of Michael Rich*.

John Westmark. Studio 17 Gallery, Miami, FL, October 14–November 7, 2006. *Re-Construct Series*. Painting.

## West

Jennifer D. Anderson. Angels Gate Cultural Center, San Pedro, CA, June 25–August 20, 2006. *Shades*. Digital printmaking.

Stephanie Bacon. Missoula Art Museum, Missoula, MT, January 18–March 31, 2007. *Language Streams and Eddies*. Collage and printmaking.

Stephanie Bacon. Portland Art Institute, Portland, OR, December



Kristin Powers Nowlin, *Birthday, 1977*, 2005, woodblock print, 22 x 15 in. (artwork © Kristin Powers Nowlin)

7–30, 2006. *Language Clouds*. Collage and printmaking.

Irene Chan. 1078 Gallery, Chico, CA, October 4–28, 2006. *Water & Ice & Ink*. Mixed media.

Christina Craigo. Courtyard Marriott Gallery, University of Colorado, Denver, CO, October 2–November 15, 2006. *Recent Works*. Sculpture.

Christine Holtz. Photo/Print Gallery, Truckee Meadows Community College, Reno, NV, February 1–28, 2007. *Meeting Places*. Photography.

Matt Kruback. Harry Wood Gallery, Herberger College of Fine Arts, Arizona State University, Tempe, AZ, November 13–22, 2006. *Ascent*. Painting, drawing, and printmaking.

Nancy Macko. Municipal Art Gallery, Barnsdall Park, Los Angeles, CA,

December 15, 2006–February 4, 2007. *Hive Universe: Nancy Macko, 1994–2006*. Printmaking, digital printmaking, mixed media, and video.

Mary Maughelli. Tulare Historical Museum, Tulare, CA, September 14–November 5, 2006. *Persistent Images*. Mixed media.

Juri Morioka. Butters Gallery, Portland, OR, June 1–July 1, 2006. *Pure Love*. Painting.

Kristin Powers Nowlin. Mariani Gallery, University of Northern Colorado, Greeley, CO, October 4–27, 2006. *Portraits in Code and Color*. Printmaking and cross-stitch.

Michael Rich. George Billis Gallery, Los Angeles, CA, February 3–March 4, 2007. *My Own Blue: New Paintings and Works on Paper*.



Juri Morioka, *Perhaps if you noticed*, 2005, oil and pencil on canvas, 60 x 72 in. (artwork © Juri Morioka)

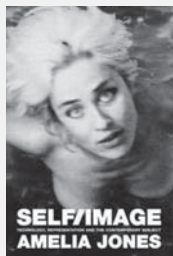


## Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2006) to [caanews@collegeart.org](mailto:caanews@collegeart.org).



**Oliver A. I. Botar.** *Technical Detours: The Early Moholy-Nagy Reconsidered* (New York: Art Gallery of the Graduate Center, City University of New York, and the Salgo Trust for Education, 2006).



**Amelia Jones.** *Self/Image: Technology, Representation, and the Contemporary Subject* (New York: Routledge, 2006).



**Gabrielle Langdon.** *Medici Women: Portraits of Power, Love, and Betrayal from the Court of Duke Cosimo I* (Toronto: University of Toronto Press, 2006).



**Therese Martin.** *Queen as King: Politics and Architectural Propaganda in Twelfth-Century Spain* (Leiden: Brill, 2006).

**Therese Martin.** *Queen as King: Politics and Architectural Propaganda in Twelfth-Century Spain* (Leiden: Brill, 2006).

**Kellen Kee McIntyre and Richard E. Phillips,** eds. *Woman and Art in Early Modern Latin America* (Leiden: Brill, 2006).

**Gerta Moray.** *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (Vancouver: University of British Columbia Press, 2006).

**Lauren Hackworth Petersen.** *The Freedman in Roman Art and Art History* (New York: Cambridge University Press, 2006).

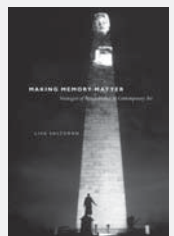


**Stefano Riccioni.** *Il mosaico absidale di S. Clemente a Roma: "Exemplum" della Chiesa riformata*

(Spoleto: Fondazione Centro Italiano di Studi sull'Alto Medioevo, 2006).

**Conrad Rudolph.** "First, I Find the Center Point": Reading the Text of Hugh of Saint Victor's *The Mystic Ark* (Philadelphia: American Philosophical Society, 2004/6).

**Conrad Rudolph,** ed. *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe* (Oxford: Blackwell, 2006).



**Lisa Saltzman.** *Making Memory Matter: Strategies of Remembrance in Contemporary Art* (Chicago: University of Chicago Press, 2006).



Texas Press, 2006).

**Mary Sheriff,** ed. *Antoine Watteau: Perspectives on the Artist and*

*the Culture of His Time* (Newark: University of Delaware Press, 2006).

**Joseph Wamberg,** ed. *Art and Alchemy* (Copenhagen: Tusculanum Press, 2006).

## Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2006), and title of show to [caanews@collegeart.org](mailto:caanews@collegeart.org); attach the exhibition's press release to the e-mail (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

**Pamela Allara and Amy Ingrid Schlegel.** *Cross-Currents in Recent Video Installation: Water as Metaphor for Identity*. Tufts University Art Gallery, Medford, MA, February 9–April 2, 2006.

**Mira Gerard.** *Stories from the Dream Cabinet*. Slocumb Galleries, East Tennessee State University, Johnson City, TN, September 25–October 6, 2006.

**Cindy Nemser.** *Women's Work: An Homage to Feminist Art*. Tabla Rasa Gallery, Brooklyn, NY, March 28–April 29, 2007.

**Marisa J. Pascucci and Kathryn Martini.** *Miriam Beerman: Eloquent Pain(t)*. Everson Museum of Art, Syracuse, NY, September 16, 2006–January 7, 2007.

**Sandra Sider.** *Surface Tension: Contemporary Quilt Art*. James Howe Gallery, Kean University, Union, NJ, November 1–22, 2006.

**Matthew Weber.** *Relaciones de Familia: Paintings by Maria Gabriela Galarza-Block*. Pegasus Gallery, Middlesex Community College,

Middletown, CT, September 18–November 8, 2006.

**Robert Wulfe.** *Candy Depew: Between Worlds*. Physick House Museum, Philadelphia, PA, October 5–November 26, 2006.

## People in the News

Please send your name and listing to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Academe

**M. Elizabeth (Betsy) Boone,** formerly chair of the Art Department at Humboldt State University, is now chair of the Department of Art and Design and professor of the history of art, design, and visual culture at the University of Alberta in Edmonton.

**Denelle Bowser,** formerly a safety and health associate at STAR Consultants in Annapolis, MD, has been appointed environmental, health, and safety manager at the Maryland Institute College of Art in Baltimore.

### Museums and Galleries

**Klaus Biesenbach,** curator in the Department of Film and Media at the Museum of Modern Art in New York and chief curator at P.S.1 Contemporary Art Center in Long Island City, NY, has been chosen to lead the new Department of Media at the museum.

**Guy Cogeval,** director of the Montreal Museum of Fine Arts in Quebec since 1998, has announced his resignation, effective June 2007.



**Matthew J. W. Drutt,** formerly chief curator at the Menil Collection in Houston, TX, has been named executive director of Artpace San Antonio in Texas.

**Susanne Ebbinghaus** has been named George M. A. Hanfmann Curator of Ancient Art at the Harvard University Art Museums' Arthur M. Sackler Museum in Cambridge, MA.

**David Elliott**, formerly founding director of the Mori Art Museum in Tokyo, Japan, has been appointed director of the Istanbul Modern, a new museum of modern and contemporary art being built in Turkey.

**Massimiliano Gioni**, curator of the Wrong Gallery and the 4th Berlin Biennial for Contemporary Art (with **Maurizio Cattelan** and **Ali Subotnick**), has joined the New Museum of Contemporary Art in New York as curator.



**Rock Hushka** has been named director of curatorial administration at the Tacoma Art Museum in Tacoma, WA. He will lead the museum's curatorial department and take on the responsibilities of senior curator while retaining his former title of curator of contemporary and northwest art.

**Robert LaFrance**, formerly assistant to the dean of the Center for Advanced Study in Visual Arts at the National Gallery of Art in Washington, DC, has been appointed associate curator of premodern art at the Krannert Art Museum and Kinkead Pavilion at the University of Illinois, Urbana-Champaign.



**Jessica Hunter Larsen** has been named curator at Colorado College in Colorado Springs and director of the Cornerstone Arts Center's IDEA Space at the school.

**Paul Master-Karnik** has resigned from his position as director of the DeCordova Museum and Sculpture Park in Lincoln, MA, effective June 30, 2007.

**Jessica May**, formerly Jane and Morgan Whitney Art History Fellow in the Department of Photographs at the Metropolitan Museum of Art in New York, has been named assistant curator of photographs at the Amon Carter Museum in Fort Worth, TX.



**Patricia McDonnell**, formerly chief curator of the Tacoma Art Museum in

Tacoma, WA, has been named director of the Ulrich Museum of Art at Wichita State University in Wichita, KS.

**Kellen Kee McIntyre** has been named executive director of Bihl Haus Arts, a multiuse community arts space in San Antonio, TX.



**Helen Molesworth**, chief curator of exhibitions at the Wexner Center for the Arts in

Columbus, OH, has been appointed curator of contemporary art at the Harvard University Art Museums in Cambridge, MA, effective February 5, 2007.



**Jessica Davis Powers** has been appointed associate curator of Western antiquities at the San Antonio

Museum of Art in Texas.

**Ed Prohaska**, formerly chief operating officer and chief financial officer of the Monterey Bay Aquarium in Monterey, CA, has been appointed deputy director and chief operating officer of the University of California's Berkeley Art Museum and Pacific Film Archive.



**David S. Rubin**, formerly curator of visual arts at the Contemporary Arts Center in New Orleans, LA,



Babette Martino, *Eva Walking the Dog on Tower at 9*, 2006, oil on panel, 20 x 30 in. (artwork © Babette Martino)

has joined the San Antonio Museum of Art in Texas as Brown Foundation Curator for Contemporary Art.

**Anne Sautman**, formerly an art educator at the Art Institute of Chicago in Illinois, has been appointed director of education at Krannert Art Museum and Kinkead Pavilion at the University of Illinois, Urbana-Champaign.

**W. Richard West, Jr.**, founding director of the Smithsonian Institution's National Museum of the American Indian, has resigned.

**Wendy Woon**, Beatrice Cummings Mayer Director of Education at the Museum of Contemporary Art in Chicago, IL, has been appointed deputy director for education at the Museum of Modern Art in New York, succeeding **Deborah Schwartz**.

## Organizations

**Tom Knoles** has been named Marcus A. McCorison Librarian at the American Antiquarian Society in Worcester, MA. He will continue to serve as curator of manuscripts and archivist at the society.



**Janet Landay**, curator of exhibitions at the Museum of Fine Arts, Houston, has

been appointed director of exhibitions and programs at American Federation of Arts in New York. She succeeds

**Erik Neil**, who was named executive director of the Heckscher Museum of Art in Huntington, NY.

**Marysol Nieves**, formerly curator of the Museo de Arte de Puerto Rico in San Juan, has been appointed specialist in Latin American art at Sotheby's in New York.

**David R. Whitesell**, a rare book cataloguer at Harvard University's Houghton Library in Cambridge, MA, has been appointed curator of books at the American Antiquarian Society in Worcester, MA.

## Grants, Awards, and Honors

*Only CAA members are included in this listing. Please send your name, member number, and information to [caanews@collegeart.org](mailto:caanews@collegeart.org).*

**Tressa Berman**, visiting faculty member at the San Francisco Art Institute in California, has been awarded a 2007 Rockefeller Humanities Fellowship in Theorizing Cultural Heritage, to take place at the Smithsonian Center for Folklife and Cultural Heritage in Washington, DC.

**Arthur Blumenthal**, director of the Cornell Fine Arts Museum at Rollins College in Winter Park, FL, and **Everett Fahy**, chairman of the Department of European Paintings at the Metropolitan Museum of Art, have been invited by the Council of the Presidency of the Accademia

delle Arti del Disegno in Florence, Italy, to join the 8-member scholarly committee that is organizing a major exhibition for the 500th anniversary of the death of the Florentine artist Cosimo Rosselli. Blumenthal will also travel to Rome in spring 2007 on a Petters International Initiative Travel Grant to research the Neapolitan artist Francesco de Mura for an exhibition at the Cornell planned for 2009.

**Sherman Clarke**, head of original cataloging at New York University Libraries, has received the 2006 Distinguished Service Award from the Art Libraries Society of North America.

**Dario Gamboni** has received one of six 2006 Meret Oppenheim Prizes awarded by the Swiss government to artists, architects, and art writers older than 40 years old.

**Michelle Handelman** of the School of the Museum of Fine Arts, Boston, has received a studio residency for 2006–7 through the Lower Manhattan Cultural Council's Studio Residency Program.

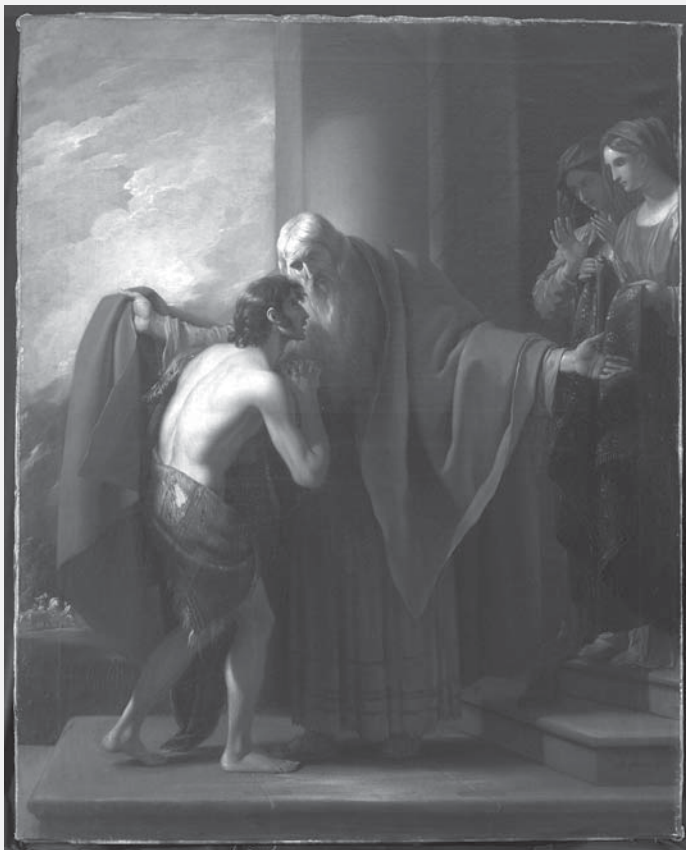
**Thomas DaCosta Kaufmann** of Princeton University has been awarded the F. Placky Honorary Medal for Merit in Social Sciences by the Academy of Sciences of the Czech Republic.

**Babette Martino** has received a 2005 SOS Grant from the Pennsylvania Council on the Arts.

**Carolyn Peters**, an MFA candidate in painting at Laguna College of Art and Design in Laguna Beach, CA, has received a purchase award for her paintings through the Art Renewal Center's 2006 Scholarship Competition.

**Yasue Sakaoka** has received an Award of Citation for her service and achievement in art from the Ohioana Library Association. She has also received an Ohio Heritage Fellowship Award from the Ohio Arts Council.

**Allison Smith**, a visual artist based in New York, has been selected the national representative for 06.3, an international artist-in-residence program at Artpace San Antonio for which 3 artists are chosen (one international, one national, and one Texan). She also received funding from the Public Art Fund's In the Public Realm program for a project entitled *The Muster*, which took place on Governors Island in New York in May 2005. In addition, Smith has received funding from Arts Council England and the Jerwood Charity in 2005 for an ongoing project entitled *Notion Nanny*, which included residencies in 3 locations in England. Lastly, she has been made a companion of England's Guild of St.



Benjamin West, *Return of the Prodigal Son*, 1772, oil on canvas, 61 x 50 in. Allentown Art Museum, Allentown, Pennsylvania. Purchase. The Priscilla Payne Hurd Endowment Fund, 2002 (artwork in the public domain; photograph provided by the Allentown Art Museum)

George, founded by John Ruskin in the 1870s.

The Dumbarton Oaks Research Library and Collection in Washington, DC, has announced its 2006–7 fellows. CAA member **Rebecca L. Reynolds** is among the junior fellows; **Cammy Brothers** and **Thomas F. Hedin** are among the fellows; and **Sally-Ann Grant** is a summer fellow.

## Institutional News

Only CAA institutional members are included in this listing. Please send your name, member number, and news item to [caanews@collegeart.org](mailto:caanews@collegeart.org).

The Allentown Art Museum in Allentown, PA, has received a \$15,000 grant from the Gladys Krieble Delmas Foundation to support the exhibition, *Knights in Shining Armor: Myth and Reality, 1450–1650*. The museum has also

received a \$10,000 gift from the Henry Luce Foundation to fund the intensive research and conservation of its painting by Benjamin West, *Return of the Prodigal Son*.



The CCA Wattis Institute for Contemporary Arts at the California College of Arts.

The California College of Arts (CCA), based in San Francisco and Oakland, celebrates its 100th anniversary in 2007. The year-long salute includes numerous lectures, events, and exhibitions, including the exhibition *California College of the Arts: 100 Years* at the San Francisco Museum of Modern Art in spring 2007. In other news, the CCA Wattis Institute



Allison Smith, installation view of *Hobby Horse*, 2006, mixed media, dimensions variable. The works were commissioned by Artpace in San Antonio, TX, for *International Artist-In-Residence New Works 06.3*. The group exhibition, curated by Tom Eccles, is on view November 16, 2006–January 14, 2007 (artwork © Allison Smith, photograph by Kimberly Aubuchon)



of Contemporary Arts has received a \$100,000 Emily Hall Tremaine Exhibition Award from the Emily Hall Tremaine Foundation in Meriden, CT, for *Amateurs*, curated by Ralph Rugoff.

**Duke University** in Durham, NC, has received a \$2.5 million grant from the Andrew W. Mellon Foundation to create a Visual Studies Initiative, a broad-based effort to improve how visual images are understood and to foster research and teaching in this area. The grant allows Duke to hire 5 new faculty members, create new undergraduate and graduate courses and certificates, provide funding for collaborative projects and summer undergraduate research, enhance the library's digital resources, and fund visiting scholars and public lectures and events.

**The Laguna College of Art and Design** in Laguna Beach, CA, has received a \$530,000 contribution from the estate of Gary Post, a California-based artist and teacher, to the college's endowment.

**The Maryland Institute College of Art** in Baltimore has received a \$25,000 gift from the Lenore G. Tawney Foundation to create the Lenore Tawney Scholarship in Fiber. The first recipient of the scholarship will be chosen in spring 2007 for the 2007–8 academic year.

**The Metropolitan Museum of Art** in New York has partnered with **Grove Art Online** to illustrate the subscription-based, art-historical resource with 2,000 images from the museum's collections. This is one of several initiatives by the museum to more widely distribute its works within the scholarly community.

**The Rutgers Center for Innovative Print and Paper**, located at the Mason Gross School of the Arts at Rutgers University in New Brunswick, NJ, has been renamed the **Brodsky Center for Print and Paper** after Judith Brodsky, who founded the center in 1986.

**The San Antonio Museum of Art** in Texas has received a gift from its

trustee Betty Kelso and her husband Bob to endow the museum's directorship. Marion Oettigner, Jr., adopted the title of Betty and Bob Kelso Director of the San Antonio Museum of Art in December 2006.

## Obituaries

**Joseph P. Ansell**, a teacher, artist, and author who was a leading expert on the 20th-century Polish-Jewish artist Arthur Szyk, died July 27, 2006, at the Johns Hopkins Kimmel Cancer Center from complications of a bone marrow transplant. He was a recent resident of Auburn, AL, having spent much of his life in the Washington, DC, area. He was 56.

Ansell completed an undergraduate degree in art in 1971 from Knox College in Galesburg, IL. He held an MFA from George Washington University, and his career in the fine arts led him to teaching studio art and art history at the University of Maryland in College Park, Georgetown University, Otterbein College, the School of the Museum of Fine Arts, Boston, and Auburn University.

Deeply involved with CAA, Ansell contributed greatly to the Annual Conference and to CAA publications. He served as studio-program chair for the 1991 conference, chair of the Committee on Cultural Diversity from 2002 to 2004, and coeditor of an issue of *Art Journal*. He was also committed to the Queer Caucus for Art, a CAA affiliated society, where he served 2 terms as treasurer. His energy and enthusiasm inspired many to contribute to both CAA and the caucus.

At the time of his death, Ansell was interim dean of the College of Liberal Arts at Auburn, having served as the head of the Art Department and interim director of the Jule Collins Smith Art Museum on the Auburn campus. He previously served as the dean of Faculty and Instructional Programs at the School of the Museum of Fine Arts, Boston, and as associate professor at Otterbein.

Ansell excelled in the art of min-

iaturist painting, and his works were displayed throughout the world, including the Musée de la Publicité in Paris, the Virginia Center for the Creative Arts, where he had an early fellowship, and the Tyrone Guthrie Center at Annaghmakerrig in Ireland.

In 2004 he published *Arthur Szyk: Artist, Jew, Pole*, the culmination of his lifelong study of the eminent Polish artist who immigrated to the US in the 1940s and was known for his anti-Nazi art and illustrations of Jewish religious traditions. Ansell lectured on Szyk in the US, England, and Poland and traveled frequently throughout Europe for his research.

**Richard Hubbard Howland**, an archaeologist, architectural and art historian, and former president of the National Trust for Historic Preservation, died of pneumonia October 24, 2006, at his home in Washington, DC. He was 96.

Born in Providence, RI, Howland graduated from Brown University in 1931 and earned a master's degree in art history from Harvard University in 1933 and a PhD in classical archaeology from Johns Hopkins University in 1946. He taught art history at Wellesley College in 1939–52 and at Johns Hopkins in 1947–56, where he founded and chaired the Department of Art History. During WWII, he was a section chief in the Office of Strategic Services.

In 1938, Howland founded the Society for the Preservation of Greek Antiquities and cofounded the Washington-based Preservation Roundtable in 1965. He was a Franklin Fellow of the Royal Society of Arts in London and a trustee of the Archaeological Institute of America. He moved to Washington in 1956 to become president of the National Trust for Historic Preservation. In 1960, Howland became chair of the Department of Civil History at the Smithsonian Institution's Museum of History and Technology. From the 1930s to 1970s, he contributed to classical archaeology and scholarship in excavations at Athens and Corinth for the American School of Classical Studies in Athens. In 1958, he published *Greek Lamps and*

*Their Survivals*. He also cowrote *The Architecture of Baltimore* (1953) with Eleanor P. Spencer and contributed a foreword to the revised version of 2004.

**Pontus Hulten**, one of the first European impresario curators and a respected museum director, died October 25, 2006, in Stockholm, Sweden. He was 82.

Hulten's sprawling exhibitions were interdisciplinary and often included nonart objects; one show provided meeting space for Black Panthers supporters, and another included reconstructions of Gertrude Stein's salon and Mondrian's studio in New York. Hulten also pioneered the idea of working in curatorial teams.

Born in Stockholm, Hulten studied art in Copenhagen and art history and ethnology at the University of Stockholm, where he earned a master's degree in 1951. For several years he worked in both Paris and Stockholm. In Paris, he helped organize a show of kinetic art that included Jean Tinguely, whom he befriended, for Galerie Denise René; he also organized that artist's first exhibition in Sweden in 1956. Hulten traveled to the US in 1959, where he met the engineer and future art collaborator Billy Kluver and introduced him to contemporary art. Also in New York, Hulten organized *The Machine as Seen at the End of the Mechanical Age* at the Museum of Modern Art in 1968.

In 1959 he was named director of the Moderna Museet, where he oversaw a growing art collection, organized exhibitions of Pop and kinetic art, and presented surveys of Oldenburg, Kienholz, and Warhol as well as retrospectives of Pollock, Fontana, Fautrier, and Beuys. Hulten donated his personal collection to the museum in 2005. In 1973 Hulten was appointed director of the Musée National d'Art Moderne in Paris; 4 years later this museum reopened as the Pompidou Center. He also helped to create the Museum of Contemporary Art in Los Angeles, which opened in 1983. In 1985 he was tapped as director of the Palazzo Grassi in Venice and was

later instrumental in founding and leading the Kunsthalle in Bonn (1991) and the Jean Tinguely Museum in Basel (1995).

**Lee Johnson**, an art historian who studied the work of Eugène Delacroix, died July 6, 2006, at age 81.

In the mid-20th century, Johnson wrote several monographs and dozens of articles on Delacroix at a time when French scholarship on the artist predominated. He produced a 7-volume catalogue raisonné, published from 1981 to 2002; volumes 3 and 4 (1988) were awarded the Mitchell Prize for the History of Art. His other books included one on Delacroix's correspondence and another on his pastel drawings. Johnson also organized exhibitions on the artist in 1962–63 at the Art Gallery of Toronto and at the Edinburgh Festival of 1964.

Born in London, he immigrated with his mother and sister to the US in 1940 and served in the US Army in the Pacific. In 1952 Johnson attended the Courtauld Institute of Art and studied under Anthony Blunt. From 1955 to 1958, Johnson wrote his dissertation, "Colour in Delacroix: Theory and Practice," which turned into his first book, *Delacroix* (1963). He published in journals such as the *Burlington Magazine*, first in 1954 with an article on Géricault's *Raft of the Medusa*. In 1958 he spent a year at the University of Toronto, where he was appointed lecturer in 1960, after a year at Swarthmore College. He became an assistant professor in 1963 and full professor 10 years later. Until retiring in 1984, he split his time between Toronto and Cambridge University.



**Cynthia**

**Lawrence**, a professor who taught in the Department of Art History at Temple

University until her retirement in 2004, died July 26, 2006, after a long and heroic struggle against cancer.

Born in 1946, Lawrence endured debilitating health problems with quiet fortitude and refused to allow the disease to limit her activities. She and her husband David, a professor of political science at Fordham University, took every opportunity to travel, returning to favorite cities (Leuven, Antwerp, Amsterdam) and exploring new locales, most recently Kyoto, Beijing, and Macao. Nor did she allow her illness to impinge on her total commitment to pursuing her research and sharing her ideas with others. Until 2004, Lawrence continued to teach and remained an active and productive scholar. Nothing is a greater testimony to Lawrence's commitment and amazing strength and courage than the publication of 2 major articles last year, in the *Netherlands Yearbook for History of Art* and *Munuscula Amicorum: Contributions on Rubens and His Colleagues in Honour of Hans Vlieghe*.

Lawrence received her BA from Oberlin College and her MA and PhD from the University of Chicago (1978). She taught for several years at Rutgers University before arriving at Temple. Her fields of study included painting and sculpture in Flanders and the Netherlands. Lawrence was a scholar of rare breadth. At the same time, her work was solidly founded on archival evidence and a meticulous examination of a vast array of sources, which earned her widespread recognition and a host of awards. The latter included the University of Chicago Baroque Studies Prize, numerous research fellowships from Temple and Rutgers, an ACLS grant, and a Belgian American Educational Foundation Advanced Fellowship.

Lawrence is perhaps best known for her exemplary study on the genesis of Rubens's *The Raising of the Cross* in *The Art Bulletin* in 1999, which provides real insight into the artist's process of invention while contributing significantly to our understanding of Antwerp's religious climate and the physical environment for which the work was created.



Robert Richtenburg, *Flying Blues*, ca. 1950s, oil on canvas, 42 x 61 in. (artwork © Robert Richtenburg; photograph provided by David Findlay Jr. Fine Art)

That she was unable to complete her book-length study on this painting constitutes a serious loss to the field.

Along with her 1981 book *Flemish Baroque Commemorative Monuments 1566–1700*, which established her as a leading authority on Flemish sculpture of the period, Lawrence produced numerous illuminating and impeccably researched articles (her footnotes are mines of valuable information, ideas, and sources) on Counter-Reformation painting and sculpture in the Southern Netherlands. Her scholarship, however, is much more wide ranging, encompassing studies on seventeenth-century Dutch painting and the role of women in the arts in the early modern era. Examples of her publications in these areas are her insightful book *Gerrit Adriaensz. Berckheyde (1638–1698): Haarlem Cityscape Painter* (1991) and her contributions to a collection of papers delivered at a symposium that she organized at Temple. The resulting book, *Women and Art in Early Modern Europe: Patrons, Collectors, and Connoisseurs* (1997), which she edited, earned an honorable mention from the Society for the Study of Early Modern Women for books published in that year.

Lawrence was hired as associate professor at Temple in 1986 and rose to the rank of professor in 1991. She served for many years as a graduate director and was also a member of the advisory board of *Aurora* maga-

zine. Known as a thoughtful and rigorous teacher, she will be missed by her students and colleagues.

—*Therese Dolan, Tyler School of Art, Temple University; Martin Eidelberg, Emeritus, Rutgers University; and Barbara Haeger, Ohio State University*

**Robert Richtenburg**, one of the original Abstract Expressionists, died October 10, 2006, at his home in East Hampton, NY. The artist, 89, had just been celebrated in a long overdue retrospective at the Sidney Mishkin Gallery of Baruch College, City University of New York.

Richtenburg received much acclaim during the 1950s and early 1960s but sacrificed it to relocate to Ithaca, NY, when resigning from a teaching job at Pratt Institute in Brooklyn over an issue involving student freedom. Although he never stopped making art, he turned primarily to smaller works on paper. He seldom showed his work between 1964 and 1983, when he returned to East Hampton, NY.

With his fellow artists of the New York School, Richtenburg shared a response to WWII that transcended figuration. Like others who found themselves unable to paint in a representational manner after the war, he invoked gesture and texture rather than literalness. His 3 years of Army service as a combat engineer, working with mines and explosives, certainly influenced his "dark" paintings of the 1950s and early 1960s. Although these works show a certain

amount of pessimism, the practice of making art provided the artist with an antidote to negativity. Richenburg energetically attacked the darkness, mining it to find color and light beneath. In almost all of his oeuvre, a mysterious process occurs in which he excavates colors and light from under black paint.

This metaphor expanded throughout the artist's life. This emergence into the light seems especially apparent during the 1960s. Suzuki's *Essays in Zen Buddhism* had an immense impact on him. The inter-relatedness of all things and the acceptance of paradox had special resonance, as did the emphasis on process, change, and risk.

Richenburg's work is not all dark: there are whimsical references to Klee and Miró, and several writers have pointed out musical analogies to Varèse, Ives, and the jazz of Konitz, Rollins, and Monk.

Though Richenburg did not have a signature style, his work is immediately recognizable. In every painting, he repeats modules in a gridlike pattern, whether rectangles, circles, or irregular patches, powering them with energy.

I was fortunate to meet and speak with Richenburg this past summer. Looking together with him at his paintings in his East Hampton house and studio, I became convinced of his importance as a creative seer and

prophet. He described one painting in his house as representing a kind of angel of resurrection. Knowing he was in a precarious state of health, he expressed a keen awareness that he was progressively moving toward another realm—"and it's okay," he told me.

—Greta Berman



**Marcia Tucker**, a renowned curator, feminist, and founder of the New Museum of Contemporary

Art in New York, died October 17, 2006, in her home in Santa Barbara, CA. Her husband Dean McNeil, her daughter Ruby McNeil, and other dear friends were close at hand. She had struggled with cancer for some time, and although many of us knew that she had been ill, it was often hard to imagine. When I saw her last year in Chicago, for example, she looked fantastic.

Although Tucker missed New York, she was grateful to be living in California near the ocean, teaching at the Otis College of Art and Design—enjoying her students immensely—and working hard on her memoir. A more than devoted mother, she had come to Chicago to visit her daughter Ruby, and she wanted to talk about the political climate in the country, the next generation of young artists, and the nature of writing. As always, her spirit was buoyant and her enthusiasm for life and irreverence for all things pompous and oppressive completely intact.

Tucker's accomplishments in the art world are famous and infamous—her daring approach to curatorial work and her early belief in certain artists whom the art world could not as yet see but whom she knew deserved serious consideration. Her approach was not to obsess about the final event, product, result, or show, but to trust the process, her own and that of artists whom she believed often had inherent wisdom, and the unique ability to surprise. The list of shows curated with such trust is long. During her time at the

Whitney Museum of American Art, she curated *Anti-Illusion: Procedures/Materials* (about which she has written wonderfully in her memoir) with James Monte, a Richard Tuttle show, a Joan Mitchell retrospective, and *Lee Krasner: Large Paintings*. Many of these exhibitions were the first real look at artists whose names and work are so familiar to us now but who were considered controversial, unexpected, and risky at the time. The same was true of her tenure at the New Museum. She gave us all something to think about when she fused theory and practice and organized such exhibitions as: *Bad Girls* (1994), *Bad Painting* (1978), *Mary Kelly's Interim* (1990), *John Baldessari: Work 1966–1980* (1981), *The Other Man: Alternative Representations of Masculinity* (1987), and the cocurated, tripartite *Decade Show* (1990).

It is said that Tucker was fired from the Whitney after a critical drubbing of her Tuttle show. If true, then we should all be grateful, since this led to the founding in 1977 of the New Museum of Contemporary Art—her own museum—within which serious interrogations of important work and controversial ideas always took place. She never shied away from the new or the difficult. Director for 22 years, she was as serious about art as she was about life, in which social issues were always foregrounded. And she was seriously hilarious about them all, later turning her humor into a stand-up act called *Miss Mannerist*. Tucker performed at conferences and on college campuses, making fun of herself and the art world simultaneously.

Recognized for her achievements and their impact on the world of ideas, she won the Bard College Award for Curatorial Achievement and received honorary doctorates from the Atlanta College of Art and the San Francisco Art Institute. She was presented with the Chevalier de l'Ordre des Arts et des Lettres by the French government and the Skowhegan Governors Award for Lifetime Service to the Arts.

Most admirable was her courage. Tucker took risks by refusing to

separate theory and practice, building shows on feminist principles while refining those principles through the impact of the work itself. Always believing in artists, the practices they engage in, and art's importance to democracy, she maintained a consistent ethical stance. She loved process and engaged in it herself as both an experimental curator and a serious amateur singer with the Art Mob, an a capella vocal group.

Presenting the work, writing about the work, editing books, and raising difficult questions about society was what she did best. Her brilliance was in the weightiness of her intentions combined with the lightness of her spirit. She never lost sight of the potential of art to transform consciousness. She loved experimentation in all forms. And she was generous and willing to share her experience with whomever needed her help. (Who else but Marcia would have a section on her website called *Bad Reviews*?) Her life and her person generated awe but also love. I anxiously await her memoir to savor once again that mix of joyfulness and angst, brilliance and zaniness, that brought us such important work in so many forms and also always gave us the tools with which to imagine it.

—Carol Becker, dean of faculty and senior vice president of academic affairs, School of the Art Institute of Chicago

**Frank Willett**, a pioneering scholar of African art and archaeology, died June 15, 2006, at age 80.

Willett was the first director of the Hunterian Museum (1976–1990) in Glasgow and oversaw the completion and opening of the Hunterian Art Gallery and the reconstruction of Charles Rennie Mackintosh's house.

Willett studied at University College Oxford and earned a diploma in anthropology. He then became keeper of the Department of Ethnology and General Archaeology at Manchester Museum. He visited Nigeria, collecting for that museum and later worked for the Nigerian government.

Willett and his family returned in 1963 to Oxford, where he was a research fellow at Nuffield College. In

**Art Appraiser** - Indv. w/BA in Art History or Arts Management (or foreign equiv.) +1 yr exp. Examine Objets d'Art from the 18th and 19th centuries (ie; paintings, sculpture, furniture & antiques) to determine their authenticity & value; examine for color values, style, esthetic correctness & other characteristics to establish art period and/or identify artist, based on knowledge of art history, materials employed, techniques of individual artists & current market; coordinate lines of furniture, fabrics & Objets d'Art; knowledge in digital photo database on Art Deco furniture. Responsible for attending auctions & exhibitions & bid on behalf of clients. Forward resume, incl. salary history to S. Calabrese, Robert Couturier, Inc., 69 Mercer St., 3rd Fl., New York, NY 10012.



1966 he was appointed professor of art history, African studies, and interdisciplinary studies at Northwestern University, which was evolving into a leading international center for African studies.

Willett wrote *Ife in the History of West African Sculpture* (1967) and *African Art: An Introduction* (1971), the latter of which remains the best general work on the subject and has introduced many to the field. Willett returned to Britain in 1976 to become director of the Hunterian Museum at the University of Glasgow; he also taught in the Department of Archaeology there. He was also appointed vice chair of the Scottish Museums Council, a position he held from 1986 to 1989.

## Opportunities

To read more listings or to submit your own, visit [www.collegeart.org/opportunities](http://www.collegeart.org/opportunities).

### Awards, Grants, Fellowships

#### The Smithsonian Institution Fellowships in Museum Practice

program invites proposals from experienced museum practitioners, researchers, and training providers for support of research projects about museum theory and practice. For program guidelines and application information, visit <http://museumstudies.si.edu/fmp.htm>. *Deadline: February 15, 2007.*

#### US Capitol Historical Society

**Fellowships** are available for graduate students, professors, and independent scholars to support research on the art and architecture of the US Capitol complex, which includes the Capitol, the congressional office buildings, the Library of Congress buildings, the Supreme Court building, and the Botanic Garden. Fellowships of \$2,000/month may be requested for 1 month to 1 year. Applications must include a research proposal, CV, transcripts of graduate work, and 2 supporting letters. Fellowships run September 2007–August 2008. For questions,

please contact Barbara Wolanin at 202-228-2700; [bwolanin@aoc.gov](mailto:bwolanin@aoc.gov); [www.uschs.org](http://www.uschs.org). *Deadline: March 15, 2007.*

**The Medici Archive Project** in Florence, Italy, will award a 3-year fellowship (September 15, 2007–July 15, 2010) with 20 months of full-time document assessment and description for the Documentary Sources database in the Florentine State Archive in collaboration with the project's research team and 10 months of independent research on a topic related to the Medici Granducal Archive. The fellowship stipend is \$36,000 per year plus an allowance for travel expenses. Please see [www.medici.org/positions/fellowships.html](http://www.medici.org/positions/fellowships.html) for qualification details and application instructions. This fellowship is supported by the NEH and is offered to scholars who are US citizens or have been residents of the US for 3 years at the time of application. Write to [fellowshipsny@medici.org](mailto:fellowshipsny@medici.org) for more information. *Deadline: April 20, 2007.*

### Calls for Papers

**Eying the Everyday: Interrogations of Contemporary Visual Culture and Everyday Life** seeks papers for publication. In what ways can art and visual culture illustrate the complexity, importance, and meaning(s) inherent in the contemporary everyday? How does the everyday potentially alter, expand, or complicate the discourses and practices associated with art and visual culture? Abstracts are sought from individuals whose work examines relationships between visual culture and everyday life—especially in terms of materiality, environment, rhetoric and expression, multiculturalism and globalization, recent history, art and design practices, or technology. Length of essays accepted for this publication should be 5,000–7,500 words (negotiable). Interested parties should send a 250-word abstract, CV and bio, and any queries to Royce W. Smith at [royce.smith@wichita.edu](mailto:royce.smith@wichita.edu). *Deadline: February 20, 2007.*

**Drain Magazine** seeks work for an issue on sustainability. With the launch of his film and book *An Inconvenient Truth*, Al Gore has pushed urgent issues about the effects of global warming into popular discourse. If radical changes in the interaction between humans and the environment are not made, then the problems associated with overpopulation, aggressive agricultural practices, the proliferation of pollutants and ozone depleting gases, and the melting of ice caps will drastically

affect our ability to reside on Earth. This issue of *Drain* is interested in the role culture plays at this critical time. How can designers, artists, and theorists make a positive contribution in redefining the way we relate to the earth? How might cultural practices participate in the social capital necessary in forging a new vision not just for human beings but for life on the whole? For details, contact Adrian Parr at [adrian@drainmag.com](mailto:adrian@drainmag.com). *Abstracts deadline: June 1, 2007; paper deadline: September 1, 2007.*



University of  
Massachusetts  
Lowell

## Careers with Mass Appeal

### Digital Media Arts/Foundations

The Art Department at the University of Massachusetts Lowell seeks qualified applicants for a full-time, tenure track position in Digital Media Arts/Foundations. The M.F.A. in Digital Media Arts or equivalent is required as well as an active and growing record of creative and scholarly research, exhibitions and publications. The position appointment is effective September 1, 2007.

Applicants must be qualified to teach digital media courses and interdisciplinary art and design concepts in a fully integrated foundations curriculum. Qualified candidates must show expertise in digital media arts including knowledge of digital photography, video, and time-based and traditional media and processes.

Responsibilities will include teaching three undergraduate courses per semester, supervising digital media foundations courses and working closely with the Foundations Coordinator on curriculum development. Other responsibilities will include advising undergraduate students and committee participation at the Department, College and University level. Three years of teaching experience in higher education and experience in foundations curriculum development are required.

The Art Department is part of the College of Arts and Sciences, Division of Fine Arts, Humanities and Social Sciences. The Department offers a B.F.A. degree with concentrations in Art and Design. A full-time studio faculty of eight, along with fifteen adjunct faculty members, serves approximately 275 art majors. Faculty offices, two galleries and numerous studio/classrooms are located on the ground floors of Dugan Hall and McGauvran Student Union on south campus. The B.F.A. program is NASAD accredited.

The University of Massachusetts Lowell is one of five fully accredited Universities in the State System. A full-time faculty of 450 serves approximately 8,600 students. The Merrimack River separates north and south campuses. The historic city of Lowell is 30 miles north of Boston and five hours northeast of New York City.

**Application deadline is February 1, 2007.**

For additional details, please refer to the job posting on <http://www.uml.edu/hr/jobpostings/>

To apply, send a letter of application indicating whether you will be attending the 2007 CAA Conference in New York, a resume and portfolio. Please include 20 artist slides and 20 student works (digital media accepted), teaching philosophy, course syllabi, three letters of reference, transcripts and SASE to:

Digital Media Arts/Foundations Search Committee  
Art Department  
University of Massachusetts Lowell  
71 Wilder Street - Suite 8  
Lowell, MA 01854  
Job Reference Number FC05130601

*The University of Massachusetts Lowell is an Equal Opportunity/Affirmative Action, Title IX, H/V, and ADA 1990 Employer.*

**Siglio Press** produces uncommon, provocative books that live at the intersections and interstices of art and literature. We publish work by artists who have a sustained engagement with narrative, language, the geography of the page, and/or the space of the book. We also produce anthologies of visual and literary works driven by incisive, imaginative editorial visions. Artists may query for projects conceived as books or adaptable to the form. Our primary interests: visual narratives, nongenre graphic novels, works with literary components or that use text as physical for substantive material, artists' or altered books, and collaborations between artists and writers. Curators may submit proposals to edit anthologies, unconventional books to accompany exhibitions, or volumes in two series, "Book Works" and "Is To As To." We do not publish works of criticism. Information,

guidelines, and contact information can be found at [www.sigliopress.com](http://www.sigliopress.com).  
*Deadline: June 30, 2007.*

### Conferences and Symposia

**Rediscovering Antiquity in the Eighteenth Century: James "Athenian" Stuart** is a symposium that takes place February 13, 2007, at the Bard Graduate Center in New York. Distinguished scholars Christopher Drew Armstrong, Jill Deupi, Jason Kelly, Robin Middleton, Jenifer Neils, Frank Salmon, and David Watkin will present papers that contribute to a broader understanding of Stuart's legacy as a pioneer in the recovery of information about the ancient world and its application to architecture and design. For information and to request a symposium brochure, please call 212-501-3011 or e-mail [programs@bgc.bard.edu](mailto:programs@bgc.bard.edu).

Costs are \$15 for general admission and \$10 for students and seniors.

**Sanctioning Modernism** is a 1-day working symposium on modernism and identity in post-WWII architecture, to be held March 2, 2007. A combination of doctoral candidates, recent PhDs, and emerging and established scholars will convene for 3 moderated panel discussions, arranged by topic and working from papers circulated in advance. The panels, held at the University of Texas at Austin's School of Architecture, Goldsmith Lecture Hall) will address the appropriation of modernism in political, religious, and domestic contexts: modernism and the state; making religion modern; and at home with modernism. Dennis Doordan of the University of Notre Dame will present the keynote address. The event is free and open to the public. For more information, please visit <http://soa.utexas.edu/sanctioningmodernism> or write to the Graduate Students in Architectural History office at the UT School of Architecture at [gsah@uts.cc.utexas.edu](mailto:gsah@uts.cc.utexas.edu).

### The Yale Center for British Art

presents "New Perspectives on the Panorama," held March 30–31, 2007. Drawing on provocative new work on panoramas, this conference will rethink the orthodoxies that currently characterize approaches to traditional 360-degree panorama paintings and broader notions of the panoramic through an interdisciplinary conversation between scholars and artists working in a wide range of fields, including cultural geography, art history, literary studies, architecture, theater studies, film, photography, and fine art. Papers will explore the aesthetics of 360-degree painting from its inception in the 18th century to its resurgence in contemporary practice, its relationship to architecture and film, and its social and political contexts. The British filmmaker Patrick Keiller will deliver the keynote lecture. The symposium is free and open to the public; advance registration is required. For more information or to register, please

e-mail [ycba.research@yale.edu](mailto:ycba.research@yale.edu) or call 203-432-7192.

**The 18th Annual James A. Porter Colloquium on African American Art** takes place April 19–21, 2007, at Howard University's Blackburn Center Ballroom. The colloquium continues its tradition of promoting innovative perspectives, groundbreaking scholarship, and open, critical dialogue on African American art. During the 3-day program, scholars, artists, curators, and cultural critics will examine ideas that influence how works of African American artists are viewed, interpreted, and valued. For more information, please contact [fcoleman@howard.edu](mailto:fcoleman@howard.edu).

**The Symposium on the History of Art**, an annual event sponsored by the Frick Collection and the Institute of Fine Arts at New York University, will be held April 20–21, 2007. Graduate students from northeastern colleges and universities will present recent research on a wide range of art-historical topics. Graduate students, faculty members, and museum professionals are invited to attend. No registration is necessary; seating is available on a first-come, first-served basis. For more information and the program of speakers, visit [www.frick.org](http://www.frick.org) or [www.nyu.edu/gsas/dept/fineart](http://www.nyu.edu/gsas/dept/fineart). Please direct questions to [thomas.quick@nyu.edu](mailto:thomas.quick@nyu.edu).

### The American Folk Art Museum

in New York presents "Culture in Context: Self-Taught Artists in the 21st Century," a symposium taking place April 27–28, 2007. Organized in conjunction with the museum's *Martin Ramirez* retrospective, the symposium will examine methodologies and issues regarding the art of the self-taught. Join internationally known scholars and an eclectic range of artists, art historians, and critics to explore the state of contemporary self-taught artists and their work. For more information, contact Elena Bernstein at 212-265-1040, ext. 126, or [education@folkartmuseum.org](mailto:education@folkartmuseum.org). To register, call Alexis Davis 212-265-1040, ext. 117.

## THE ART BULLETIN AND ART JOURNAL IN JSTOR!



The back issues of College Art Association's print journals are available in JSTOR, the not-for-profit online digital archive. Users can browse and search full-text PDF versions of all issues of *The Art Bulletin* (first published in 1913) and *Art Journal* (first published in 1941), up until but excluding the most recent three years.

*The Art Bulletin* and *Art Journal* joins more than 30 art and art-related titles offered through JSTOR's Arts & Sciences III Collection, available through participating institutions and libraries. If your school, library, or museum does not already participate in JSTOR, CAA urges you to advocate that it do so now.

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](http://www.collegeart.org).

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at [www.jstor.org](http://www.jstor.org).

### Conference on International

**Opportunities in the Arts** takes place April 27–29, 2007, in Boston, MA. Learn how to break into the international art world. Join speakers from around the world to hear about long- and short-term international residency opportunities for artists, as well as biennales and other global exhibition possibilities. Meet, network with, and have your work seen by the conference's distinguished curators, critics and panelists. Advance conference registration, which includes admission to all panels, networking events, and a private one-on-one consultation with one of the conference's international guests, curators, or critics, is \$150. For more information and to register, please visit [http://transculturalexchange.org/conference\\_2007.htm](http://transculturalexchange.org/conference_2007.htm).

### Exhibition Opportunities

**Katharine Butler Gallery** in Sarasota, FL, seeks entries for 2nd annual juried exhibition April 11–May 12, 2007. The gallery accepts original work in any medium from the past 3 years; giclés and videos are not eligible. Slide or CDs of images are accepted. The juror is Andrew Maass, former director of the Tampa Museum of Art. For prospectus and an application, send an SASE to: Katharine Butler Gallery, 1943 Morrill St., Sarasota, FL, 34236; 941-955-4546; kb@kbwatercolors.com; [www.kbutlergallery.com](http://www.kbutlergallery.com). *Deadline: January 31, 2007.*

**Striking Mechanism**, an independent label for music and art, is accepting submissions for a project entitled *1, 2, or 3 Seconds*. Requested are video works that are 1, 2, or 3 seconds in length, with or without sound. The selected works will be released either on mini CD, fan, or mini DVD, in an edition of 1,000. For more information, see [www.strikingmechanism.com](http://www.strikingmechanism.com). *Deadline: January 31, 2007.*

**The 11th Annual Arizona State University Art Museum Short Film and Video Festival**, taking place April 14, 2007, seeks entries. For a brief

history of the festival, guidelines for entry, a list of works screened at past festivals, and a few success stories, visit <http://asuartmuseum.asu.edu/filmfest>. *Deadline: February 2, 2007.*

**Reflect-Arts at the Asian Cultural Center** in New York invites artists to submit entries to *Essence of Asia: Eastern Influence on Western Art*, an exhibition of 2D and 3D artworks in all mediums. The theme encourages artists to interpret notions of Asian traditions, craft, spirituality, culture, and more with personal imagination and craft. The exhibition is open to all international artists and runs March 31–April 15, 2007, at the Asian Fusion Gallery at the center. Go to [www.reflect-arts.com](http://www.reflect-arts.com) to download prospectus or e-mail info @reflect-arts.com. *Deadline: February 9, 2007.*

**Au Naturel: The Nude in the 21st Century** is a juried international exhibition open to all artists working in drawing, painting, and/or printmaking. The show takes place April 2–27, 2007, at Clatsop Community College Art Center Gallery. Up to \$3,000 in awards and consideration for a solo exhibition are available. The juror is the artist Royal Nebeker. Entry fee is \$25 for 3 slides. For prospectus, send an SASE to: Clatsop Community College Art Center Gallery, 1653 Jerome Ave., Astoria, OR 97103; 503-338-2472; kshauck@clatsopcc.edu; [www.clatsopcc.edu](http://www.clatsopcc.edu). *Deadline: February 12, 2007.*

**Combined Talents: The Florida International** is an annual juried competition held at the Florida State University Museum of Fine Arts that is open to artists 18 and older working in any medium. Entry fee is \$20 for 2 digital images or slides. First award is \$1,000, and 2nd award is \$500. The exhibition is juried by a panel of FSU College of Visual Arts, Theatre, and Dance faculty members. A color catalogue is produced and, in most cases, return shipping is provided. Exhibition is scheduled for August 27–September 23, 2007. For more information, contact Jean Young

at 850-644-3906; [jdyoung@fsu.edu](mailto:jdyoung@fsu.edu); [www.mofa.fsu.edu/combinedtalents.html](http://www.mofa.fsu.edu/combinedtalents.html). *Deadline: February 14, 2007.*

### The Artists of the 21st Century Regional Collegiate Art Exhibition

is open to all undergraduate art students enrolled in a visual-arts program in the following states: Alabama, Arkansas, Georgia, Kentucky, Mississippi, Missouri, North Carolina, and Tennessee. Work entered must have been produced during the student's undergraduate enrollment period and done solely by the artist. Media may include: painting, drawing, sculpture, glass, ceramics, photography, printmaking, digital art, fiber art, and jewelry. Other restrictions are listed on the entry form. Artists can either submit slides or digital images. For an entry form, send an SASE to: Artists of the 21st Century, 102 Fine Arts Bldg., University of Tennessee, Martin, TN 38238; [www.utm.edu/departments/chfa/finearts/entry.htm](http://www.utm.edu/departments/chfa/finearts/entry.htm). *Deadline: February 18, 2007.*

**Arte Natura** is a thematic exhibition based on art inspired from the natural world. Work to be included is open to all interpretations of landscape, fruits, vegetables, flowers, and fauna. Figurative art of human beings is excluded. The exhibition will be held at the Limner Gallery, May 10–June 2, 2007. The call for entry is open to all artists. National magazine publication awards will be given. For entry forms, send an SASE to SlowArt Productions, 123 Warren St., Hudson, NY 12534; [slowart@aol.com](mailto:slowart@aol.com); [www.slowart.com/prospectus/nature.htm](http://www.slowart.com/prospectus/nature.htm). *Deadline: February 28, 2007.*

**A National Sculpture Competition** sponsored by Hofstra University will commission an outdoor sculpture that reflects an affirmative statement on the ideals, accomplishments, and historic achievements of people of color; its theme should reflect the importance of a person of color, individuals, groups, or movements that honor the vital history and contributions that have strengthened

## FIND QUALIFIED EMPLOYEES THROUGH THE CAA ONLINE CAREER CENTER

**Post ads for jobs in colleges, universities, galleries, museums, art organizations, and foundations on the College Art Association's Online Career Center.**

**Place your job online and manage your account anytime, anywhere!**

**Access 2,500 resumes and 14,000 members nationally and internationally.**

CAA

[www.collegeart.org/careers](http://www.collegeart.org/careers)



our nation and our world. Applicants must be at least 18 years of age and reside in the US. Class projects will not be considered. An award of \$35,000 plus \$150,000 toward fabrication and installation will be given to the finalist. A \$500 stipend will be given to the 5 top finalists for maquettes and drawings. An exhibition for finalists will also be held. For complete guidelines and deadline dates, contact: Hofstra University Person of Color Sculpture Committee, 112 Hofstra University, Hempstead, NY 11549-1120. Call Beth E. Levinthal at 516-463-5672 or e-mail Beth.E.Levinthal@hofstra for further details. *Deadline: March 30, 2007.*

### Residencies, Workshops, Exchanges

**The Hungarian Multicultural Center** is a nonprofit organization that invites 36 visual artists and writers to submit an application for its residency program in Hungary. Dates are: May 21–June 13, June 18–July 11, and July 16–August 8, 2007. The residency is open to all professional artists and writers. For an entry form, send an SASE to: HMC, PO Box 141374, Dallas, TX 75214; bszechy@yahoo.com; www.hungarian-multicultural-center.com. *Deadline: February 15, 2007.*

**The Houston Center for Contemporary Craft** is a nonprofit arts organization dedicated to presenting the dynamic world of contemporary craft to the Houston community. The center seeks applicants for its Studio Residency Program, which supports emerging, midcareer, and established artists working in craft media, including but not limited to: clay, fiber, glass, metal, and wood. The residency length is variable; 3, 6, and 12 months. Artists are selected based on the quality of their work as well as their interest in working at the center and making a difference in Houston's vibrant cultural community. For more information and an application, visit www.crafthouston.org. *Deadline: March 1, 2007.*

**A National Endowment for the Humanities** summer seminar for college and university teachers will examine Scottish Enlightenment aesthetics and its German reception. The seminar is directed by Paul Guyer of the University of Pennsylvania and Rachel Zuckert of Northwestern University and includes guest lectures by James Harris, and Peter Jones. It will be held at St. Andrews University in Scotland, July 23–August 10, 2007. Participants receive a \$2,400 NEH stipend. Those interested in aesthetics, the history of aesthetics, the Scottish and German Enlightenments, and the art, literary, philosophical, or intellectual history of 18th-century Europe are encouraged to apply. For more information and application materials, write to: Daniel Gross, Dept. of Philosophy, Northwestern University, Kresge 2-335, 1880 Campus Dr., Evanston, IL 60208; d-gross-1@northwestern.edu. *Deadline: March 1, 2007.*

**Roman Religion in Its Cultural Context** is an NEH summer seminar for college and university teachers offered at the American Academy in Rome, June 11–July 20, 2007. The seminar, directed by Karl Galinsky of the University of Texas at Austin, is interdisciplinary and open to applicants in the fields of art history, religious studies, classics, history, and others. The stipend is \$4,200. For complete information, see <http://ccwf.cc.utexas.edu/~galinsky/NEH> or write to [galinsky@mail.utexas.edu](mailto:galinsky@mail.utexas.edu). *Deadline: March 1, 2007.*

**Soaring Gardens Artists' Retreat** is accepting residency applications for May–September 2007. While the trust considers applications from all artists who believe they can benefit from a residency at Soaring Gardens, we particularly encourage applications from emerging women artists. Located 1 hour's drive northwest of Scranton, PA, the facilities at Soaring Gardens include a 4-bedroom farmhouse and an adjoining studio building with two 720 sq. ft. studios on 23 acres of land. Ten minutes away is a church that combines studio and living space. Residencies are available for 3–4 weeks for up to 3 artists

at the House at Soaring Gardens, and for 3–6 weeks for 1 or 2 artists at the church. Groups of artists are encouraged to apply. Please visit <http://Lermantrust.org> for more information. *Deadline: March 15, 2007.*

### The 2007 Artist in Residence

**Program** at the Byrdcliffe Arts Colony/Woodstock Byrdcliffe Guild is located in the Catskill Mountains near Woodstock, NY. Founded as an Arts and Crafts community in 1903, the guild has been a haven for visual artists, potters, writers, crafts people, musicians, and theatre artists. The program offers 1-month residencies to writers, visual artists, and composers from June to September. The cost per 4-week session is \$300. Writers under the age of 35 who need financial assistance may apply for a \$100 scholarship from the Patterson Fund. Application fee is \$35. For more details and an application, please visit [www.woodstockguild.org](http://www.woodstockguild.org) or call 845-679-2079. *Deadline: April 2, 2007.*

## Classifieds

To place a classified in CAA News, visit [www.collegeart.org/news](http://www.collegeart.org/news) or write to Alexis Light at [alight@collegeart.org](mailto:alight@collegeart.org).

### For Rent

**Berlin.** Inviting loft apartment in 1905 Wollgarnfabrik. Centrally located in Friedrichshain near Frankfurter Tor. Internet, excellent public transit, elevator, private entrance, loggia. Short-term rentals. [www.tiros.net/bed\\_in\\_berlin](http://www.tiros.net/bed_in_berlin).

**Downeast Maine Coastal Retreat.** Year round home with studio space. Weekly or monthly off season rates both Spring and Fall semesters. [www.leightonneck.com](http://www.leightonneck.com).

**Florence.** Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing machine, references required ([vonhenne@bc.edu](mailto:vonhenne@bc.edu)).

# caa.reviews LOG ON!

*caa.reviews* publishes timely scholarly and critical reviews of books and projects in all areas and periods of art history, visual studies, and the fine arts.

**Publications and projects reviewed include:**  
**BOOKS, ARTICLES, EXHIBITIONS, CONFERENCES,**  
**DIGITAL AND ELECTRONIC PRODUCTIONS,**  
**FILM AND VIDEO, ARTS EDUCATION,**  
**CURATORIAL ISSUES**

**CAA**  
**[www.caareviews.org](http://www.caareviews.org)**

## Opportunities

**Seeking Artists.** This is the fifth year of the Art and Music festival in the exciting arts district of Paducah, KY, home of the nationally known and pioneering Artists Relocation Program. Last year we had more than 13,000 guests at the festival, and we are hoping to have more each year. Interested artists can acquire more detailed information concerning the festival and download the 2007 application at: [www.paducaharts.com](http://www.paducaharts.com). Festival dates for 2007: Friday, May 25th, Saturday, May 26th, and Sunday, May 27th

## Datebook

*This section lists important dates and deadlines for CAA programs and publications.*

### January 10, 2007

Deadline for participation in Arts Exchange at the 2007 Annual Conference in New York.

Deadline for submissions to the March 2007 issue of *CAA News*.

### January 12, 2007

Deadline for nominations and self-nominations to the CAA Nominating Committee.

### January 17, 2007

Deadline for advance registration for the 2007 Annual Conference in New York.

### January 20, 2007

Deadline for requests to participate in the *Art Journal* Roundtable at the 2007 Annual Conference in New York.

### January 26, 2007

Deadline for applications for projectionist and room-monitor positions at the 2007 Annual Conference in New York.

### February 1, 2007

Deadline to RSVP to the Meet the Committees reception at the 2007 Annual Conference in New York.

### February 14–17, 2007

95th CAA Annual Conference in New York.

### March 1, 2007

Deadline for spring submissions to the Millard Meiss Publication Fund.

Deadline for submissions to the annual CAA Publications Grant.

### March 10, 2007

Deadline for submissions to the May 2007 issue of *CAA News*.

### April 6, 2007

Deadline for nominations and self-nominations for candidates to the 2008–12 Board of Directors.

### April 13, 2007

Deadline for nominations and self-nominations for the *Art Bulletin* Editorial Board.

Deadline for nominations and self-nominations for the *Art Journal* Editorial Board.

Deadline for nominations and self-nominations for the *caa.reviews* Editorial Board.

Deadline for nominations and self-nominations for the Millard Meiss Publication Fund Jury.

### May 10, 2007

Deadline for submissions to the July 2007 issue of *CAA News*.

### July 10, 2007

Deadline for submissions to the September 2007 issue of *CAA News*.

### September 1, 2007

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2009 Annual Conference in Los Angeles.

### September 10, 2007

Deadline for submissions to the November 2007 issue of *CAA News*.

### October 1, 2007

Deadline for fall submissions to the Millard Meiss Publication Fund.

Deadline for submissions to the annual Wyeth Foundation for American Art Publication Grant.

### November 10, 2007

Deadline for submissions to the January 2008 issue of *CAA News*.

### February 20–23, 2008

96th CAA Annual Conference in Dallas.

### February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

## Photo credits

The photograph of Matthew J. W. Drutt on page 33 was provided by Artpace San Antonio.

The photograph of Rock Hushka on page 34 is provided by the Tacoma Art Museum.

The photograph of Jessica Hunter Larsen on page 34 was provided by Colorado College.

The photograph of Patricia McDonnell on page 34 was provided by the Ulrich Museum of Art.

The photograph of Helen Molesworth on page 34 was provided by the Harvard University Art Museums.

The photographs of Jessica Davis Powers and David S. Rubin on page 34 were provided by the San Antonio Museum of Art.

The photograph of Janet Landay on page 34 was provided by American Federation of Arts.

In Obituaries, the photograph of Cynthia Lawrence on page 37 was taken by David Lawrence, and the image of Marcia Tucker on page 38 was taken by Barbara Parnet.

## Volume 32, Number 1

*CAA News* is published six times per year by:  
College Art Association  
275 Seventh Ave., 18th Floor  
New York, NY 10001  
[www.collegeart.org](http://www.collegeart.org)

Editor: Christopher Howard  
Designer: Steve Lafreniere

Material for inclusion should be sent by e-mail to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Photographs, slides, and digital images (strongly preferred) may be submitted to the above street and e-mail addresses for consideration; they cannot be returned. Advertising and submission guidelines can be found at [www.collegeart.org/news](http://www.collegeart.org/news).

Copyright © 2007 College Art Association

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.

The opinions expressed in articles by invited authors and nonstaff contributors are intended to foster dialogue in our fields and may not reflect CAA policy, guidelines, or recommendations.



College Art Association of America  
275 Seventh Avenue  
New York, NY 10001  
[www.collegeart.org](http://www.collegeart.org)

Board of Directors:

Nicola Courtright, President  
Ellen K. Levy, Past President  
Paul Jaskot, Vice President for Publications  
Dale Kinney, Vice President for Annual Conference  
Dennis Y. Ichiyama, Vice President for Committees  
Virginia M. Mecklenburg, Vice President for External Affairs  
Christine Sundt, Secretary  
John Hyland, Jr., Treasurer  
Jeffrey P. Cunard, Counsel  
Linda Downs, Executive Director

Coco Fusco  
Susan Grace Galassi  
Anne Collins Goodyear  
Thomas DaCosta Kaufmann  
Andrea Kirsh  
Katherine Manthorne  
Joan Marter  
Mary-Ann Milford-Lutzker  
Barbara Nesin  
W. Jackson Rushing III  
Duane Slick  
Buzz Spector  
William Tronzo