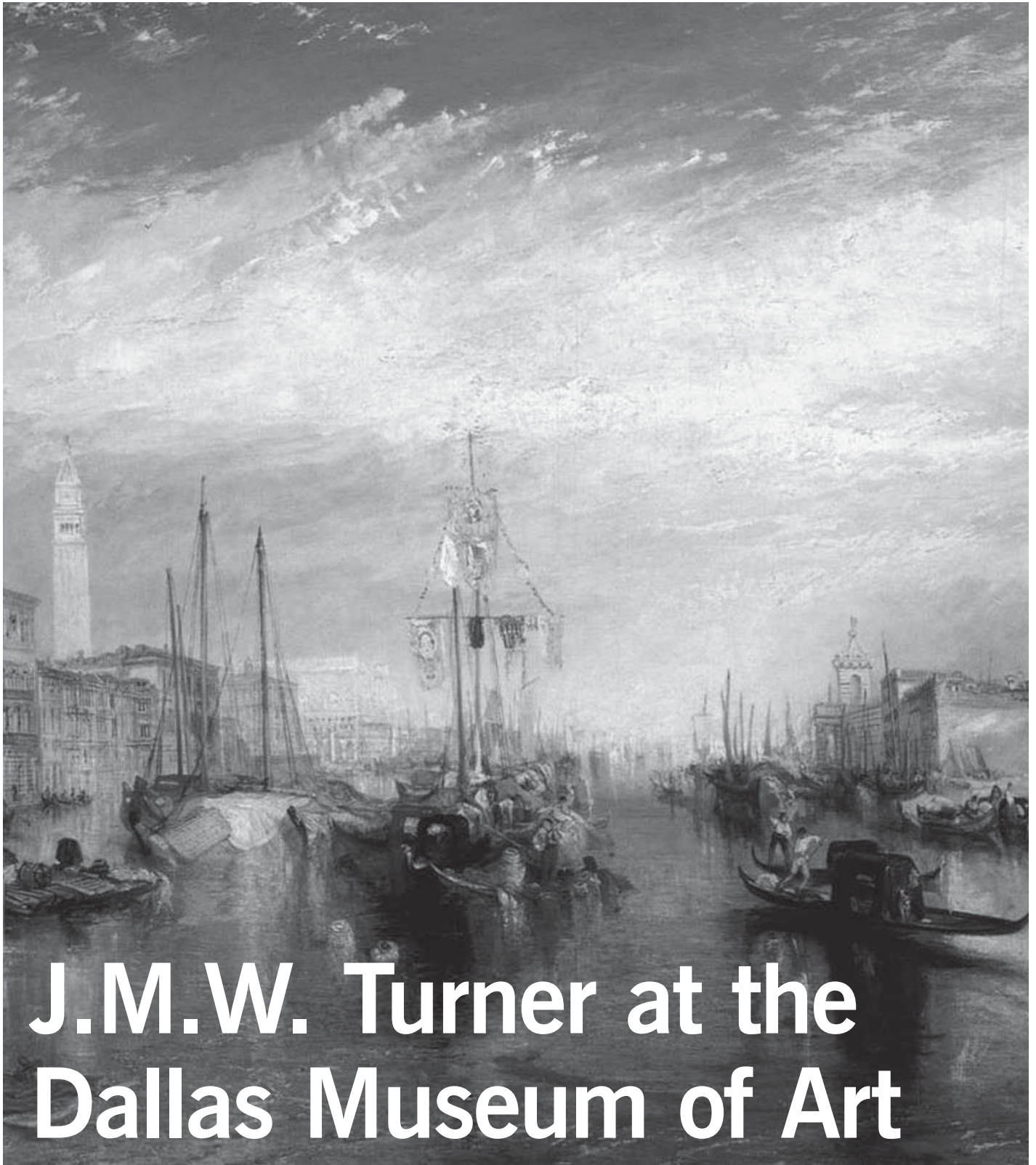


# CAA NEWS



**J.M.W. Turner at the  
Dallas Museum of Art**

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Linda Downs

### FROM THE EXECUTIVE DIRECTOR

*Linda Downs is CAA executive director.*

The CAA Annual Conference, the world's largest forum for the visual arts, is held next month in Dallas–Fort Worth, February 20–23, 2008. Thanks to the enormous efforts of the Annual Conference Committee, chaired by Dale Kinney of Bryn Mawr College, and the Services to Artists Committee, chaired by Virginia Derryberry of University of North Carolina, Asheville, this year's conference is proving to be one of our most important yet.

I would also like to recognize the major assistance from our regional representatives: Dorothy Kosinski, formerly of the Dallas Museum of Art and now director of the Phillips Collection; Randall C. Griffin, Southern Methodist University; Annette Lawrence, University of North Texas, Denton; and Phillip Van Keuren, Southern Methodist University. The CAA staff, which has been working on the conference for more than two years, also deserve tremendous accolades.

I look forward to seeing you in Texas in February!

Cover: J. M. W. Turner, detail of *Venice, from the Porch of Madonna della Salute*, ca. 1835, oil on canvas, 36 x 48 1/8 in. (91.4 x 122.2 cm). Metropolitan Museum of Art, New York, Bequest of Cornelius Vanderbilt, 1899 (99.31) (artwork in the public domain; photograph provided by the Dallas Museum of Art)

# CAANEWS

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## Conference Session Highlights

On February 20–23, 2008, CAA's Annual Conference comes to the Southwest. The bustling art scenes of Dallas and Fort Worth provide the backdrop for our annual gathering of artists, art historians, museum directors and curators, arts administrators, scholars, and educators. Look forward to the best in new scholarship, innovative art, and in-depth discussion of issues in the arts today.

The 96th Annual Conference includes four full days of stimulating sessions in all areas of art history, contemporary issues, and studio art—more than 180 overall—that address the most compelling questions of the day. This year, CAA presents panels devoted to issues in printmaking, painting, video art, clay, and other mediums. The history of art, from prehistoric times to the present and from East to West and North to South, is covered in dozens of other sessions. For a complete list of sessions, exhibitions, and special events, please visit <http://conference.collegeart.org/2008>. Here are a few sessions worth attending this year.

### GLOBAL POLITICS

Global politics is alive and well in art-history sessions. First and foremost is Donny George and Nada Shabout's session "Cultural Patrimony in Iraq." (George, former director of the National Museum in Baghdad, also delivers the Convocation address.) Other sessions include "African American Art and Globalization: Critical Perspectives," chaired by John P. Bowles, and "Art of Transculturation: Imperial Artists, Borders, and Encounters," led by Julie Codell.

CAA's Committee on Diversity Practices presents "World Art: A Panhuman Narrative for Egalitarian Teaching" in response to a recent decision by the CAA Board of Directors to include World Art as a category of study and practice. A CAA affiliated society, the Radical Art Caucus, challenges conference goers with "Power and the Gendered Imagery of Contemporary Global Politics."

### SUSTAINABLE ART PRACTICES

A pair of sessions examines sustainable practices for artists. Tiffany Grace Holmes chairs "Greenmedia Futures: Combining Art and Technology to Promote Sustainability. In ARTspace, Patricia Flores and Duane Slick talk about building "The



Eugène Delacroix is the subject of a 2008 Annual Conference session, "Deliberating Delacroix." Other monographic sessions explore the work of Donald Judd, Thomas Eakins, J. M. W. Turner, Arshile Gorky, and Stéphane Mallarmé. Eugène Delacroix, *Self-Portrait*, ca. 1837, oil on canvas, 65 x 54.5 cm. Musée du Louvre, Paris (artwork in the public domain)

Sustainable Studio." (For more ARTspace sessions, please see page 14.)

Also in ARTspace, Elizabeth Conner discloses information on how artists can find out about and apply for overseas sabbaticals in "Artists' Residencies/Worldwide Opportunities." Similarly, CAA's International Committee looks at "National and International Organizations of Art Historians and Artists: Aims, Interests, and Activities."

### ART COLLECTING AND THE ART MARKET

The market for contemporary art boomed in 2007. At the conference, Christopher K. Ho and Peter K. Rostovsky host "Painting and Critique in the Age of the Market." Two artists, Charissa N. Terranova and Noah Simblist, lead a panel on "Collecting and Collectivity: Contemporary Art at the Interstices of Acquisition and Community."

A robust art market isn't just a contemporary phenomenon. Thinking about a moment similar to ours, the Historians of Netherlandish Art, a CAA affiliated society, hosts "Gender and the Market in Netherlandish Art."

Museum art collections are also addressed. The Association of Historians of American Art present "The Impermanent Collection," chaired by Vivien Green Fryd and Laura Katzman. Relatedly, the Getty Foundation's Christina Olsen presents "Museum Encounters between Objects and the Public," and two other museum professionals, Gail Feigenbaum of the Getty Research Institute and Inge Reist of the Frick Art Reference Library, lead "Provenance: The Transformative Power." Lastly, "Collecting the Avant Garde: The Institutional Perspective—Taming the Untame" is a session led by David Platzker of Art Spaces Archives Project.



## STATES OF THE DISCIPLINE

The Dallas conference has several state-of-the-discipline sessions: "A Disciplined Muse: Distinguishing Art History, Visual Studies, and Visual Culture" is chaired by Francesca Bavuso and Analisa Leppanen-Guerra. The Design Studies Forum interrogates "The Current State of Design History," with Hazel Clark and David Brody, both from Parsons the New School for Design, leading the charge. Finally, "Contemporary Design Theory and Practice" is the topic of a session chaired by Keith Owens.

## PEDAGOGY

Pedagogy continues to be a huge topic at the CAA conference. Arne R. Flaten and Alyson A. Gill step into "Continuous Crossroads: Research and Pedagogy, Problems, and Opportunities with Digital Models, Archaeology, and Art History."

Dealing with the physical spaces of art schools themselves, the Mid America College Art Association looks at "Transforming Art and Design Schools: Physical Space and Programmatic Change." Similarly, Mary Ann Stankiewicz examines "What's the Use? Critical Histories of Art and Design Colleges."

Several sessions take an umbrella approach. The National Art Education Association's Melody K. Milbrandt opens the dialogue for "Contemporary Perspectives on Art Teaching and Learning." Representing the CAA affiliated society Foundations in Art: Theory and Education, Steven Bleicher looks at the future of art and art history in "Teaching Gen M (the Millennium Generation)." Susan Aberth of Bard College takes on "Teaching the College Art-History Survey Course."

Deaccessioning artworks in university museums continues to polarize academics and administrators. CAA's Museum Committee advocates the importance of college and university galleries in "Curricular Connections: The College Art Museum as Site for Teaching and Learning," chaired by Laurel Ellen Bradley of the Carleton College Art Gallery.

Charlotte Chambliss of Dallas's Booker T. Washington High School for the Performing and Visual Arts looks at preparing artists before they become undergrads in "Getting It Right: Teaching toward the Advanced Placement Studio Art Portfolio." ■



Sarah Williams, *MFA Oil*, 2007, oil on board, 40 x 40 in. (artwork © Sarah Williams; image provided by the artist and the College of Visual Arts and Design, University of North Texas at Denton)

## Regional MFA Exhibition

The CAA *Regional MFA Exhibition* takes place February 20–23, 2008, at the Cora Stafford Gallery at the University of North Texas in Denton. Sponsored by the gallery and the College of Visual Arts and Design (CVAD), the exhibition highlights the work of MFA candidates currently studying in Dallas–Fort Worth area schools and colleges of fine and visual arts and design.

The six participating MFA programs this year are: the University of North Texas, Denton; Texas Women's University; the University of Dallas; Southern Methodist University; Texas Christian University; and the University of Texas at Arlington. The exhibition is organized by Annette Lawrence, associate professor at CVAD, and the University of North Texas Art Galleries.

For their respective sections, studio faculty from each MFA program select the work from student submissions to represent the best and most innovative work being made in various media. In most cases, second-year students receive preference over first. For the third year, representatives from CAA's Exhibitions Committee will select artists to receive Recognition Awards.

The reception for the artists and conference attendees is Saturday, February 23, 5:30–7:30 PM. Shuttle-bus service from conference headquarters hotel in Dallas is available.

For further information about the Regional MFA Exhibition, please visit <http://gallery.unt.edu> or contact Victoria Estrada-Berg, assistant director of the University of North Texas Art Galleries, at [estradaberg@unt.edu](mailto:estradaberg@unt.edu). The Cora Stafford Gallery is located in Oak Street Hall, 1201 W. Oak St., Denton, TX 76201. ■

## CAA Annual Exhibition: *Points of Convergence*

The Gallery at UTA, on the campus of the University of Texas at Arlington, hosts the CAA Annual Exhibition. Called *Points of Convergence: Masters of Fine Arts* and organized by Benito Huerta, associate professor at the university and director of the gallery, the exhibition presents a group of nationally recognized professional artists who have received an MFA degree and pairs them with current MFA student artists from the same colleges, universities, and art schools. *Points of Convergence* is on view January 22–March 4, 2008.

Included in the exhibition are: Enrique Chagoya and Ali Dadgar (University of California, Berkeley); Ross Bleckner and Louisa Conrad (California Institute of the Arts); Donald Lipski and Samuel Rowlett (Cranbrook Academy of Art); Michael Ray Charles and Kelli Vance (University of Houston); Janine Antoni and Heather McPherson (Rhode Island School of Design); David Bates and Eric Chavera (Southern Methodist University); and Ann Hamilton and Elizabeth Odom (Yale University).

In the catalogue essay, the art critic Janet Kutner writes, "This exhibition makes no pretense of cohesion. Rather it honors diversity." Although initially random, the pairing of artist and student eventually demonstrates dialogue and commonalities between the exhibited works by the respective artists. Kutner continues, "Artists in both age brackets use autobiographical content, explore identity, draw from pop culture, [and] worry over political affairs. Unconventional use of materials lends metaphoric meaning to ordinary objects. Transience, or the sense of anxiety wrought by uncertainty, is an underlying theme."

In a way, *Points of Convergence* mirrors the graduate-program experience, in which established artist professors mentor their younger counterparts, and explorations, connections, and experimentation take precedence over stylistic unities and slick practices. Further, the show emphasizes the importance of an artist's long-term development. Recent attention in the art world has focused, for better or worse, on young and emerging artists, with some MFA students even having solo exhibitions in top commercial galleries before graduation.

Another underlying theme of the show, Kutner notes, are questions about the practicality of the MFA degree: with ris-



Samuel Rowlett, *SuperZero #1*, 2007, oil on canvas, 96 x 72 inches (artwork © Samuel Rowlett; photograph provided by the artist and the University of Texas at Arlington)

ing tuition and related educational costs, how important is a degree that some have called the new MBA? How do recent developments in doctoral programs in studio art affect current pedagogy? How has the increasing number of MFA-holding artists had an impact on teaching jobs and exhibition opportunities?

The catalogue for *Points of Convergence*, illustrated with works in the show, is available to all registered conference attendees (included in your registration packet). You may also pick up a copy at the gallery.

CAA invites attendees to the conference reception, held Wednesday, February 20, 6:00–9:00 PM. A gallery talk takes place during the reception at 6:30 PM. The next day, the artist Michael Ray Charles speaks at 12:30 PM. A complimentary shuttle bus is provided for the reception, limited to the first forty-nine people on a first-come, first-served basis. The bus departs from the Olive Street side of the Adam's Mark Hotel at 4:45 PM, returning from the university at 7:15 PM, arriving approximately forty-five minutes later.

The Gallery at UTA is open Monday–Friday, 10:00 AM–5:00 PM, and Saturday, 12:00–5:00 PM. The space is located on the first floor of the Fine Arts Building, 502 S. Cooper St., Arlington, TX 76019. For more information, visit [www.uta.edu/gallery](http://www.uta.edu/gallery) or contact Benito Huerta at 817-272-3143 or Patricia Healy at 817-272-5658. ■

# Rachofsky House and Art Collection Tours

Tours of the Rachofsky House, a home and setting for a major private collection of modern and contemporary art, take place just after the CAA Annual Conference in Dallas–Fort Worth: Sunday, February 24, 2008. A morning and afternoon tour are offered.

Designed by the distinguished American architect Richard Meier and completed in 1996, the Rachofsky House is home to Cindy and Howard Rachofsky and their art collection. More than five hundred works strong, their collection boasts work by Italian and Arte Povera artists such as Piero Alighiero e Boetti, Lucio Fontana, Piero Manzoni, Mario Merz, Marisa Merz, and Michelangelo Pistoletto. Other artists with significant representation in the collection are Janine Antoni, Tom Friedman, Isa Genzken, Félix González-Torres, David Hammons, Mona Hatoum, Eva Hess, Jim Hodges, Sigmar Polke, Marc Quinn, Robert Ryman, and Kiki Smith, among many others.

Howard Rachofsky, a hedge-fund manager, said in the *Dallas Morning News* in 2006: “Our collection has clearly evolved. Initially it was more random, but it’s moved into two broad strains of contemporary thought—one responding to the sublime minimalism of the house, things that deal with the essence of perception or perfect forms, and the other with issues of identity.”<sup>1</sup>

Like a museum, the art collection changes regularly. At press time, the schedule for February–June 2008 was not yet announced. The fall/winter display, both in the house and on the grounds, exhibited more than fifty works. The grounds include several permanent outdoor works, including Dan Graham’s *Argonne Pavilion II* (1998) and the site-specific *Tilted Planes* (1999) by Robert Irwin.

Two tours are offered: the morning tour takes place at 10:00–11:30 AM, and the afternoon one follows at 1:00–2:30 PM. Each tour accommodates forty attendees. Advance registration (\$15) is required, which includes round-trip bus transportation (see below). Tickets are included in your registration packet.

A shuttle bus for up to thirty registrants for each tour is provided from the Adam’s Mark Hotel on a limited, first-come,



The Rachofsky House, which houses a collection of postwar art, was designed by the architect Richard Meier and built in 1996 (photograph by Thomas Feulmer and provided by the Rachofsky House)

first-served basis. For the 10:00 AM tour, the bus departs from the Olive Street side of the hotel at 9:30 AM and leaves the Rachofsky House at noon. For the 1:00 PM tour, the bus departs at 12:30 PM and leaves the house at 3:00 PM. Because the house is located just a few miles from central Dallas, taxi transportation is also an option.

For further information on registration and other details, please see <http://conference.collegeart.org/2008/register> or write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org). For details on the Rachofsky House, visit <http://rachofskyhouse.org>. ■

<sup>1</sup> Janet Kutner, “Passion for art dictates flow of couple’s lives,” *Guidelive.com*, May 2, 2006, [http://www.guidelive.com/sharedcontent/dws/ent/visualarts/stories/DN-dma\\_0828art.ART.State.Edition1.422891b.html](http://www.guidelive.com/sharedcontent/dws/ent/visualarts/stories/DN-dma_0828art.ART.State.Edition1.422891b.html).

# J. M. W. Turner Exhibition

From now until February, CAA News is highlighting exhibitions taking place during the Annual Conference in Dallas and Fort Worth, Texas.

The Dallas Museum of Art presents *J. M. W. Turner*, on view February 10–May 18, 2008, in the J. E. R. Chilton Galleries. The exhibition originated at the National Gallery of Art in Washington, DC (October 1, 2007–January 6, 2008) and travels to the Metropolitan Museum of Art in New York (June 24–September 21, 2008) after its appearance in Texas.

## J. M. W. TURNER

This exhibition is the largest, most comprehensive retrospective ever presented in the United States of the career of Joseph Mallord William Turner (1775–1851), a highly important and influential landscape painter. The exhibition of approximately 140 works, divided almost evenly between oils and works on paper, includes paintings that represent his extensive range of subjects: seascapes, topographical views, historical events, mythology, modern life, and scenes from his own fertile imagination. Many of these works have never been shown in the US.

The exhibition also surveys Turner's mastery of the medium of watercolor, from highly innovative and experimental sketches and studies to large-scale finished works. Among these are *Tintern Abbey* (1794), *The Battle of Fort Rock, Val d'Aouste, Piedmont* 1796 (1815), *Sunset* (ca. 1820–30), and *Norham Castle, on the River Tweed* (ca. 1822–23) from Tate Britain. The artist's celebrated engravings, including the *Liber Studiorum*, are also included in the show.

Exhibitions in the US of Turner's work have focused mostly on particular themes or specific aspects of his career. One major Turner show, at the Museum of Modern Art in New York in 1966, demonstrated the artist's later and unfinished paintings as crucial to the development of Impressionism and, decades later, Abstract Expressionism. The present show, by contrast, includes works from Turner's entire oeuvre.

*J. M. W. Turner* has been critically praised in the national and international press. Writing in *Time*, Richard Lacayo asserts that "while people will come away impressed by Turner the painter of historic events and modern horrors, one



J. M. W. Turner, *Snow Storm: Steam Boat off a Harbour's Mouth*, ca. 1842, oil on canvas, 91 x 122 cm. Tate Gallery, London (artwork in the public domain)

as forceful and sometimes as original as Goya, the man they'll be in awe of is still that other Turner, the incandescent bulb, the great conductor of solar power."<sup>1</sup>

"Turner rates among history's great artists," writes Chuck Meyers for McClatchy Newspapers, "and his specialty, landscapes, still remain the gold standard for the game."<sup>2</sup>

The exhibition is organized by a team of American curators in association with Tate Britain in London, which is lending eighty-six works from its vast Turner bequest; other works come mostly from American collections.

The exhibition's curators are: Franklin Kelly, senior curator of American and British Painting at the National Gallery of Art; Dorothy Kosinski, formerly senior curator of painting and sculpture and Barbara Thomas Lemmon Curator of European Art at the Dallas Museum of Art, now director of the Phillips Collection in Washington, DC; and Gary Tinterow, Engelhard Curator in Charge of the Department of Nineteenth-Century, Modern, and Contemporary Art at the Metropolitan Museum of Art. Ian Warrell, curator of eighteenth- and nineteenth-century art at Tate Britain, is also a key curatorial collaborator.

The Dallas Museum of Art is also host to an offsite CAA conference session, "Turner in America," taking place Thursday, February 21, 9:30 AM–12:00 PM. Held in the Horchow Auditorium, First Floor, the session is chaired by Gillian Forrester of the Yale Center for British Art and Timothy Barringer of Yale University. Speakers include Nancy J. Scott, Brandeis University; Robert Slifkin, Yale University; and Jennifer Raab, Yale University. ■

1. Richard Lacayo, "The Sunshine Boy," *Time*, October 11, 2007, <http://www.time.com/time/magazine/article/0,9171,1670528,00.html>.

2. Chuck Myers, "National Gallery exhibits landmark J. M. W. Turner retrospective," *Sacramento Bee*, November 16, 2007, [http://dwb.sacbee.com/content/travel/24hour\\_travel/story/3743875p-13217869c.html](http://dwb.sacbee.com/content/travel/24hour_travel/story/3743875p-13217869c.html).



# Contemporary Art in Dallas–Fort Worth

From now until February, CAA News is highlighting exhibitions taking place during the Annual Conference in Dallas and Fort Worth, Texas.

Major museums and art centers in Dallas–Fort Worth are hosting important exhibitions of emerging and established contemporary artists during the 2008 CAA Annual Conference. In addition to the shows here, the conference cities also boast a lively gallery scene. For a full list of galleries and maps of their locations, visit the Dallas Art Dealers Association at [www.dallasartdealers.org](http://www.dallasartdealers.org), the Fort Worth Art Dealers Association at [www.fwada.com](http://www.fwada.com), and the Contemporary Art Dealers of Dallas at [www.caddallas.net](http://www.caddallas.net). Check out Glasstire, a website covering contemporary art and events in Texas, at <http://live.glasstire.com>.

## GABRIEL OROZCO

The Dallas Museum of Art hosts an installation by the Mexican conceptual and installation artist Gabriel Orozco. Entitled *Gabriel Orozco: Inner Circles of the Wall*, the exhibition highlights the circle motif that recurs throughout the artist's work in both literal and compositional forms. The show is on view November 29, 2007–March 30, 2008.

Orozco is known for blurring boundaries between the conceptual and formal, suggesting complex systems and ideas that reimagine everyday objects and images. For the Dallas exhibition, Orozco had masons cut a plaster wall in his Paris gallery into numerous parts. He then drew precise graphite circles that just touch the irregular edges of these pieces, and then placed the pieces on the gallery floor and against the walls. *Inner Circles of the Wall* suggests the presentness of bare matter, as well as the beauty of the infinite realms of a perfect and perfectly logical geometry.

## LEONORA CARRINGTON

The British-born, Mexico-based painter Leonora Carrington turned ninety years old last April, and the Dallas Museum of Art's current exhibition celebrates her long and productive career. Contemporaries with Max Ernst, Luis Buñuel, Benjamin Péret, and Octavio Paz, she has worked continuously to the present day. Entitled *Leonora Carrington: What She*



Gabriel Orozco, *The Inner Circles of the Wall*, 1999, plaster and pencil, dimensions variable (artwork © Gabriel Orozco; photograph by Florian Kleinfenn and provided by the artist, Galerie Chantal Crousel, and the Dallas Museum of Art)

*Might Be*, the exhibition features works—including *Night Nursery Everything*, *The Artist Travelling Incognito*, and *Nunscape at Manzanillo*—by one of the few women artists associated with Surrealism. It also chronicles the stages and key events in Carrington's career, highlighting more than fifty years of painting, along with photographs documenting important moments, those of her daily routine, and the artist at work in her studio.

Highlighting approximately twenty-five works from the late 1930s to the 1980s, *Leonora Carrington* can be seen December 23, 2007–March 30, 2008. The guest curator Salomon Grimberg, an art historian and curator who has published widely on Latin American art, has known the artist for many years.

## MARTIN PURYEAR

CAA conference-goers receive a special preview of the exhibition *Martin Puryear* at the Modern Art Museum of Fort Worth on Saturday, February 23, 2008—one day before the show opens to the general public. The galleries are open 11:00 AM–5:00 PM on that day. Conference attendees and CAA members receive the student price of \$4 when they show their membership card or conference badge.

The exhibition, which opened to critical acclaim at the Museum of Modern Art in New York, makes its second stop in Fort Worth. Reviewing the show for the *New York Times*, Roberta Smith writes, "Puryear is a formalist in a time when that is something of a dirty word, although his formalism, like most of the 1970s variety, is messed with, irreverent and





Installation view of MoMA's sixth-floor Joan and Preston Robert Tisch Gallery with Martin Puryear's sculptures (from left to right): *Untitled* (1997), *Untitled* (2000), *Old Mole* (1985), *Malediction* (2006–7), *In Sheep's Clothing* (1996–98), and *Dowager* (1990) (artworks © Martin Puryear; photograph by Richard Barnes and provided by the Museum of Modern Art, New York)

personal. His formalism taps into a legacy even larger than race: the history of objects, both utilitarian and not, and their making. From this all else follows, namely human history, race included, along with issues of craft, ritual, approaches to nature and all kinds of ethnic traditions and identities."<sup>1</sup>

Organized by MoMA's John Elderfield, the retrospective features about forty-five sculptures, following the development of the artist's career, from his first solo museum show in 1977 to the present.

## PHIL COLLINS

The Dallas Museum of Art presents the British artist Phil Collins's three-part video installation, *the world won't listen*. Filmed in Colombia, Turkey, and Indonesia, the video trilogy features fans of the Smiths, a highly influential British rock band, performing karaoke versions of tracks from the group's compilation album *The World Won't Listen* (1987). Along with the first-ever public presentation of Collins's completed trilogy, the show also includes a series of works based on letters that Morrissey, the band's iconic lead singer, wrote as a teenager to London music weeklies.

On view November 9, 2007–March 23, 2008, the exhibition is curated by Suzanne Weaver, curator of contemporary art at the museum. The show debuts as an expanded presentation of Concentrations, a special series of project-based solo exhibitions by international emerging artists.

The accompanying 128-page exhibition catalogue offers a valuable contribution to and critical look at Collins's work and furthers scholarship in the fields of popular music, cultural studies, and art history. It includes essays by the British music critic Simon Reynolds; Bruce Hainley, writer and contributing editor of *Artforum*; Liz Kotz, assistant professor in comparative literature at the University of California, Riverside; and the exhibition curator. ■

# Proposed Change in CAA Board Structure

*Barbara Nesin is associate professor at Spelman College in Atlanta, Georgia, and a member of the CAA Board of Directors.*

Any membership organization must respond to change as the climate and needs of its members evolve. As CAA approaches its one-hundredth anniversary in 2011, our Board of Directors has taken seriously the responsibility to find the best ways to serve our members in the ever-expanding environment of the visual arts through surveys, studies, and other means.

The growing need to deliver state-of-the-art services represent a major challenge under the present Board structure, which is composed entirely of visual-arts professionals, including studio and graphic artists, art historians, and museum professionals. The Board wishes to solicit suggestions from our membership for structural changes to the Board proposed by a Governance Task Force, appointed last May by CAA President Nicola M. Courtright.

The Governance Task Force was charged with investigating the means by which the structure of the Board might be modified to provide greater assurance of continuity and expertise in the areas of legal counsel, financial expertise, and other skill sets. The goal of the task force—which includes Catherine Asher, Kevin Consey, and Linda Downs, with Virginia Mecklenberg and Barbara Nesin serving as cochairs—is to offer recommendations for an improved governance structure for CAA in order to attract and involve the best possible people to support optimal conditions for continuing our distinction as the preeminent organization for visual-arts professionals.

The task force has been deliberating about possible solutions through several conference calls; consultations with Jeffrey Cunard, counsel to the Board, and John Hyland, Jr., Board treasurer; comparisons with other large nonprofit organizations; and, of course, many e-mail exchanges. Cunard and Hyland currently serve as ex-officio members of the Board and the Executive Committee, each with no vote on governance matters. Their advice and service has been a key reason for the Board to think about supplementing their support with other Board members who, the task force believes, could provide greater stability in critical areas of expertise. We are confident that our preliminary recommendations fall within the scope of fiduciary standards for similar organizations, although

<sup>1</sup> Roberta Smith, "Humanities ascent, in three dimensions," *New York Times*, November 2, 2007, <http://www.nytimes.com/2007/11/02/arts/design/02pury.html?8ur&emc=ur>.

there may well be other variations or avenues to consider.

Therefore, we ask all CAA members to review the following preliminary recommendations and to participate in the discussion at the Annual Members' Business Meeting that takes place at the Annual Conference in Dallas-Fort Worth in February 2008 (see page 17 for full details on time, place, and more). We have reserved time on the meeting agenda to discuss these ideas and others that may be brought to the floor by CAA members. The results of that discussion will then be reviewed by the task force. Thereafter, with the assistance of counsel, the Board will consider recommendations at its May 2008 meeting. To effect any proposed changes, however, the Board would then propose amendments to CAA's By-laws for consideration and vote by the membership at the Annual Members' Business Meeting in February 2009.

The following summarizes the preliminary recommendations proposed for discussion at the meeting in Dallas.

## RECOMMENDATION #1

Create a new category of the CAA Board of Directors designated as "Appointed Directors," who shall enjoy all the voting rights, responsibilities, and terms of elected Board members, including the right to be elected as CAA officers, except for two key differences:

- Appointed directors shall serve for the regular four-year term, but those terms shall be renewable at the discretion of the Board at the conclusion of each four-year period (with no limit to the number of such terms)
- Appointed directors shall be nominated by a new Special Nominating Committee of the Board, and the Board shall elect the appointed directors upon such nomination

## RECOMMENDATION #2

Depending on the total number of directors, up to six appointed directors (including the counsel and treasurer) could serve on the Board at any one time. The appointed directors would meet such needs in expertise as the Board may deem to be necessary. Examples of these "Categories of Need" could be legal, financial, fundraising and philanthropy, marketing, or technology; these categories would be flexible, to be filled at the discretion of the Board.

## RELATED SUGGESTIONS

In the course of discussing the proposal to add appointed directors, the task force identified the following related issues that may need to be considered at the same time:

- Create a "removal mechanism" by which any directors, whether elected or appointed, who becomes remiss in carrying out fiduciary and governance responsibilities may be reviewed for possible termination through a fair and consistent process
- Align the structure of the Nominating Committee (which currently nominates the candidates who stand for election to the Board) with that of the proposed Special Nominating Committee
- Reinforce the need for the Nominating Committee to screen nominees for a range of skills in order to include candidates who have financial-management experience evidenced by training or practice in administrative positions, including budget-management responsibilities
- Permit elected Board members to stand for reelection to a second four-year term, with the maximum number of consecutive terms at two (i.e., a maximum of eight consecutive years of service). Consider shortening the current six-year "sabbatical" requirement for a Board member to become eligible to stand for election once again
- Review and align staggered terms for all Board members, keeping in mind that Board members who are elected officers continue to serve on the Board, notwithstanding that their four-year terms might have expired

In preparation for the discussion at the Annual Members' Business Meeting in Dallas this February, CAA members are welcome to contact any member of the Governance Task Force, the CAA president, or the CAA executive director with questions. For additional information about the responsibilities of boards of nonprofit organizations, see "Right from the Start: Responsibilities of Directors and Officers of Not-for-Profit Corporations" at [www.oag.state.ny.us/charities/charities.html](http://www.oag.state.ny.us/charities/charities.html). Additional resources are available through BoardSource at [www.boardsource.org](http://www.boardsource.org). ■

# 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.

**Jeff Kowalski** is a professor in the School of Art at Northern Illinois University in Dekalb, where he was head of the Art History Division from 1996 to 2004. He coedited and contributed to *Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World*. At the 2008 CAA conference, he will present a paper, "Comparing Militaristic Imagery of Chichén Itzá and Tula to that of Mississippian Politics," in the session "Pre-Columbian Art," chaired by Constance Cortez.

**Esther Pasztory**

*Thinking with Things: Toward a New Vision of Art*

**Austin: University of Texas Press, 2005**

Esther Pasztory asks us to rethink the concept of art. Drawing on and questioning the insights of numerous thinkers,



including cultural critics, semioticians, art historians, and anthropologists, she proposes that the term "art" has outlived its usefulness.

We should instead talk about the communicative and meaning-making functions of different types of things. These functions change depending on the type of sociopolitical organization, technological base, and forms of media (modes of communication) that exist in particular societies. Objects such as rock markings, personal ornaments, and masks, or monumental stone sculptures and massive pyramid temples, that we display and discuss as art in museums and art-history texts originally served as sites for rituals, markers of ethnic identity, or social status, and as evidence that rulers controlled labor and could access the sacred. Today's high art no longer is a mainstream communication medium but exists in the hermetic art world of the cognoscenti, while ordinary folk are entertained and cajoled by visual culture. Pasztory's knowledge of communicative/aesthetic objects in ancient non-Western societies, coupled with her wide reading in general aesthetic theory, remind us that how and whether we distinguish art from nonart is a social practice deeply rooted in particular contexts of history and culture.

**Stephen Houston, David Stuart, and Karl Taube**

*The Memory of Bones: Body, Being, and Experience among the Classic Maya*

**Austin: University of Texas Press, 2006**

Viewing art as a window into their cultural and mental landscape, this penetrating interdisciplinary study plumbs notions of the body and the self, eating and excreting, and hearing, tasting, and smelling among the ancient Maya. Sculptural representations of Maya rulers were conceived as multiple tangible presences of their personae. Garbed as gods, the kings were not play-acting but considered themselves temporary numinous incarnations of *k'uh*, the essence and personification of divine power. Dance dramatized and activated Maya ritual performance, linking king, nobility, and ordinary Maya through shared and commonly understood, if not equal, experience. War captives, bound, trod upon, and sacrificed by cutting, were converted into common earth and animal flesh. Temples, "palaces," ballcourts, dynastic stone sculptures, and smaller artifacts discussed in the book communicated messages chosen by elite members of Classic Maya society who were intimately familiar with culturally specific corporal and psychological epistemologies, expressions of sexuality and love, devotion, grief, pain, and fear that these "arts" communicate. Maya visual culture selectively organized and displayed this experience to maintain support for a hierarchical political organization that, like those in other state level societies, created sophisticated aesthetic objects and sponsored spectacular ritual performances, while also being capable of brutal forms of intimidation.

**Kurt Vonnegut**

*Slaughterhouse-Five*

**New York: Dial Press Trade Paperback, 1999 (first edition 1969)**

When Kurt Vonnegut died in April 2007, I was sad for those of us to whom he



spoke as an important and influential "coming of age" writer—one who made us think the arts mattered. Now, when the "death of the author" refers to deconstructing

authorial integrity rather than passing into the next world, I suspect many will miss his distinctively American absurdist literary style. To see if my nostalgia stood the test of time, I reread *Slaughterhouse-Five*. The pages brought back the misadventures of Billy Pilgrim journeying guileless and largely clueless through his capture and survival of the Dresden firebombing as a war prisoner in an underground meat locker. Throughout the book, Billy time-travels, reliving and previewing his life's arc, from mundane to fabulous to tragic. He is displayed on a spaceship from the planet Tralfamadore. He experiences his wife's death. He discovers the charred body of dead girl he mistakes for a burnt log. So it goes. The Tralfamadorians know all these things must happen just as they do—seemingly separate moments are part of an ever-present eternity. Such wisdom comes hard for those of us in the thick of things. We're burdened and liberated by memory and foresight, unlike the blissful little bird whose unawareness is expressed by its elegiac song, "Poo-tee-weet?"





Paul Jaskot (photograph by Flip Chalfant and provided by DePaul Magazine)

## Paul Jaskot Is CAA President-Elect

Paul B. Jaskot, associate professor of art history at DePaul University in Chicago, Illinois, has been elected president of CAA for a two-year term, beginning May 2008. A member of the Board since 2004, he has served as vice president for publications for the past two years. Jaskot will succeed Nicola M. Courtright, professor of fine arts at Amherst College in Amherst, Massachusetts.

An art historian who specializes in modern German art and architecture, Jaskot earned his PhD in 1993 at Northwestern University in Evanston, Illinois. His dissertation focused on art and political extremism, dealing specifically with how National Socialists mobilized forced-labor concentration camps to produce building materials for the monumental Nazi architecture in Berlin and Nuremberg. This work formed the core of his book, *The Architecture of Oppression: The SS, Forced Labor, and the Nazi Monumental Building Economy* (London: Spon Press, 2000). Jaskot continues to work on the intersection of National Socialist

politics with moments of German art and architectural history, having expanded in various articles on the role of the SS and the postwar influence of Nazi political positions on artistic debates. Most recently he has coedited a series of essays with Gavriel Rosenfeld, entitled *Beyond Berlin: Twelve German Cities Confront the Nazi Past* (Ann Arbor: University of Michigan Press, 2007), that take up this theme. His current book project, "The Political Reception of the Nazi Past and Postwar German Art," extends this work and continues his interest in the relationship between political history and modern art.

In addition to his scholarly work and teaching, Jaskot is an active member of the academic community. At DePaul, he has been department chair, a member of the Faculty Council, and chair of the Faculty Handbook Review Taskforce, among other duties. He cofounded the Radical Art Caucus, a CAA affiliated society, and continues to serve as its elected secretary. Jaskot is also a member of the Queer Caucus for Art and the Historians of German and Central European Art and Architecture.

The Board chooses CAA's president from among the elected directors in the fall of the then-current president's final year of service, thereby providing a period in which the next president can learn the responsibilities of the office and prepare for his or her term.

## Board Approves New Professional Guidelines

CAA's Board of Directors approved two new Standards and Guidelines at its fall meeting, held October 28, 2007. The first is a revision of a previous CAA guideline, and the second was written by an outside organization and adopted by the Board for the CAA membership. Here are the newly approved documents:

- A revised Guidelines for Faculty Teaching in New-Media Arts, originally written in

1995 and updated in 2007. See [www.collegeart.org/guidelines/newmedia07](http://www.collegeart.org/guidelines/newmedia07)

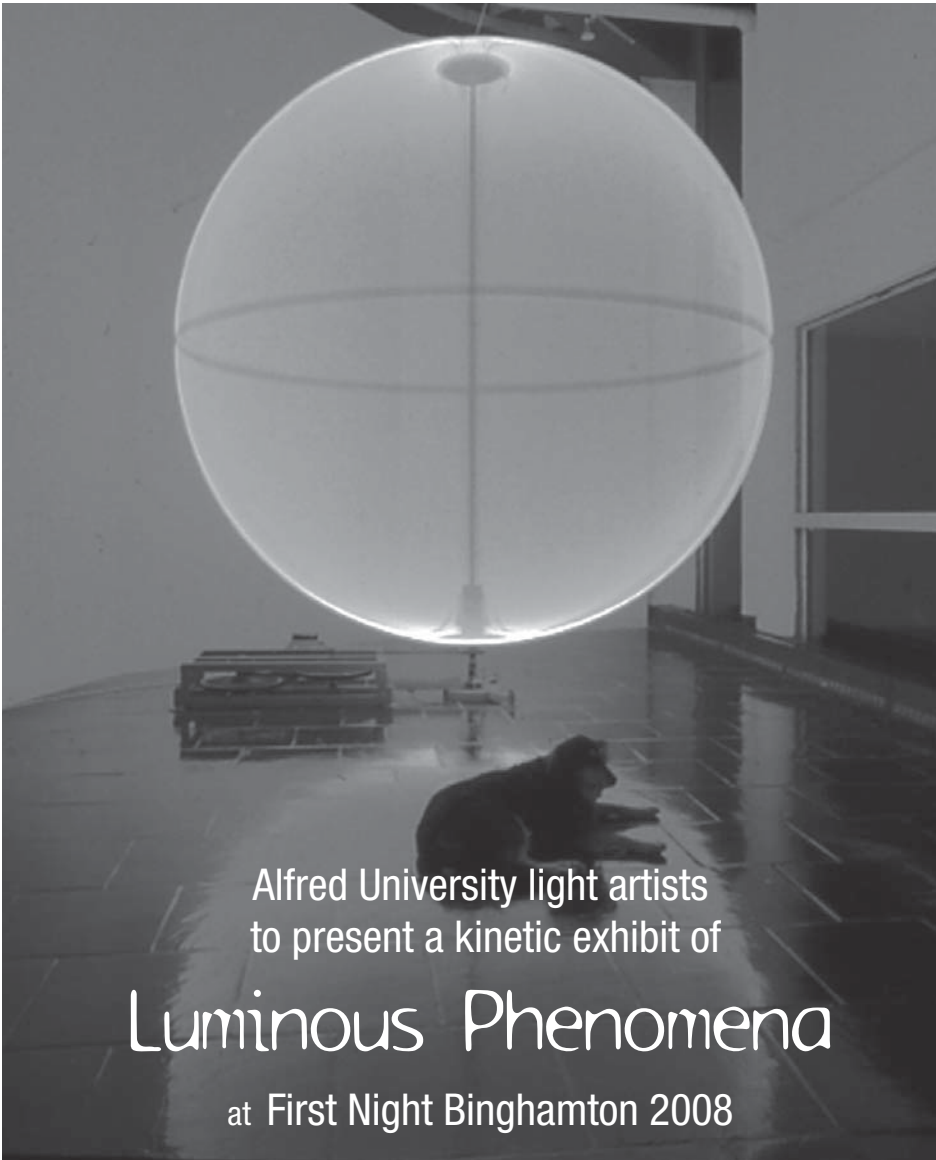
- Professional Practices for Art Museum Curators, drafted by the Association of Art Museum Curators (AAMC) in 2007 and adopted by the CAA Board. Go to [www.collegeart.org/guidelines/curators](http://www.collegeart.org/guidelines/curators)

In addition, to address the continuing difficulties attached to scholarly publishing in the humanities, the Board endorsed a set of twenty recommendations proposed by the Modern Language Association in its recent "Report of the Modern Language Association Task Force on Evaluating Scholarship for Tenure and Promotion," prepared in 2007 and published at [www.mla.org/tenure\\_promotion](http://www.mla.org/tenure_promotion). The twenty recommendations are presented in the Executive Summary at [www.mla.org/pdf/tenure\\_summary.pdf](http://www.mla.org/pdf/tenure_summary.pdf). These recommendations supplement CAA's own statement on tenure publishing in the arts, entitled College Art Association Standards for Retention and Tenure of Art Historians and found at [www.collegeart.org/guidelines/tenure.html](http://www.collegeart.org/guidelines/tenure.html), in the section labeled "Addendum: Publishing Requirements for Tenure and Promotion in Art History (2005)."

Since its founding in 1911, CAA has regularly issued Standards and Guidelines—professional practices for the fields of art and art history—which are developed by CAA's committees and special task forces or written by affiliated societies and outside organizations and presented to the Board of Directors for approval. CAA encourages all members, institutional and individual, to read, understand, and use these documents. Published formally since 1973, the Standards and Guidelines are divided into nine categories. All documents are posted to [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines).

## National Career-Development Workshops

The first CAA National Career-Development Workshop for Artists took place October 12–13, 2007, in Detroit, Michigan. Organized, coordinated, and moderated by the art-



Alfred University light artists  
to present a kinetic exhibit of

# Luminous Phenomena

at First Night Binghamton 2008

Fred Tschida, professor of Glass Art at the New York State College of Ceramics, Sculpture/Dimensional Studies Program at Alfred University will present a moving exhibition of Kinetic neon sculpture. The neon exhibition will be on a 45' flatbed tractor trailer. Six artists, either students, alumni or faculty at AU will present their work on the moving truck stopping periodically during First Night!

NYSOC at Alfred University · School of Art & Design

**Alfred University**

ist Melissa Potter under the guidance of CAA, the workshop was held at the Detroit Artists Market and Wayne State University on Friday and Saturday, respectively. It featured Michigan artists and teachers Al Young, Rick Vian, and Christine Hagedorn and the Pittsburgh-based duo Two Girls Working, comprised of Tiffany Ludwig and Renee Piechocki.

The Friday workshop, "Art/Work," was a panel discussion about the development of the artists' own careers, their motivating goals, and their nuts-and-bolts situations as working and teaching artists. Questions from the audience followed the prescribed presentations. On Saturday, Ludwig and Piechocki presented "Digital Portfolio Workshop," in which they talked about their work, successful strategies to promote it, a few technical details about digital-image and web terminology, and how to use the internet to an artist's advantage.

The *Detroiter*, an online magazine devoted to the arts, culture, and life in the city, published a two-part review of the workshop. Rather than focusing on the negatives, the Detroit-based artist and art critic Dolores S. Slowinski notes, the workshop presenters gave frank advice that cut through the usual complaints and offered challenging thoughts. She writes:

If you listened closely ... you caught Renee Piechocki reminding us that the situation [e.g., lack of arts coverage in daily papers, lack of commercial galleries, lack of interest by local collectors] is the same in Pittsburgh and other places, which put our situation in a regional/national context. Even with all the arts coverage in New York, there are hundreds of artists there whose work is overlooked, not shown, not purchased. We have to stop feeling sorry for ourselves and find ways to get the word out in other ways.... We all juggle our schedules as artists, but I wonder if we think of what we do so clearly and discipline ourselves to network to our advantage. Do we think of the day job as income producing or as stealing time from our studios? Do we hide in our studios rather than getting out on a regular basis to find people we can work

with toward a common goal? Do we torture ourselves with some romantic ideal of producing work hoping that someone will come to us to buy it? Or do we think more realistically of self-promotion as part of the art-making process?

With funding from the Emily Hall Tremain Foundation, CAA offers career-development workshops for artists across the United States during calendar years 2007 and 2008. After Detroit, the next workshop took place October 25 at the Rhode Island School of Design (RISD) in Providence. As part of an extended two-week event focusing on professional-development strategies, called "Creative Connections," the CAA workshop addressed the changing needs of artists and their roles in the marketplace.

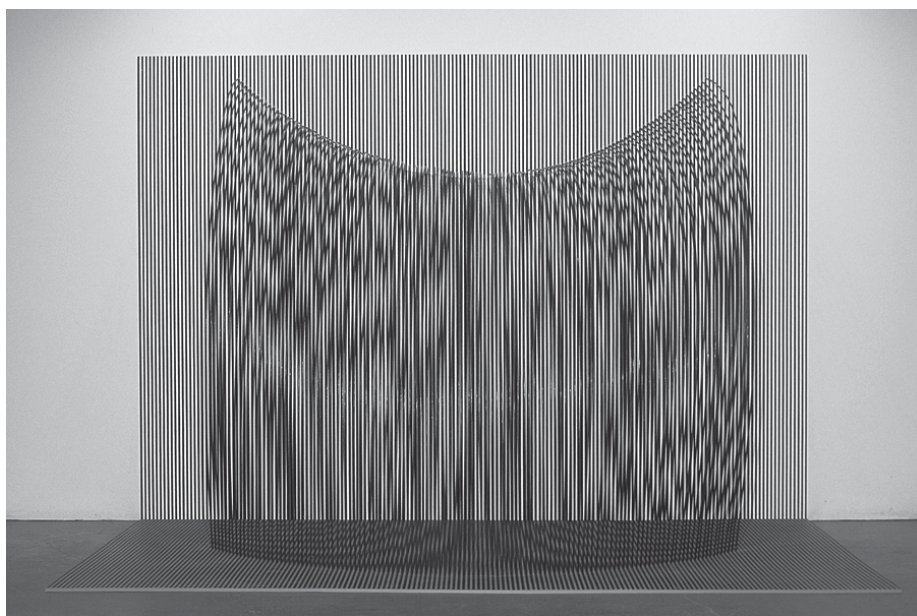
Following RISD, the John Michael Kohler Art Center in Sheboygan, Wisconsin, was the location for an all-day program held November 10. The event included a grant-writing and research workshop, networking strategies, and a panel discussion entitled "Midwest vs. the Rest: Opportunities Regionally and Nationally."

Topics for national workshops are chosen in discussion with each venue and its constituents and range in format and subject. These may include: negotiating with galleries; support for creative-sector business; networking; and how opportunities for artists vary geographically. Planning is also underway for 2008 workshops in Portland, Oregon; Birmingham, Alabama; Minneapolis, Minnesota; and Baton Rouge, Louisiana.

Melissa Potter will lead or moderate all CAA workshops. For more information, please write to her at [potter.melissa@gmail.com](mailto:potter.melissa@gmail.com).

## ARTspace at the 2008 Conference

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. As programmer of ARTspace, CAA's Services to Artists Committee particularly invites first-time



The Dallas-based artist Tom Orr participates on a panel discussion on sculpture during this year's ARTspace. Tom Orr, *Waterfall*, 2001, steel, wood, and paint, 10 x 14 x 7 ft. (artwork © Tom Orr)

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 20, to Saturday, February 23. ARTspace has one designated location: Lone Star Ballroom C4, Second Floor, Adam's Mark Hotel. To read the full list of sessions and events, visit <http://conference.collegeart.org/2008/artspace>.

ARTspace has a vibrant lineup of participants this year, including a session with interviews with artists, "Living Locally, Exhibiting Nationally: A Conversation with Vernon Fisher, David Bates, and Melissa Miller," chaired by Philip Van Keuren of Southern Methodist University and held Friday, February 22, 9:30 AM–12:00 PM. CAA's Annual Artist Interviews also take place on this day, 2:30–5:00 PM. Yoko Ono is one of the two artist participants.

Throughout the conference, ARTspace focuses on individual artistic mediums: Wednesday has a session on craft, entitled "Gestures of Resistance: Craft, Performance, and the Politics of Slowness," and Thursday hosts "Immense Prints" and "The Divas and Iron Chefs of Encaustic." A Saturday high-

light is a studio-art open session on sculpture, featuring the artists Frances Bagley, Cameron Schoepp, Tanya Synar, and Tom Orr.

Attendees can also check out a session called "Chicana Art: The Politics of Spiritual and Aesthetic Altarities," which includes the artists Amalia Mesa-Bains and Celia Álvarez Muñoz, both honorees of the CAA Committee on Women in the Arts' annual award. Chaired by Laura Perez of the University of California, Berkeley, the session takes place Saturday, February 23, 12:30–2:00 PM.

## Club Without Walls

Selections from  
the Journals of Philip Pavia  
Edited by Natalie Edgar

Where Abstract Expressionists  
met in the 1940s and 1950s

[amazon.com / barnesandnoble.com](http://amazon.com/barnesandnoble.com)



## Book and Trade Fair

Discuss your book ideas with experienced art editors, investigate digital-image resources for your classroom or library, or try those brushes you've been eyeing at CAA's Book and Trade Fair, held during the Annual Conference in Dallas-Fort Worth.

This year's event includes more than one hundred exhibitors displaying the latest art books, exhibition catalogues, journals, and magazines, as well as the newest artists'

materials and other innovative products for creating art. Programs and services on display also include digital-image resources, programs in advanced-degree studies and foreign study, national arts-advocacy organizations, studio and residency programs, academic-testing and research firms, and professional associations.

The Book and Trade Fair takes place in the Lone Star Ballroom, Second Floor, Adam's Mark Hotel. It is open three days, February 21–23, 2008: 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 for those not registered for the full conference: \$15 for CAA members and \$25 for nonmembers, payable by cash, check, or credit card.

Please check the signs and placards near the entrance for details on book signings, demonstrations, and more. Here are a few highlights for this year's fair.

### Exhibitors' Session on Painting Surfaces

Mark Gottsegen, codirector of the Art Materials Information and Education Network, and Mark Golden, chief executive officer of Golden Artists Colors, present this year's exhibitors' session: "On the Surface: Relevant to the Creation of Painting Surfaces." It will be held Friday, February 22, 5:30–7:00 PM in Lone Star Ballroom A4, Second Floor, Adam's Mark Hotel.

Experts from leading international art-materials companies will discuss issues relevant to the creation of surfaces for painting, including high-gloss, dead-matte, and stable-varnish surfaces, and offer information on protecting surfaces and pouring films. Presentations will be followed by a short panel discussion and a questions-and-answers session.

### Meet the Editors at the CAA Booth

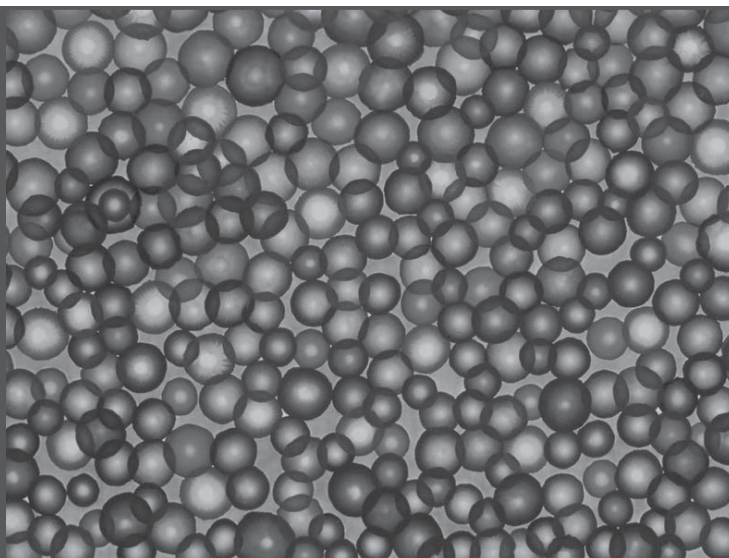
Conference attendees are invited to meet the editors-in-chief of *The Art Bulletin*, *Art Journal*, and *caa.reviews* at the CAA booth. Discuss the journals, present your ideas, learn how to submit material for consideration, and ask questions. Richard Powell of *The Art Bulletin*, Judith Rodenbeck of *Art Journal*, and Frederick Asher and Lucy Oakley of *caa.reviews* will be at the booth Friday, February 22, 2008, 10:30–11:30 AM.

### 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 23. 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.

# The Gallery at UTA

The University of Texas at Arlington



## Points of Convergence: Masters of Fine Arts

Janine Antoni, David Bates, Ross Bleckner, Enrique Chagoya, Michael Ray Charles, Eric Chavera, Louisa Conrad, Ali Dadgar, Ann Hamilton, Donald Lipski, Heather McPherson, Elizabeth Odom, Samuel Rowlett, Kelli Vance

January 22 – March 4, 2008

Reception: Wednesday, February 20, 6 – 9 PM

The exhibition is made possible by the generous support of Arlington Camera, the Hanley Foundation, the Hilton Arlington, and the College Art Association.

Fine Arts Building • 502 South Cooper St.  
Arlington, TX 76019 • 817.272.3110  
www.uta.edu/gallery

## Art Journal Roundtable

The editorial board of *Art Journal* seeks interested CAA members to join us at the 2008 Annual Conference in Dallas–Fort Worth for a roundtable discussion entitled “Toward a Political Art for the Twenty-First Century,” on politics in and of contemporary art practices. It has become commonplace to refer to a “postactivist” turn in cultural practice. We want to understand to what extent political or contestational engagement remains possible.

The perceived end of activist intervention has been countered by a recent rise in new theorizations of the aesthetic and its institutions. How do we reconcile the need for ethically motivated cultural practices with the imperative for the autonomy of aesthetic production? Can a revised sense of the political yield new insights?

Led by the editor-in-chief of *Art Journal*, Judith Rodenbeck, and editorial-board member Hannah Feldman, the roundtable discussion will be recorded and may provide material for publication in a future issue of *Art Journal*. The discussion takes place Thursday, February 21, 2:00–4:00 PM, at a location to be announced.

Participation is by invitation only; the discussion is not open to the public. Please send a brief e-mail explaining the nature of your interest in the topic and how you

foresee contributing to the discussion to the organizers at jrodenbe@slc.edu and h-feldman@northwestern.edu, with a copy to jhannan@collegeart.org. Practicing artists with a political dimension to their work are especially welcome. Invitations to participate will be sent around February 1. *Deadline: January 20, 2008.*

## Conference Poster Sessions

Poster Sessions are informal presentations for small groups that are displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter's research, synthesizing its main ideas and research directions. Poster displays are on view for the duration of the conference, beginning Thursday morning. On Thursday and Friday, February 21 and 22, 12:30–2:00 PM, presenters will be available at the Poster Area.

Here is the list of poster sessions in Dallas–Fort Worth:

- “Teaching for Understanding in Foundation Design,” John Baltrushunas, Maryville University
- “Healing Hearts through the Arts,” Karla Freiheit, University of Kansas
- “London Calling: The Art in Protest and the ‘No M11’ Campaign,” Hannah Liley, University of the Arts, London
- “Learning by Design: An Analysis of the Learning Styles of Design Students,” Barbara E. Martinson, University of Minnesota
- “Within and Outside: The Aboriginal Presence at the Venice Biennale 1997–2007,” Nancy Mithlo, Smith College
- “‘Colorful, Luminous World’: German Landscape Painters Representing the Colonies,” Itohan Osayimwese, University of Michigan, Ann Arbor
- “Experimental Teaching, Active Learning, and the Art-History Survey: A Graduate Teaching Laboratory at Duke University,”

Mitali J. Routh, Robert A. Mayhew, and Karen Gonzalez Rice, Duke University

- “Paths to Ritual Dreams: The Architecture of Healing at Pergamon,” Ufuk Soyöz, University of Texas, Austin
- “Studio Art: What’s New? The Greening of Art Pedagogy,” Linda Weintraub, independent scholar, Reinbeck, New York.

## Annual Conference Update

For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org/2008> or write to Susan DeSeyn-Lodise, CAA manager of programs, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org).

### Dallas–Fort Worth Conference Registration

CAA members can register for the 2008 Annual Conference by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2008>. Or you may fill out the form in the *Conference Registration and Information* booklet, which was sent to you in October 2007, and mail or fax it to CAA with your check or credit-card information.

The 96th Annual Conference convenes February 20–23, 2008, at the Adam’s Mark Hotel in Dallas, Texas. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location. Offsite sessions and events take place at museums, galleries, and other locations throughout Dallas and Fort Worth.

Early registration has ended. Advance registration is available until January 18, 2008. Costs are \$215 for members, \$120 for students and retired members, and \$340 for nonmembers. Onsite registration can also be made for \$260, \$145, and \$385 respectively. Avoid the lines and higher costs by registering in advance.

Two of the three institutional-member levels—Academic/Corporate Membership and Library/Department/Museum Membership—



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

### 2008-09 ROBERT AND LISA SAINSBURY FELLOWSHIPS

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

**Two are available for scholars who either hold a PhD from a North American university, or who are currently affiliated with a North American academic institution or museum.**

- The Sainsbury Fellowships are intended to provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project.
- Any area of Japanese culture is eligible, though preference will be given to applications focusing on the history of art, archaeology or architecture, or research with a strong visual component.
- Fellowships carry a value of £23,500 (about US\$48,000).

**The application deadline is 1 March 2008.**

For further details, visit [www.sainsbury-institute.org](http://www.sainsbury-institute.org) or contact us at [sisjac@sainsbury-institute.org](mailto:sisjac@sainsbury-institute.org) or write to us in Norwich.

**Norwich** | 64 The Close, Norwich NR1 4DH, United Kingdom  
T +44 (0)1603 624349

F +44 (0)1603 625011

**London** | SOAS, Russell Square, London WC1H 0XG, United Kingdom

can register up to ten faculty and staff members at the reduced individual-member rate (only advance is available now). Contact your school or department chair to find out if your institution holds a CAA institutional membership at these levels.

### Mentors Needed for Career Fair

Participating as a mentor in CAA's two Career Fair mentoring programs—the Artists' Portfolio Review and Career Development Mentoring—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.

**Artists' Portfolio Review.** CAA seeks curators and critics to participate in the Artists' Portfolio Review during the 2008 Annual Conference in Dallas–Fort Worth. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years of experience. Curators and educators must have current employment with a museum or university gallery.

Interested candidates must be current CAA members, register for the conference, and be willing to provide at least five successive twenty-minute critiques in a two-hour period on one of the two days of the review: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

Send your CV and a brief letter of interest to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at [elemakis@collegeart.org](mailto:elemakis@collegeart.org). *Deadline extended: January 28, 2008.*

### Career Development Mentoring.

CAA seeks mentors from all areas of art history, studio art, art education, film and

## Annual Members' Business Meeting

CAA will hold its Annual Members' Business Meeting on Friday, February 22, 2008, at the Annual Conference in Dallas–Fort Worth. The meeting takes place 5:00–6:00 PM (CST) in Dallas Ballroom D3, First Floor, Adam's Mark Hotel, 400 North Olive Street, Dallas, TX 75201. CAA President Nicola M. Courtright will preside.

One topic for discussion is whether CAA may be strengthened by having a finite number of directors from disciplines other than art and art history, such as law, finance, development, philanthropy, or management, serve on the Board of Directors (see pages 9–10). With these additional directors, the Board might be better able to draw on a broader range of experience and expertise. The meeting includes time to discuss why the Board is considering the addition of special directors to the Board and some of the issues potentially raised by such a change.

At the end of the meeting, Courtright will announce the results of the annual Board election. See page 20 for more information about the 2008 election.

Although the deadline has passed to submit resolutions for the meeting, CAA encourages you to participate and make your voice heard. Before proposing to the membership any changes in the association's By-laws, the president and Board want to hear your views. For more details about the meeting, please contact Vanessa Jalet, CAA executive assistant, at 212-691-1051, ext. 261 or [vjalet@collegeart.org](mailto:vjalet@collegeart.org).

video, graphic design, the museum professions, and other related fields to serve in CAA's Career Development Mentoring. Mentors give valuable advice to emerging and midcareer professionals, reviewing cover letters, CVs, slides, and other pertinent job-search materials in twenty-minute sessions.

Interested candidates must be current CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years of experience. Curators and educators must have current employment with a museum or university gallery.

This mentoring session is not intended as a screening process by institutions seeking new hires. Applications are not accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the

same field in which workshop candidates may be applying.

Please send your CV and a brief letter of interest to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at [elemakis@collegeart.org](mailto:elemakis@collegeart.org). *Deadline extended: January 28, 2008.*

### Participate in Mentoring Sessions

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at the Career Fair during the 2008 Annual Conference. All emerging, midcareer, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about career-management skills, artists' portfolios, and professional strategies. You can enroll in either the Artists' Portfolio Review or Career Development Mentoring. Please choose one. These sessions are offered free of charge.

**Artists' Portfolio Review.** The Artists' Portfolio Review offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed



by curators and critics in personal twenty-minute consultations at the 2008 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail. To apply, download the Career Development Enrollment Form at <http://conference.collegeart.org/2008/mentoring> or use the form in the *Conference Registration and Information* booklet sent to you in October. Please mail the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 28, 2008.*

#### Career Development Mentoring.

Artists, art historians, art educators, and museum professionals at all stages of

their careers may apply for one-on-one consultations with veterans in their fields at the 2008 Annual Conference. Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Sessions are filled by appointment only and are scheduled for Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail. To apply, download the Career Development Enrollment Form at <http://conference.collegeart.org/2008/mentoring> or use the form in the *Conference Registration and Information* booklet sent to you in October. Please send the completed form to: Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 28, 2008.*

#### Student Conference Guide

Later this month, CAA's Student and Emerging Professional Committee will publish the "Student Guide to the Dallas–Fort Worth Conference," which provides links to inexpensive hotels, restaurants, and transportation in the two cities, and to museums, galleries, and other sites of interest. Please visit <http://conference.collegeart.org/2008/studentguide>.

#### Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2008 Annual Conference in Dallas–Fort Worth. Successful applicants are paid \$10 per hour and receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 20, to Saturday, February 23, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35mm slide projector; familiarity with digital



View of the Nasher Sculpture Center from the garden, with Mark di Suvero's *Eviva Amore* (2001) in the foreground (artwork © Mark di Suvero and Spacetime C.C.; photograph by Timothy Hursley)

# CAA2008

96th ANNUAL CONFERENCE

DALLAS-FORT WORTH

FEBRUARY 20–23, 2008

## CAA Gala Reception

Thursday, February 21

7:30–9:30 PM

The Nasher Sculpture Center

2001 Flora Street, Dallas, TX 75201

On View: *Permanent Collection*

Join friends and colleagues to celebrate the opening of the 2008 Annual Conference.

\$35 advance

\$40 at the conference

Tickets for the Gala Reception can be purchased online now at <http://conference.collegeart.org/2008> or at the conference registration area, Adam's Mark Hotel, 2nd Floor, beginning Tuesday, February 19.

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

projectors is preferred.

Room monitors are needed for CAA's two Career Fair mentoring programs, the Artists' Portfolio Review and Career Development Mentoring, and for several offsite conference sessions. Successful candidates are paid \$10 per hour and receive complimentary conference registration. Room monitors are required to work a minimum of eight hours, checking in participants and facilitating the work of the mentors.

All projectionist and room-monitor candidates must be US citizens or permanent US residents. Please send a brief letter of interest to: Susan DeSeyn-Lodise, CAA Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or write to [sdeseyn@college-art.org](mailto:sdeseyn@college-art.org). *Deadline extended: January 15, 2008.*

#### Curatorial Exhibition Proposals for 2010 Conference

CAA invites curators to submit proposals for an exhibition whose opening coincides with

an upcoming Annual Conference. The exhibition must be held in the conference city and on view during the conference dates:

- Chicago, Illinois, February 10–13, 2010.

*Deadline: September 1, 2008*

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 comprising about fifteen artists. 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. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

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 it may have
  - 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 space of no less than three thousand square feet is highly recommended
  - A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support
- Please send your proposal to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

## SYDNEY COLLEGE OF THE ARTS GRADUATE SCHOOL

Sydney College of the Arts (SCA) offers **Doctor of Philosophy (PhD)** and **Master of Visual Arts (equivalent to the MFA)** programs through the SCA Graduate School. Majors include painting, printmedia, sculpture, ceramics, glass, jewellery and object, photomedia, film and digital art, and the theories of art practice.

SCA is committed to achieving research excellence in contemporary arts practice and is actively engaged in developing an internationally recognised research culture.

The Dean, Professor Colin Rhodes, and Director of the SCA Graduate School, Associate Professor Bradford Buckley, who are both participating in the Dallas conference, will be interviewing applicants between 20-23 February 2008.

To arrange an interview with the Dean and Director, please email [b.buckley@sca.usyd.edu.au](mailto:b.buckley@sca.usyd.edu.au)

Balmain Road / Locked Bag 15  
Rozelle NSW 2039 Australia  
+61 2 9351 1104  
[www.usyd.edu.au/sca](http://www.usyd.edu.au/sca)  
CRICOS Provider: 00026A



The University of Sydney

**SCA**  
SYDNEY COLLEGE OF THE ARTS

# CAA News

For more information about CAA's activities, please visit [www.collegeart.org](http://www.collegeart.org).

## 2008–12 Board of Directors Election

The 2007 Nominating Committee has selected the following slate of six candidates for the CAA Board of Directors for the 2008–12 term: Faya Causey, National Gallery of Art; Jay Coogan, Rhode Island School of Design; Randall C. Griffin, Southern Methodist University; Robert W. Milnes, University of North Texas; Edward M. Noriega, Troy University; and Judith Thorpe, University of Connecticut.

The Board is charged with CAA's long-term financial stability and strategic direction; it is also the association's governing body. The Board sets policy regarding all aspects of the association's activities, including publishing, the Annual Conference, awards and fellowships, advocacy, and committee procedures.

CAA members elect four members from the above slate to the Board. All members received a ballot and the candidates' biographies and statements in December (by postal mail or e-mail; please change your e-mail communication status on the CAA website to vote online). The biographies and statements can also be found at [www.collegeart.org/candidates](http://www.collegeart.org/candidates). You can either return your

ballot by mail or online before the Annual Members' Business Meeting at the 2008 Annual Conference in Dallas–Fort Worth; you may also cast your ballot there in person. Voting ends at 5:00 PM CST on Friday, February 22, 2008. Results are 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 Thursday, February 21, 5:00–5:45 PM CST—just prior to Convocation. Please take this opportunity to hear the candidates before voting. *Deadline to return ballots: Friday, February 22, 2008, 5:00 PM CST.*

Members of the 2007 Nominating Committee: Dennis Ichiyama, CAA Board, vice president for committees and Nominating Committee chair, Purdue University; Adelheid Gealt, Indiana University Art Museum; Arthur Jones, University of North Dakota; Thomas DaCosta Kaufmann, CAA Board, Princeton University; Mary-Ann Milford-Lutzker, CAA Board, Mills College; Denise Mullen, Purchase College, State University of New York; Silvia Solocheck Walters, San Francisco State University; and William Tronzo, CAA Board, independent scholar; Linda Downs, CAA executive director, is a nonvoting committee member.

To become a member of the 2008 Nominating Committee, please see the call for nominations below.

## Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the 2008 Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership's vote. (See above for this year's candidates and committee members.)

The 2007 Nominating Committee selects new members at its business meeting held at the 2008 Annual Conference in Dallas–Fort Worth. All committee members nominate a minimum of five and a maximum of

ten candidates for the Board. Service on the committee also involves conducting telephone interviews with candidates during the summer and meeting at the CAA office in New York in September 2008 to select the final slate. Finally, all committee members must attend the Nominating Committee's business meeting at the Annual Conference in Los Angeles to select the 2009 committee.

Nominations and self-nominations should include a brief statement of interest and a two-page CV. Please send all materials to: Dennis Y. Ichiyama, Vice President for Committees c/o CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent by e-mail as Microsoft Word attachments to [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: January 7, 2008.*

## Nominations for 2009–13 Board of Directors

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 2009–13 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 and self-nominations should include the following 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 on the next page. Please forward it to: Vanessa Jalet, CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: April 4, 2008.*

## Renew Your CAA Membership

CAA renews memberships on a rolling basis, much like a magazine subscription.

One month residencies for artists, writers & composers close to Village of Woodstock, NY. Private room and studio space in rustic turn-of-century inn. Playwrights (US citizens only) may apply for the Handel Fellowship. Visual artists may apply for a Pollock-Krasner Fellowship.

## BYRDCLIFFE ARTS COLONY



Cost: \$300, Four-week session  
Dates: June–September  
Deadline: March 3, 2008  
Fee: \$35 USD  
Info: (845) 679-2079  
[www.woodstockguild.org](http://www.woodstockguild.org)

WOODSTOCK  
BYRDCLIFFE  
GUILD



However, because the renewal schedule before 2005 was based on the calendar year, many current individual and institutional memberships expired December 31, 2007. Your access to essential online resources, printed materials, and journals, and to the 2008 Board of Directors election (see previous page) is available only with a current membership.

In addition, special conference-registration discounts apply only to CAA members. The advance-registration deadline is January 18, 2008. Don't miss out on the great savings—be sure your membership is current.

It's easy to check your membership status or to renew your membership online: go to [www.collegeart.org](http://www.collegeart.org) and click on "Account Log In" at upper right; you can gain access to your profile with your member number (located on your membership card or mailing address label) and password. Your preset password is included in

your membership packet.

If you have forgotten your member number or password, please contact CAA's Member Services at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org) or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST.

### New CAA Staff Members

Crystalle Lacouture became coordinator of programs for the CAA Career Fair in October 2007. She is a painter, printmaker, and writer with a BA in fine arts from Skidmore College in Saratoga Springs, New York. From 2003 to 2006, she was a full-time assistant to the artists Nancy Spero and the late Leon Golub; she has also worked for the installation artist Phoebe Washburn. Living and working in New York for the past five years, Lacouture was a resident artist at the Lower East Side Printshop and cofounded Twice Tailored

Press, a small print shop and press based in Brooklyn. She will join the New York City Teaching Fellows in June 2008.

Juliet McIntosh joined CAA in November 2007 as member services assistant. She received a BA in art history at Florida Southern College in Lakeland and is currently earning an MA in art history at City College, City University of New York. Her research interest is postwar American and European painting and sculpture. Prior to CAA, McIntosh held posts at Harvard University's Fogg Art Museum in Cambridge, Massachusetts; the Charles Hosmer Morse Museum of American Art in Winter Park, Florida; and the Museum of Modern Art in New York. As an undergraduate, she worked for the Melvin Art Gallery in Lakeland and traveled to and studied abroad in Europe and the Caribbean. McIntosh is a painter who also makes conceptual art and creates installations.

## NOMINATION FOR CAA BOARD OF DIRECTORS 2009–12

Mail to: CAA Nominating Committee  
Executive Assistant  
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 4, 2008**

## Publications

For more information on CAA's publications, please visit [www.collegeart.org/publications](http://www.collegeart.org/publications) or write to Alex Gershuny, CAA editorial assistant, at [agershuny@collegeart.org](mailto:agershuny@collegeart.org).

### Directories of Graduate Programs

CAA has begun to collect information from schools and programs for the *Directories of Graduate Programs in the Visual Arts*.

Departments and institutions with visual-arts graduate programs in the United States and worldwide were e-mailed in late November and asked to provide information about their programs via an online questionnaire. If you think your school or program may not have been contacted, please write to Laurel Peterson, CAA directories project coordinator, at [directories@collegeart.org](mailto:directories@collegeart.org) or call 212-691-1051, ext. 222.

CAA expects to publish the directories

in fall 2008. They will comprise programs in the following areas: Art Education, Arts Administration and Arts Policy, Conservation and Historic Preservation, Film Production, History of Art and Architecture, Library and Information Science, and Studio Art and Design. This represents a major expansion in scope and depth of information on programs compared with the last editions, issued in 1999.

Each school or program entry will offer descriptions of curricula, course requirements, lists of faculty, faculty specializations, financial aid, services, facilities, studio health and safety, specialized libraries, internship opportunities, and other detailed information. This is a great opportunity for schools and programs to promote themselves to students considering graduate degrees. The directories will also serve as a rich resource for foundations, publishers, faculty, and the public.

### Fall Meiss Publication Grants

CAA has awarded six Millard Meiss Publication Grants for fall 2007. 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: Eric Ames, *Immersed in the Exotic: Carl Hagenbeck and Nineteenth-Century Theme Space* (University of Washington Press); Çigdem Kafescioglu, *Constantinopolis/Istanbul: Cultural Encounter, Imperial Vision, and the Making of the Ottoman Capital City* (Pennsylvania State University Press); Alick McDonnell McLean, *The Urban Everyman: The Birth, Life, and Death of Medieval Prato in Tuscany* (Yale University Press); Christine Mehring, *The Art of Blinky Palermo: The Impulse of the Era: 1964–1977* (Yale University Press); Corine Schleif and Volker Schier, *Katerina's Windows: Donation and Devotion, Art and Music, as Heard and Seen in the Writings of a Late Birgittine Nun* (Pennsylvania State University Press); and Kristine Stiles, *Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle* (Duke University Press).

CAA 2008  
96th ANNUAL CONFERENCE  
DALLAS-FORT WORTH  
FEBRUARY 20–23, 2008

REGISTER NOW!

Providing Professional Services and Resources for  
Artists, Art Historians, and Students of the Visual Arts

College Art Association

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

Books eligible for a Meiss Fund grant must already be under contract with a publisher on a subject 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 15 and October 1 of every year.*

### Wyeth Publication Grant Winners

CAA is pleased to announce the 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 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 books receiving a grant are: Joshua Shannon, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City, 1960* (Yale University Press); Richard Steven Street, *Everyone Had Cameras: Photographers and Farmworkers in California, 1850 to the Present* (University of Minnesota Press); and Annette Stott, *Rocky Mountain Cemeteries: Sculpture Gardens of the Old West* (University of Nebraska Press).

Books eligible for the Wyeth Grant have been accepted by a publisher on their merits but cannot be published in the most desirable

### Graduate Assistantship for PhD in American Studies/American Art History

The George Washington University announces a new PhD graduate assistantship matriculating in American Studies under the supervision of David Bjelajac, Professor of Art History and American Studies. The program includes 5-year support for the PhD degree, working as an RA and TA in American Studies and Art History, and an opportunity to teach independent courses in both departments. Contact [amst@gwu.edu](mailto:amst@gwu.edu) for more information.

Current stipends are \$18k per year, plus tuition and partial reimbursement for health insurance. Applications are due **1/15/08**, including a 1000-word statement of purpose, official university transcripts, GRE scores, and three letters of recommendation. Apply on-line: <http://www.gwu.edu/~ccas/grad/index.html>

Or send materials to:  
Columbian College of Arts and Sciences  
Graduate Admissions Office  
801 22nd Street NW, Phillips Hall 107  
Washington, DC 20052



## caa.reviews Subscription Agreements

*caa.reviews* is now available as a new benefit to institutional members through an annual subscription agreement.

If your institution is a *caa.reviews* subscriber, you can read the journal without an individual log-in through your institution's website. With one subscription, all readers authorized by an institution will have access to the journal. An institutional subscription agreement is a vital way to expand readership of this important and influential journal. If your institution is not a subscriber, please urge it to become one!

CAA is offering an introductory one-year agreement for \$250 to member institutions.

For more information about institutional subscriptions, please contact Betty Leigh Hutcheson at [bhutcheson@collegeart.org](mailto:bhutcheson@collegeart.org) or 212-691-1051, ext. 217.

form without a subsidy. The topic must be in American art; 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, 2008.*

### The Art Bulletin Seeks Editorial-Board Member

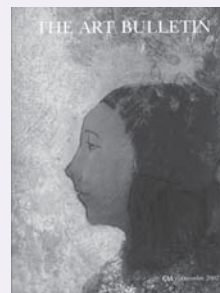
CAA invites nominations and self-nominations for one individual to serve on the *Art Bulletin* Editorial Board for a four-year term, July 1, 2008–June 30, 2012. *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history and visual studies in English.

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 ancient and Renaissance 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 be asked to 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 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 conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work



in the journal during the term of service. 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 15, 2008.*

### Art Journal Seeks Editorial-Board Members

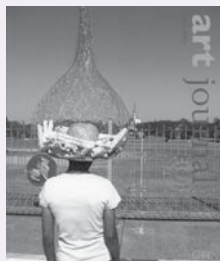
CAA invites nominations and self-nominations for three individuals to serve on the *Art Journal* Editorial Board for a four-year term, July 1, 2008–June 30, 2012. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual studies.

Candidates are individuals with a broad



knowledge of modern and contemporary art; institutional affiliation is not required. Artists and scholars with a commitment to pedagogical issues or criticism 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 recom-

mends peer reviewers; and may be asked to 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 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 conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. 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 15, 2008.*

#### **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, 2008–June 30, 2012. *caa.reviews*

is an online journal devoted to the peer review of books, museum exhibitions, conferences, 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 of at least one book.

The editorial board advises the editor-in-chief and supervises field editors, assisting them to identify books and exhibitions for review and to commission reviewers and content for the journal; guides its editorial program and may propose new initiatives for it; and may be asked to 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 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 conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. 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 15, 2008.*

#### **caa.reviews Seeks Field Editor for Books in Islamic Art**

CAA invites nominations and self-nominations for a field editor for reviews of books and related media on Islamic art in *caa.reviews* for a four-year term, July 1, 2008–June 30, 2012. *caa.reviews* is an online

# idsva

## INSTITUTE FOR DOCTORAL STUDIES IN THE VISUAL ARTS

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 residencies in Tuscany, Venice, and NYC, plus online instruction and interrogative travel to art sites worldwide.

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

journal devoted to the peer review of books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

This candidate may be an art historian, art critic, curator, or other art professional; institutional affiliation is not required.

Each field editor commissions reviews of books and related media for *caa.reviews* within an area of expertise. He or she selects books to be reviewed, commissions reviewers, determines the appropriate character of the reviews, and works with reviewers to develop manuscripts for publication. The field editor works with the *caa.reviews* Editorial Board as well as the *caa.reviews* editor-in-chief and CAA's staff editor and is expected to keep abreast of newly published and important books and related media in his or her field of expertise.

The Council of Field Editors meets annually at the CAA Annual Conference. Editors must pay travel and lodging expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the edi-

torial board of a competitive journal or on another CAA editorial board or committee. 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 15, 2008.*

### **caa.reviews Seeks Field Editors for Art Exhibitions in the Midwest, Northwest, and Southwest**

CAA invites nominations and self-nominations for three field-editor positions for exhibition reviews in *caa.reviews* for a four-year term, July 1, 2008–June 30, 2012. Each field editor covers a geographic region of the United States; needed now are editors covering art exhibitions in the Midwest, Northwest, and Southeast.

*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; institutional affiliation is not required. Field editors should live in the region covered.

Each field editor commissions reviews of important museum and gallery exhibitions for *caa.reviews*. He or she selects shows to be reviewed, commissions reviewers, determines the appropriate character of the reviews, and works with reviewers to develop manuscripts for publication. These field editors work with the *caa.reviews* Editorial Board as well as the *caa.reviews* editor-in-chief and CAA's staff editor. Each field editor is expected to keep abreast of current and upcoming exhibitions (and other related projects) in his or her geographic region.

The Council of Field Editors meets annually at the CAA Annual Conference. Field editors must pay travel and lodging expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. 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 15, 2008.*

### **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, 2008–June 30, 2012. The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art, visual studies, and related subjects.

Candidates must be actively publishing scholars with demonstrated seniority and achievement; institutional affiliation is not required. Applications by specialists in Asian and Islamic art are especially welcome for the current opening.

The Millard Meiss Publication Fund Jury

## **Artistic Crossings of the Black Atlantic The Migratory Aesthetic in Contemporary Art**

AN ARTIST SYMPOSIUM

MARCH 1, 2008

At the Williams College Museum of Art and at the Clark

This symposium explores the Black Atlantic aesthetic in the realm of the visual through presentations by contemporary artists working internationally who engage cross-Atlantic migration as a principal focus in their work.

Participants include Willie Cole, Isaac Julien, Hank Willis Thomas, and Fred Wilson.

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

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Jury members may not themselves apply for a grant in this program during their term of service. 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 your 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 15, 2008.*

#### Wyeth Book Grant Jurors Sought

CAA seeks nominations and self-nominations

for one individual to serve on the Wyeth Publication Grant Jury for a four-year term, July 1, 2008–June 30, 2012. The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of American art and related subjects.

Applications are sought from individuals with expertise in any branch of American art history, visual studies, or a related field. Candidates must be actively publishing scholars with demonstrated seniority and achievement; institutional affiliation is not required.

The Wyeth Foundation for American Art Grants support book-length scholarly manuscripts in the history of American art and related subjects that have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. The jury reviews manuscripts and grant applications once a year and meets in New York in the fall to select awardees. CAA reimburses jury members for travel and lodging expenses in accordance with its travel policy. For complete guidelines, application forms, and grant

description, please visit [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth).

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Jury members may not themselves apply for a grant in this program during their term of service. 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 your interest in and qualifications for appointment, CV, and contact information to: Wyeth Publication Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

## 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) held their annual conference at Pepperdine University in Malibu on November 10, 2007. Two senior scholars and eight graduate students presented new research, and a panel of museum curators and educators assessed the role of the college museum.

Elections yielded a new board: Nina Berson is president, Paul Zelevansky is vice president, Jeanne Willette is treasurer, and Dean Hight is secretary. Rachel Pinto and Melissa VandeBurgt were elected to newly created at-large positions.

Two travels grants for \$250 are offered to AHSC members who will speak at CAA's 2008 Annual Conference. The AHSC session in Dallas–Fort Worth is called "Representing Material Culture around the World" and is held Friday, February 22, 5:30–7:00 PM, Dallas Ballroom D2, First Floor, Adam's Mark Hotel. Constance Moffatt and Nina Berson, both of Pierce College in Los Angeles, are cochairs.

CLARK CONFERENCE 2008

### Art History and Diaspora Genealogies, Theories, Practices

APRIL 25 AND 26, 2008

Displacement, Migration, Diaspora have become key terms in humanities scholarship. How are art and art history shaped by diaspora, and how do contemporary art historians and artists understand the concept?

Participants Include Lisa Bloom, Maria Magdalena Campos-Pons, Coco Fusco, Lubaina Himid, Kobena Mercer, Simon Njami, Nikos Papastergiadis, and Rick Powell.

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



In other news, a workshop on teaching art history and visual culture is planned for spring 2008. For more information, please go to [www.arthistsocal.org](http://www.arthistsocal.org).

#### Association of College and University Museums and Galleries

The 2008 annual conference of the Association of College and University Museums and Galleries (ACUMG) takes place April 26, 2008, 9:00 AM–5:00 PM at the University Museum at the University of Colorado, Boulder. Its theme is “A Purposeful Discourse: Interdisciplinarity and the Empowerment of the University Museum.” The university museum can

remain an indispensable component of the university’s mission and assert its role in the educational experience through interdisciplinary collaboration with diverse academic disciplines. This collaborative dialogue will broaden and deepen the academic experience for university students, unveil new meanings while respecting the integrity of the disciplines involved, and reaffirm the traditional expectations of the museum—investigation, inquiry, and intellectual challenge—by the university administration and faculty. A detailed schedule and registration will be mailed in February 2008. For details, please visit [www.acumg.org](http://www.acumg.org).

#### Association of Historians of American Art

The Association of Historians of American Art (AHAA) is sponsoring two sessions at the 2008 CAA conference in Dallas–Fort Worth. Vivien Green Fryd, Laura Katzman, and Alan Wallach will participate in a roundtable discussion on “The Impermanent Collection,” scheduled for Thursday, February 21, 2008, 12:30–2:00 PM in the Austin Ballroom 2, Second Floor, Adam’s Mark Hotel. The session “Pedagogies, Texts, Assignments: Teaching the American Art Survey,” featuring papers by Mishoe Brennecke, John Davis, and Justin Wolff (chair), takes place Wednesday, February 20, 2008, 12:30–2:00 PM in the Houston Ballroom A, Third Floor.

A short AHAA business meeting with refreshments precedes the pedagogy session. All AHAA members and interested parties are invited to attend these events.

#### Association of Historians of Nineteenth-Century Art

Current members of the Association of Historians of Nineteenth-Century Art (AHNCA) and others interested in nineteenth-century visual arts are welcome to attend AHNCA’s annual business meeting and reception at the 2008 CAA Annual Conference. Always a great opportunity to meet colleagues from around the country, the event takes place Friday, February 22, 5:30–7:00 PM, San Antonio Ballroom A, Adam’s Mark Hotel.

Emerging scholars will present their work at the “New Directions in Nineteenth-Century Art History” session on Thursday, 12:30–2:00 PM, Lone Star Ballroom. The two AHNCA-sponsored sessions on “Art and Science in the Nineteenth Century” are scheduled for Friday, 9:30 AM–12:00 PM, Dallas Ballroom B, and Saturday, 2:30–5:00 PM, Austin Ballroom 2.

The autumn edition of *Nineteenth-Century Art Worldwide* includes essays on Ford Madox Brown by Alastair Ian Wright; artist-run exhibition societies by Anna Brzyski; and nineteenth-century fairy-tale painting in Germany by Regina Freyberger. To read these articles and the latest reviews, please visit [19thc-artworldwide.org](http://19thc-artworldwide.org).

# photographies

*Photographies* seeks to construct a new agenda for theorising photography as a heterogeneous medium that is changing in an ever more dynamic relation to all aspects of contemporary culture.

## call for papers

The Editors of *Photographies* are now inviting the following kinds of submissions:

- research papers and innovative visual essays •
- shorter papers engaging new debates •
- reflective review essays •

For more information and to read the full  
Call for Papers visit the website:

[www.informaworld.com/arts](http://www.informaworld.com/arts)



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## Foundations in Art: Theory and Education

Foundations in Art: Theory and Education (FATE) invites not only the entire FATE membership, but also anyone else who is concerned with foundation education, to the FATE business-meeting session at the upcoming CAA Annual Conference in Dallas-Fort Worth. This 1½-hour session is an open forum, town-hall meeting to discuss the new FATE Guidelines on Foundations. Please come and add your voice—this is your chance to give your input into the foundation guidelines. If you have questions or comments, please contact Steven Bleicher of Coastal Carolina University at [stbleicher@aol.com](mailto:stbleicher@aol.com).

## Historians of German and Central European Art and Architecture

The Historians of German and Central European Art and Architecture (HGCEA) sponsored a three-day symposium at the New York Public Library on November 8–10, 2007. Organized by Rose-Carol Washton Long, Steven Mansbach, and Matthew Witkovsky, "Meanings of Modernity in Central Europe" was held on the occasion of two exhibitions: *Foto: Modernity in Central Europe, 1918–1945*, curated by Witkovsky for the National Gallery of Art in Washington, DC, and the Solomon R. Guggenheim in New York; and *Graphic Modernism: From the Baltic to the Balkans*,

1910–1935, curated by Mansbach for the New York Public Library. Papers were presented on a wide range of topics on art and visual culture—photography, posters, architecture, film, and painting—within the German and Austro-Hungarian empires and their successor states from circa 1890 to 1945. Speakers included Samuel Albert, Steven Beller, Ivan Berend, Eve Blau, Rose-Carol Washton Long, Daniel Magilow, Maria Makela, Eleanor Moseman, Carmen Popescu, Nicholas Sawicki, Andrzej Szczerski, Jindeich Toman, Daniel Vojtech, and Liliane Weissberg.

## International Association for Word and Image Studies

The International Association for Word and Image Studies (IAWIS) holds its triennial conference, "Efficacy/Efficacité," this summer in Paris, France, July 7–11, 2008. The association's recently endowed Max Nänny Prize for Best Article in Word and Image Studies will be awarded during the conference. For the conference program and details on registering, please see [www.iawis.org](http://www.iawis.org).

## International Association of Art Critics

In a tradition that dates back several decades, members of the International Association of Art Critics, USA section (AICA-USA) vote annually for the most outstanding exhibitions of the previous season. The 2008 AICA Awards Ceremony takes place March 17, 2008, at the Solomon R. Guggenheim Museum in New York.

Significant achievements in art exhibitions across the country are recognized with awards in a dozen categories, including thematic presentations, architecture and design, installation in public spaces, and time-based work. Designated exhibitions reflect the activities of large and small institutions as well as commercial galleries. CAA members are welcome to attend the 6:00 PM award ceremony. Reservations are requested; write to [events@aicausa.org](mailto:events@aicausa.org).

Also open to all: AICA's panel on the topic "Can Anyone Be a Critic? The Collision between Traditional Criticism and Blogging" at the CAA Annual Conference, taking place

Friday, February 22, 2008, 12:30–2:00 PM, Dallas Ballroom D3, First Floor, Adam's Mark Hotel.

## International Center of Medieval Art

The International Center of Medieval Art (ICMA) announces the Harvey Stahl Memorial Fund for Lectures on Medieval Art. Named in memory of Prof. Stahl, this fund supports traveling lectures on medieval art by distinguished scholars. ICMA welcomes applications from prospective hosts (representing colleges, universities, or museums) to assist in the funding of lectures at two (or, in rare cases, three) venues during the 2008–9 academic year. The fund provides a moderate speaker's honorarium, from which the speaker is to deduct transportation expenses. Host institutions must cover hospitality expenses. Both hosts and the speaker must be ICMA members. For full details and for an application form, visit ICMA's website, [www.medievalart.org](http://www.medievalart.org). *Deadline: March 15, 2008.*

## International Sculpture Center

The International Sculpture Center (ISC) announces its 2008 Outstanding Student Achievement in Contemporary Sculpture Award competition. This award was created to recognize college and graduate students' excellence in sculpture, and to encourage their continued commitment to this art form. Faculty members from edu-



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cational institutions around the world may sponsor students demonstrating exceptional talent in the field of contemporary art. The nominees' work is then viewed by a distinguished panel of jurors. Winners of the award are included in an exhibition at Grounds for Sculpture in Hamilton, New Jersey. The winners' work is published in *Sculpture* magazine and on ISC's website. Winners may also apply for a residency in Switzerland to study with the world-renowned sculptor Heinz Aeschlimann. All educational institutions with ISC university memberships are encouraged to submit nominations. For more information, please visit [www.sculpture.org](http://www.sculpture.org) or write to [studentawards@sculpture.org](mailto:studentawards@sculpture.org). *Deadline: March 28, 2008.*

### Japan Art History Forum

The Japan Art History Forum (JAHF) is holding its annual business meeting in

Dallas, Texas, during the CAA Annual Conference on Saturday, February 23, 2008, 7:30–9:00 AM, Dallas Ballroom A2, Adam's Mark Hotel.

A regular group meeting is scheduled to take place in Atlanta, Georgia, on Friday, April 4, 2008, 7:00–9:00 PM, Techwood Room, Hyatt Regency. The agenda includes a demonstration of new features on the JAHF website.

### Leonardo Education Forum

The Leonardo Education Forum (LEF) proudly announces the launch of its new website, <http://artsci/ucla/LEF>, where its collective and member activities can be found. We invite CAA members to visit and contribute content and to join our Google Groups listserve at <http://groups.google.com/group/leoeduforum>.

LEF hosted international discussions on art and science education at both

the Mutamorphosis Conference/Enter Festival in Prague and the Berlin Re:Place Conference on the Histories of Media, Art, Science, and Technology in November 2007. LEF is in discussions to host a similar event at the Inter-Society for the Electronic Arts in Singapore in July 2008.

In order to help faculty working in the emerging area of art and science collaborations, LEF members are now compiling related tenure guidelines from universities internationally.

### National Council of Art Administrators

The National Council of Art Administrators (NCAA) elected new board members and officers at its Baltimore conference in November 2007. The officers for 2008 are: Jean Miller, president (Towson University); Carolyn Henne, treasurer (Virginia Commonwealth University); and Susan Johnson, secretary (St. Mary's College

## CAA CAREER FAIR 2008

**The College Art Association's Career Fair takes place at our Annual Conference in Dallas–Fort Worth in February 2008. Join us at today's most effective job market in the arts and academia!**

### ORIENTATION

Tuesday, February 19, 6:30–8:00 pm  
Adam's Mark Hotel, Ballroom, 1st Floor

### CANDIDATE CENTER

Wednesday, February 20–Friday, February 22, 9:00 am–7:00 pm  
Adam's Mark Hotel, Majestic 4 and 5, 37th Floor

### INTERVIEWER CENTER

Wednesday, February 20–Friday, February 22, 8:00 am–7:00 pm  
Adam's Mark Hotel Grand Hall, 1st Floor

### INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 20–Friday, February 22, 9:00 am–7:00 pm, Saturday, February 23, 8:30–noon  
Adam's Mark Hotel Grand Hall, 1st Floor

## PROFESSIONAL-DEVELOPMENT WORKSHOPS

### WEDNESDAY, FEBRUARY 20 Advice for the Beginning and Inexperienced Instructors

9:30–11:00 am  
Adam's Mark Hotel, 37th Floor  
Presenters: Mika Cho and Carol Reynolds, California State University, Los Angeles

### Job Hunt 101

2:30–4:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenter: David M. Sokol, Director of Museum Studies, University of Illinois at Chicago

### THURSDAY, FEBRUARY 21

#### Grantwriting for Artists

9:30 am–noon  
Adam's Mark Hotel, 37th Floor  
Presenter: Barbara Bernstein, independent artist

#### Digital Portfolio for Beginners

Adam's Mark Hotel, 37th Floor  
9:30–11:30 am  
Presenter: Christopher Jagers, Southern Methodist University

#### Digital Tools in the Traditional Classroom

Adam's Mark Hotel, 37th Floor  
2:30–4:30 pm  
Presenter: Christopher Jagers, Southern Methodist University

## FRIDAY, FEBRUARY 22

### Finding a Place for Yourself in the Art World:

#### Strategies for Emerging and Mid-Career Artists

9:30 am–3:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenters: Jackie Battenfield; Joanne Mattera

#### ABD Strategies: A Plan for Dissertation Authors

2:30–3:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenter: Milton Kornfeld, Brandeis University, emeritus

## PROFESSIONAL-DEVELOPMENT ROUNDTABLES

Thursday, February 21, 12:30–2:00 PM

Adam's Mark Hotel, 37th Floor

Join your colleagues in informal discussions of the challenges, opportunities, and issues that affect your career. Roundtables will be led by Susan Altman, Visual Arts Department, Middlesex County College; Michael Aurbach, Department of Art and Art History, Vanderbilt University; Diane Edison, Lamar Dodd School of Art, University of Georgia; and Edward Shanken.

## MENTORING SESSIONS

Thursday, February 21, and Friday, February 22, 8:00 AM–noon and 1:00–5:00 PM  
Adam's Mark Hotel, 37th Floor

*All sessions are by appointment only; advance enrollment is required.*

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- Explore potential career directions
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### ARTISTS' PORTFOLIO REVIEW

Present your work for review by professional curators, critics, and educators in an individual consultation. For CDs and DVDs, please bring your own laptop and/or printouts.

### CAREER DEVELOPMENT

Artists, art historians, museum professionals, media specialists, designers, and art educators at all career stages are eligible for a private consultation with a professional in your field. Bring your résumé or CV for critique.

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of Maryland). Elected board members are: Sally McRorie, 2008 NCAA conference host (Florida State University); John Yancey (University of Texas); and David Koffman (Georgia Perimeter College). Continuing board members are: John Kissick (University of Guelph); Paul Lee (University of Tennessee); and Georgia Strange (University of Georgia). Bob Shay (University of Kentucky) remains NCAA administrator.

An NCAA reception will be held during the CAA Annual Conference on Thursday, February 21, 5:00–7:00 PM, in an Adam's Mark Hotel suite, in Bob Shay's name.

The next NCAA conference is hosted by Florida State University, November 5–7, 2008, at the school's Sarasota campus. Details about the conference will be available soon at [www.ncaaarts.org](http://www.ncaaarts.org).

#### **Renaissance Society of America**

The Renaissance Society of America (RSA) has elected Elizabeth Cropper, dean of the Center for Advanced Study in the Visual Arts at the National Gallery of Art in

Washington, DC, as its new vice president. Cropper becomes president of the RSA at its annual meeting in Venice, Italy, in April 2010, continuing until 2012.

#### **Society of Architectural Historians**

Join the Society of Architectural Historians (SAH) for their sixty-first annual meeting in Cincinnati, Ohio, April 23–27, 2008. For information about registration, paper sessions, and tours offered in conjunction with the meeting, please visit [www.sah.org](http://www.sah.org).

#### **Society of Photographic Educators**

"Agents of Change: Art and Advocacy," the forty-fifth national conference for the Society for Photographic Education (SPE), is set for March 13–16, 2008, in Denver, Colorado, at the Adam's Mark Hotel. In addition to featured presentations by Edward Burtynsky, Subhankar Banerjee, Susan Burke, and Lauren Greenfield, there will be more than fifty hours of lectures, panels, image-maker talks, graduate-student presentations, Academic Practicum Workshops, and a cer-

emony for Patrick Nagatani, SPE's Honored Educator. Preconference seminars take place Thursday, March 13. Student Portfolio Critiques are offered Friday, March 14, and Professional Portfolio Sessions are held Saturday, March 15. Registration is available at early-bird rates. Students can volunteer for a significantly reduced conference fee. Please visit the SPE national website, [www.spenational.org](http://www.spenational.org), for more conference details and registration information.

#### **Southeastern College Art Conference**

The Southeastern College Art Conference (SECAC) meets September 24–27, 2008, in New Orleans, Louisiana, at the New Orleans Marriott. The University of New Orleans hosts the event, and Lawrence Jenkins is conference director. Questions and inquiries should be directed to [ajenkins@uno.edu](mailto:ajenkins@uno.edu) or by calling 504-280-6411. Conference details can be found on the SECAC website, [www.secollegeart.org](http://www.secollegeart.org).

#### **Southern Graphics Council**

The upcoming Southern Graphics Council

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(SGC) conference, hosted by Virginia Commonwealth University in Richmond, convenes March 26–29, 2008. This year's Lifetime Achievement Award honors Kerry James Marshall; the Printmaker Emeritus Award pays tribute to Helen Frederick; and Steve Murakishi receives the Excellence in Teaching Award. Shelly Bancroft and Peter Nesbett from *Art on Paper* magazine present the keynote address. For more information, please go to [www.sgc.vcu.edu](http://www.sgc.vcu.edu).

#### Visual Resources Association

The twenty-sixth annual conference of the Visual Resources Association (VRA) is held

March 12–16, 2008, in San Diego, California. The warm, sunny location adds to the excitement of our program, special events, and receptions. The conference covers topics of significance to our profession: digital-imaging issues, information management, visual-resources positions in transition, and designing new visual-resources facilities. In addition to professional sessions, workshops, and special interest groups, conference goers can experience San Diego's museums, noteworthy restaurants, and other cultural attractions. The event attracts professionals from major academic institutions and cultural organizations and the

commercial sector.

Highlights include: an opening plenary session on intellectual-property rights from the perspective of image rights-holders and copyright owners; informative sessions on metadata, cataloguing, and access issues; collaboration and aggregation projects; preservation; and the future of the visual-resources profession. Workshops are presented by subject specialists on the Getty Vocabularies: "Seeking the Right Path for Visual Resources Users," "Subject Access to Visual Materials," and "XML."

Maurizio Seracini gives the keynote address. Seracini, an internationally recognized expert in high-technology art analysis, is the director of the University of California, San Diego's new Center of Interdisciplinary Science for Art, Architecture, and Archaeology, a unique program that researches the history behind the construction of paintings, sculptures, and buildings by using sophisticated diagnostic-imaging technology.

For more information and registration instructions, please visit <http://vraweb.org/conferences/sandiego2008>.

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## 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 2007), 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 [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Abroad

**Brit Bunkley.** Mary Newton Gallery, Wellington, New Zealand, September 11–29, 2007. *Here My Train 'a Comin'*. Sculpture, video, and drawing.

**Brit Bunkley.** Pelorus Trust medi-agallery, New Zealand Film Archive, Wellington, New Zealand, June 7–30, 2007. *Slow Train 'a Comin'*. Video.

**Thomas Lail.** now&then projects, East London, England. October 21–November 13, 2007. *Thomas Lail: Shortlife*. Installation and collage.

**Beauvais Lyons.** Galerie d'art du Parc, Trois-Rivières, Québec, QC,

Canada, January 10–February 2, 2008. *Hokes Medical Arts*. Printmaking and drawing.

**Beauvais Lyons.** Open Studio, Toronto, ON, Canada, January 10–February 2, 2008. *Hokes Medical Arts*. Printmaking and drawing.

**Beauvais Lyons.** Visual Arts Gallery, Sir Wilfred Grenfell College, Memorial University of Newfoundland, Corner Brook, NL, Canada, November 15–December 20, 2007. *Hokes Medical Arts*. Printmaking and drawing.

### Mid-Atlantic

**Ruth Bernard.** Lynden Gallery, Elizabethtown, PA, November 16–December 31, 2007. *In and Out*. Painting and drawing.

**Babette Martino.** St. Joseph's University Gallery, Philadelphia, PA, January 14–February 13, 2008. *Oil Paintings by Babette Martino*.

**Mark Tobin Moore.** Wheeling Artisan Center, Wheeling, WV, October 4–25, 2007. *Rest Stop*. Mixed media.

**Yuriko Yamaguchi.** Art Gallery, University of Maryland, College Park, MD, September 26–December 8, 2007. *Interdigitation: Form, Space, and Communication in the Sculpture of Yuriko Yamaguchi*.

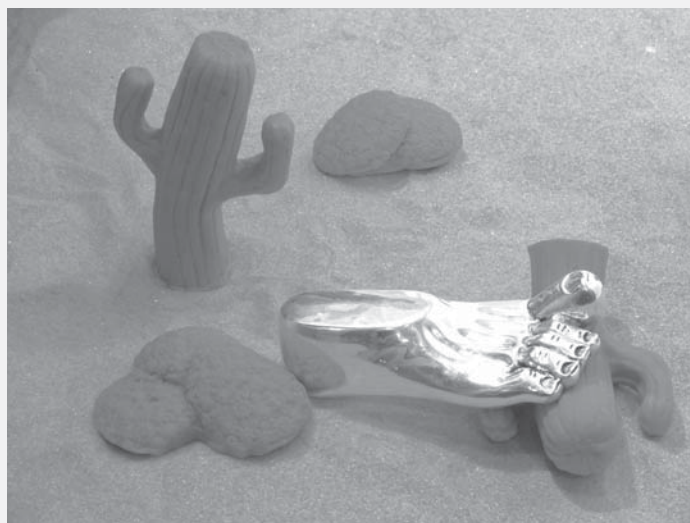
### Midwest

**Ellen Jantzen.** Sister Rosaire Gallery, Moreau Art Galleries, Saint Mary's College, Notre Dame, IN, October 5–November 2, 2007. *Beneath the Surface*. Digital printmaking and photography.

**Richard Moninski.** Dubuque Museum of Art, Dubuque, IA, November 23, 2007–February 24, 2008. *Brystklut*. Painting.

**Mary C. Nasser.** Marbles Gallery, St. Louis, MO, November 1–30, 2007. *Deserted Landscapes*. Painting.

**Nancy Newman Rice.** Duane Reed Gallery, St. Louis, MO, November



Victoria Calabro, *Silver Foot in Mouth*, 2007, installation, dimensions variable (artwork © Victoria Calabro)

15–December 31, 2007. *Recent Work: Paintings*.

**Nancy Newman Rice.** St. Louis University Museum of Art, St. Louis, MO, October 12–December 15, 2007. *Reflections: Paintings by Nancy Newman Rice*.

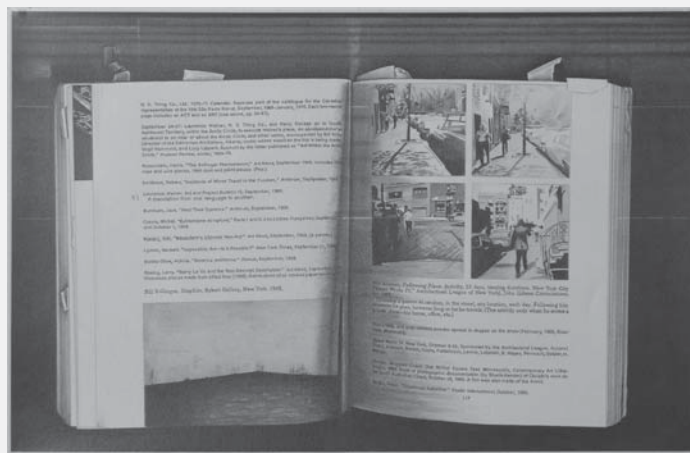
### Northeast

**Nancy Azara.** A.I.R. Gallery, New York, January 8–February 2, 2008. *Maxi's Wall*. Sculpture.

**Amy Freeman.** Cushing-Martin Gallery, Stonehill College, Easton, MA, October 10–November 8, 2007. *Restless*. Painting.

**Catherine Lee.** Galerie Lelong, New York, November 30, 2007–January 26, 2008. *The Mark Paintings 1977–79*.

**Sharon Loudon.** Oliver Kamm/5BE Gallery, New York, October 11–November 17, 2007. *Hedge*. Painting.



Molly Springfield, *A translation*, 2007, graphite on Canson Mi-Teintes paper, 11 x 17 in. (artwork © Molly Springfield)

**Victoria Calabro.** Fake Estate, New York, November 16–December 23, 2007. *Silver Foot in Mouth*. Installation and work on paper.

**Liz Di Giorgio.** Jason McCoy, New York, January 10–February 23, 2008. *Thirteen Paintings*.

**Jeffrey Marshall.** Corridor Gallery, Fine Arts Center Galleries, University of Rhode Island, October 12–December 9, 2007. *Re-Covering New Orleans*. Drawing.

**Jeffrey Marshall.** New England Institute of Art, Brookline, MA,



Thomas Lail, *#262 (Shortlife I)*, 2007, cut photo-copy on paper, 30 x 20 in. (artwork © Thomas Lail)





Ellen Jantzen, *Spawn*, 2007, archival digital print (pigmented ink on Hahnemühle 100 percent cotton rag paper), 24 x 41 in. (artwork © Ellen Jantzen)

August 29–October 10, 2007.  
*Re-Covering New Orleans: Drawings*  
by Jeffrey Marshall.

**John Morrell.** Atlantic Gallery, New York, November 13–December 1, 2007. *Drawing on Tradition: Landscapes*.

**Barbara Nesin.** Wilmer Jennings Gallery, Kenkeleba House, New York, November 7–December 29, 2007. *Allegories: The LWA as Mediators*. Mixed media.

**Angelika Rinnhofer.** Light Work, Robert B. Menschel Media Center, Syracuse, NY, November 5–December 28, 2007. *Sammelsurium*. Photography.

**Annie Shaver-Crandell.** Paula Barr Chelsea, New York, October 18–28, 2007. *From Above*.

**Molly Springfield.** Mireille Mosler, New York, November 30, 2007–February 2, 2008. *The world is full of objects*. Drawing.

## South

**Steven Bleicher.** SCC Upstairs Gallery, Southeastern Community College, Whiteville, NC, October 22–November 16, 2007. *The Art of Steven Bleicher*. Mixed media.

**Aimee Helen Koch.** North Charleston City Gallery, North Charleston, SC, January 3–30, 2008. *Undressed*. Photography.

**Michael Krueger.** Tag Art Gallery,

Nashville, TN, November 3–24, 2007. *Same Town*. Drawing.

## West

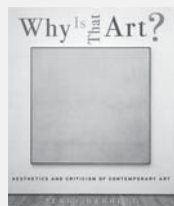
**Michael Rich.** Adler and Co. Gallery, San Francisco, CA, October 30–December 30, 2007. Painting.

## Books Published by CAA Members

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**Lynne D. Ambrosini and Rebecca A. G. Reynolds.** *Hiram Powers: Genius in Marble* (Cincinnati: Taft Museum of Art, 2007).

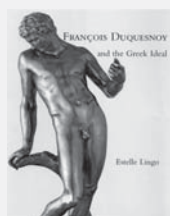
**Lynne D. Ambrosini**, with the assistance of **Tamera Lenz Munte.** *Nineteenth-Century German Paintings from the Milwaukee Art Museum* (Cincinnati: Taft Museum of Art, 2007).



University Press, 2008).

**Thea Burns.** *The Invention of Pastel*

*Painting* (London: Archetype, 2007).



**Estelle Lingo.** *François Duquesnoy and the Greek Ideal* (New Haven: Yale University Press, 2007).

**Benjamin C. Withers.** *The Illustrated Old English Hexateuch, Cotton Claudius B.iv: The Frontier of Seeing and Reading in Anglo-Saxon England* (Toronto: University of Toronto Press, 2007).

## 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 2007), 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.

**Vicky A. Clark and Sandhini Poddar.** *Figures of Thinking: Convergences in Contemporary Cultures*. Joel and Lila Harnett Museum of Art, University of Richmond Museums, Richmond, VA, October 18, 2007–February 10, 2008.

**Miguel Trelles.** *Aesthetic Accomplishments, Political Commitments: The Hunter College Collection of Puerto Rican Prints*. Bertha and Karl Leubsdorf Art Gallery, Hunter College, City University of New York, New York, November 1–December 8, 2007.

**Karen Wilkin.** *Color as Field: American Painting, 1950–1975*. Denver Art Museum, Denver, CO, November 9, 2007–February 3, 2008.

## People in the News

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

### Academe

**David R. Brigham**, formerly executive director of the Allentown Art Museum in Allentown, PA, has been named director of the Pennsylvania Academy of the Fine Arts in Philadelphia.



**Edward T. Lewis**, formerly president of St. Mary's College of Maryland, has become president of the Pennsylvania Academy of the Fine Arts in Philadelphia.



**Zabet Patterson** has accepted a joint appointment as assistant professor of art between the Art Department of Art and the new Consortium for Digital Art, Culture, and Technology at Stony Brook University in Stony Brook, NY.



**Andrew V. Uroskie**, formerly of the Georgia Institute of Technology in Atlanta, has been named assistant professor of modern and contemporary art at Stony Brook University in Stony Brook, NY.



**Lynne Yamamoto** has received tenure and a promotion to associate professor in the Department of Art at Smith College in Northampton, MA.

### Museums and Galleries

**Darrin Alfred**, formerly of the San

Francisco Museum of Modern Art in California, has been appointed AIGA assistant curator of graphic design at the Denver Art Museum in Colorado.

**Jacquelynn Baas**, director emeritus of the University of California Berkeley Art Museum and Pacific Film Archive in California, has been named interim director after the retirement of **Kevin E. Consey**.



**Harry Cooper**, curator and head of the Department of Modern Art at the Harvard

University Art Museums in Cambridge, MA, has been hired to run the Department of Modern and Contemporary Art at the National Gallery of Art in Washington, DC, beginning February 2008. He replaces **Jeffrey Weiss**.

**Leah Dickerman**, formerly acting head of the Department of Modern and Contemporary Art at the National Gallery of Art in Washington, DC, has joined the Museum of Modern Art in New York as curator in the Department of Painting and Sculpture, succeeding **Joachim Pissarro**.

**Merrill Falkenberg**, formerly curator at the Parrish Art Museum in Southampton, NY, has been named curator at the Aldrich Contemporary Art Museum in Ridgefield, CT.



**Kaywin Feldman**, previously director of the Memphis Brooks Museum of Art in

Memphis, TN, has been hired as director and president of the Minneapolis Institute of Arts in Minnesota, succeeding **William Griswold**.

**Madeleine Grynsztejn**, formerly curator at the San Francisco Museum of Modern Art in California, has been appointed director of the Museum of Contemporary Art, Chicago.

**Karol Lawson**, director of the Maier Museum of Art at Randolph College in Lynchburg, VA, has resigned.

**Paola Morsiani**, formerly senior curator at the Contemporary Arts Museum Houston in Texas, has been appointed curator of contemporary art at the Cleveland Museum of Art in Ohio.



**Gregory J. Perry**, formerly director of the Jane Voorhees Zimmerli Art Museum at

Rutgers University in Brunswick, NJ, has been named Priscilla Payne Hurd Executive Director of the Allentown Art Museum in Allentown, PA. He succeeds **David R. Brigham**.

**Karen Sasaki** has been named head of design, publications, and web and digital media at the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, DC.

**Edward Saywell**, assistant curator of prints and drawings at the Museum of Fine Arts, Boston, in Massachusetts, has been appointed director of the West Wing, a newly created position for a new initiative at the museum.

**Patterson Sims** has announced that he will resign as director of the Montclair Art Museum in Montclair, NJ, in September 2008.

**Astria Suparak** has been dismissed from her position as director of the Warehouse Gallery at Syracuse University in Syracuse, NY.

**Eugene Tsai**, formerly director of curatorial affairs at P.S.1 Contemporary Art Center in Long Island City, NY, has been appointed contemporary art curator at the Brooklyn Museum in New York. She succeeds **Charlotta Kotik**, who retired in June 2007.

**Marilyn A. Zeitlin**, director and chief curator of the Arizona State University Art Museum in Tempe, has retired



from her position to focus on research, writing, and free-lance curatorial work. **Heather**

**Lineberry**, the museum's senior curator, will serve as interim director.

## Organizations

**Bettina Funcke** has been named senior US editor of *Parkett* magazine.

**Ken Johnson**, formerly art critic for the *Boston Globe*, has returned to the *New York Times* as a freelancer. He will also teach at the School of Visual Arts and Hunter College, City University of New York.

## Grants, Awards, and Honors

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**Daniela Bleichmar**, assistant professor in both the Department of Art History and

the Department of Spanish and Portuguese at the University of Southern California in Los Angeles, has received the 2007 Jerry Stannard Memorial Award for best article on early modern natural history or *materia medica* published by a young scholar. Her essay, "Books, Bodies, and Fields: Sixteenth Century Transatlantic Encounters with New World *Materia Medica*," appeared in *Colonial Botany: Science, Commerce, and Politics* (University Park: Pennsylvania State University Press, 2004), edited by Londa Schiebinger and Claudia Swan.

**Daniel Joseph Martinez**, a Los Angeles-based artist and associate professor of art in the Claire Trevor School of the Arts at the University of California, Irvine, has received a \$50,000 grant from United States Artists.

**Natasha Ruiz-Gómez** has begun a 5-year Research Councils United Kingdom (RCUK) Academic Fellowship in 19th-century French art in the Department of Art History and Theory at the University of Essex in England. In addition, she recently completed a postdoctoral Kress curatorial fellowship at the Brooklyn Museum in New York.

**Richard Woodfield**, emeritus professor at Nottingham Trent University in Nottingham, England, has been appointed honorary senior research fellow in the Department of Art History at the University of Glasgow in Scotland.

## Institutional News

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**The Frick Collection** in New York has been awarded a \$750,000 challenge grant from the National Endowment for the Humanities that, when fully matched with \$3 million in private and foundation contributions, will enable the museum to appoint its first curator of decorative arts, an endowed position.



**Getty Publications**, based in Los Angeles, CA, has received 2 medals in the *Independent*

*Publisher Book Awards: Carved Splendor: Late Gothic Altarpieces in Southern Germany, Austria, and South Tirol* (2006) by Rainer Kahsnitz tied for bronze in the category of fine art; and Kenneth A. Breisch, Judith Keller, and Colin Westerbeck's *Where We Live: Photographs of America from the Berman Collection* (2006) tied for gold in the photography category.

**The San Francisco Museum of Modern Art** in California has

received \$750,000 from the Wallace Foundation, in alliance with the San Francisco Foundation and the city's Grants for the Arts, to develop online and onsite programs for families with young children.

**Stanford University** in Palo Alto, CA, with **Corpus Christi College** and **Cambridge University** in Cambridge, England, has launched the Parker Project, a joint manuscript digitization project. "Parker on the Web" is an interactive workspace designed to support research and teaching with the manuscripts of the Parker Library at Corpus Christi. The completed project will include high-resolution images of the library's 538 manuscripts spanning the 6th to 16th centuries; a fully tagged version of M. R. James's descriptive catalogue, updated and expanded; plus digitized editions, translations, and secondary scholar-

ship. The beta site will be freely accessible at least through 2008 at <http://parkerweb.stanford.edu>. For more information, please write to [parkerweb@lists.stanford.edu](mailto:parkerweb@lists.stanford.edu).

**The Terra Foundation for American Art** has awarded grants to several institutional CAA members. In the category of Exhibition Program: the **Nelson-Atkins Museum of Art** in Kansas City, MO, received \$120,000 to support the exhibition *Art in the Age of Steam: Europe, America, and the Railway, 1830–1960* and its accompanying catalogue; and **San Francisco State University** in California won \$75,000 to support the 2008 international presentation of the exhibition *Pacific Light: California Watercolors, 1906–2006* at the Nordic Watercolor Museum in Tjörn, Sweden.

For Academic and Public

Programs, the **Ryerson and Burnham Libraries at the Art Institute of Chicago** in Illinois has received \$172,800 to support the cataloguing of 15,000 titles on American art not currently available to the public. The **School of the Art Institute of Chicago** was bestowed \$65,000 to support the symposium "Educating Artists: Yesterday, Today, and Tomorrow" and a related publication detailing the history of the school, entitled *America's Studio: A History of the School of the Art Institute of Chicago*. **Northwestern University** in Evanston, IL, on behalf of the Chicago Consortium for Art History, gets \$31,350 to support a spring 2008 graduate course, "Modernism and the Black Metropolis," that is open to students from Northwestern, the University of Chicago, the University of Illinois, Chicago, and the School of the Art Institute of Chicago. The **University of Delaware** in Newark receives \$25,000 to support the April 2008 symposium "Objects in Motion: Art and Material Culture across Colonial North America." The **Art Institute of Chicago** takes \$13,000 to support a series of public talks on American art that took place in November–December 2007 as part of the museum's *American Perspectives* initiative.

For the Chicago K–12 Education Program, the **Art Institute of Chicago** was granted \$10,500 to support the February 2008 Council on American Studies Education conference, which will be held at the museum, and to make its American art curriculum manuals and poster sets available for conference participants.

**The Whitney Museum of American Art** in New York has decided to close its satellite branch in the Atria Building in midtown Manhattan.



**Yale University Press** in New Haven, CT, has received 2 medals for its books in architecture in the

*Independent*

*Publisher Book Awards*: silver for

*Eero Saarinen: Shaping the Future* (2006), edited by Eva-Liisa Pelkonen and Donald Albrecht; and a tie for bronze for Anthony Sutcliffe's *London: An Architectural History* (2006).

## Obituaries

**Rudolf Arnheim**, a psychologist, philosopher, and art theorist, died June 9, 2007, at his home in Ann Arbor, MI, at age 102.

Emeritus professor of the psychology of art at Harvard University, Arnheim taught there from the late 1960s to the mid-1970s, and before that at Sarah Lawrence College, beginning in 1943. After retiring from Harvard, he was connected with the University of Michigan.

Arnheim researched the ways that people experience the world through perception and thought. He applied principles of Gestalt psychology to not just art but also photography, film, architecture, radio soap operas, and early television. He wrote about how the mind perceives works of art, exploring how much is innate and how much is cultural. Do vision and cognition differ, he asked. His conclusion was that the two were almost the same: taking in information through the senses is essentially the same as thought.

Among his best-known books are *Art and Visual Perception: A Psychology of the Creative Eye* (1954), *Visual Thinking* (1969), and *Film Essays and Criticism* (1997).

In 1928 Arnheim earned a doctorate in philosophy (of which psychology was then a subdiscipline) at the University of Berlin, the city in which he was born. He also studied psychology, philosophy, music, and art. As an editor at *Die Weltbühne*, he published articles on film, art, and architecture. In 1933, the Jewish Arnheim fled to Rome and a few years later to England, where he worked as a translator for the BBC. In 1940, he emigrated to New York, where taught at the New School for Social Research and conducted research for Columbia University.

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**Frederick Henry Burkhardt**, a former president of the American Council of Learned Societies (ACLS), died September 23, 2007, in Bennington, VT. He was 95.

ACLS president from 1957 to 1974, Burkhardt rescued the organization from the brink of insolvency and put in place the structures and programs that have since sustained the council.

Born in Brooklyn, NY, he earned BA and PhD degrees in philosophy at Columbia University, where one of his teachers was John Dewey. He was in the Philosophy Department at the University of Wisconsin until joining the US Navy during WWII. In 1947, he was named president of Bennington College—the youngest president of any US college—where he served for 10 years. He also had a stay in 1950–51 as the deputy director of the Office of Public Affairs of the US High Commission for Germany.

He first became a member of the ACLS board of directors in 1950 in a tumultuous moment in which fund-

ing and programming were declining. In 1955, Burkhardt was asked if he would become the permanent head of the council. As president, he established the ACLS endowment. He also greatly expanded the international programming of ACLS, working with the Social Science Research Council to establish a series of committees to promote research and teaching on area studies; creating the International Research and Exchanges Board for academic contact with the USSR and Eastern bloc countries; initiating with other organizations—in advance of “ping-pong diplomacy”—the Committee on Scholarly Communication with the People’s Republic of China; and founding in 1961, the American Studies Program, which for 30 years brought scholars from abroad to do research in American history, literature, and other fields at US universities.

Helping to bring about sustained federal support for the humanities was one of Burkhardt’s achievements. In 1961, ACLS, the Council

of Graduate Schools, and the United Chapters of Phi Beta Kappa appointed a Commission on the Humanities. Their report made the case for the creation of a National Foundation for the Humanities and the Arts. When testifying before Congress on the bill to establish the National Endowment for the Humanities, he stressed the broad public purpose of the initiative.

Burkhardt was an elected member of the American Philosophical Society, a fellow of the American Academy of Arts and Sciences and the American Antiquarian Society, and an elected honorary fellow of Clare Hall, Cambridge University. In 2003, the American Philosophical Society awarded him the Thomas Jefferson Gold Medal for Distinguished Achievement in the Arts, Humanities, and Social Sciences. In 2005, the History of Science Society honored Burkhardt with a special citation for outstanding service to the field. Both the American Philosophical Society and the ACLS have named fellowships for scholars in his honor.

In 1974, Burkhardt conceived 2 extensive editorial projects to which he dedicated his energy and erudition until shortly before his death. The first of these was *The Works of William James*, a 19-volume edition completed in 1987. A more massive effort, *The Correspondence of Charles Darwin*, began in 1976 with him as its general editor. Fifteen of a planned 32 volumes have been published so far.

**André Emmerich**, an art dealer whose gallery exhibited both Color Field painting and pre-Columbian art, died September 25, 2007, in Manhattan. He was 82 and had a suffered a stroke earlier that month.

Based in New York, Emmerich represented a number of American and European artists from 1954 to 1998, including Pierre Alechinsky, Karel Appel, Anthony Caro, Herbert Ferber, Sam Francis, Helen Frankenthaler, Al Held, David Hockney, John Hoyland, Morris Louis, and Kenneth Noland. He also promoted the work of women artists such as Beverly Pepper, Judy Pfaff, Miriam Schapiro, and Anne

Truitt. The estates of Milton Avery, John Graham, and Hans Hofmann were overseen by Emmerich. In 1996, he sold his gallery to Sotheby’s but continued to direct it. After a run of 45 years, it closed in 1998.

Early on, Emmerich also exhibited pre-Columbian art and classical antiquities. His books in this area are *Art before Columbus* (1963) and *Sweat of the Sun and Tears of the Moon: Gold and Silver in Pre-Columbian Art* (1965).

Born in Frankfurt, Germany, Emmerich fled with his family to Amsterdam and emigrated with them to the US in 1940. After graduating from Oberlin College in 1944, he moved to Paris, where he lived for 10 years and wrote for and edited the magazines *Réalités* and *Connaissance des Arts*, the Paris edition of the *New York Herald Tribune*, and *Time-Life International*. After 10 years, he returned to the US and opened his gallery.

**R. B. Kitaj**, an American artist who painted Pop art and figurative works, died at his home in Los Angeles, CA, at age 74.

Alongside David Hockney and Eduardo Paolozzi, Kitaj emerged in the early 1960s as a key artist in the British Pop art movement, combining a unique form of Pop collage with vigorous Abstract Expressionist facture. Among his influences were Kafka, Kierkegaard, Walter Benjamin, Titian, and Cézanne.

Marlborough Fine Art in London hosted his first one-man show in 1963; he worked with that gallery for over 40 years. A key moment in his career came in 1976, when he organized the exhibition *The Human Clay* at Hayward Gallery in London, identifying a “School of London” in catalogue that included Francis Bacon, Lucian Freud, Leon Kossoff, Frank Auerbach, and himself. The exhibition was controversial because it heralded a return to figurative painting at a time when abstraction remained influential.

In the late 1970s, Kitaj reconnected with his Jewish roots, which influenced the character of his work. In

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1989 he wrote "The First Diasporist Manifesto," in which he discussed the relationship between Judaism and his work; a "Second Diasporist Manifesto" was written in 2005.

Born Ronald Brooks in Chagrin Falls, OH, Kitaj invented his new name while still a young boy. He attended Cooper Union in New York and the Academy of Fine Arts in Vienna in the early 1950s before marrying Elsi Roessler, another American student. After working as a merchant seaman, he joined the US Army as an artist, drawing Russian tanks for war games. Kitaj moved to London in 1958 and studied art at the Ruskin School of Drawing and Fine Art in Oxford and the Royal College of London on the GI Bill. It was during this time that he met Hockney and Paolozzi.

Kitaj had major museum shows at the Hirshhorn Museum, Tate Gallery, the Metropolitan Museum of Art, and the Los Angeles County Museum of Art. The winner of the Golden Lion at the Venice Biennale in 1995, he became the first American artist since John Singer Sargent to be elected to the Royal Academy.

**Andrew Ladis**, a distinguished art historian and a beloved member of the University of Georgia (UGA) faculty, died December 2, 2007, in Athens, GA, after a long battle with cancer. He was 58.

At the time of his death, Ladis was Franklin Professor of Art History at UGA's Lamar Dodd School of Art, a position he held for over a decade. A specialist in early Italian Renaissance painting, he played a prominent role in international scholarship in that field, writing or serving as general editor of 14 books and producing many articles and published lectures. He received several international awards and appointments, including service as a presidential appointee to the Council of the National Endowment for the Humanities. According to Hayden B. J. Maginnis of McMaster University, "Ladis was one of the world's most distinguished historians of early Italian art. At the center of his scholarly life was an enduring passion for



Andrew Ladis

Giotto di Bondone, the founder of the Florentine school."

Ladis was born in Athens, Greece. As a small child he moved to the US with his family, eventually settling in Richmond, VA. He attended the University of Virginia, receiving a BA in history in 1970. After a brief period at the University of Virginia Law School, he decided that law was not for him and soon transferred to the Graduate School of Arts and Sciences. He earned an MA in 1974 and, 4 years later, a PhD, writing his dissertation on the 14th-century Italian painter Taddeo Gaddi. He would later expand it into his first book, *Taddeo Gaddi: A Critical Review and Catalogue Raisonné* (1983), and constituted the first sustained study of that artist in English.

Ladis's first job after graduate school was at Austin Peay State University in Clarksville, TN, where he stayed for 3 years and is still fondly remembered. He subsequently taught at the State University of New York at Potsdam; Vanderbilt University, where he was the Andrew W. Mellon Fellow; and Wright State University in Dayton, OH. He arrived at UGA in 1987 and remained there for the rest of his career, except for a year at the University of Memphis, where he held the Hohenberg Chair of Excellence in Art History, and 2 stints as a fellow and visiting professor at the Harvard University Center for Italian Renaissance Studies at the Villa I Tatti in Florence. Ladis made numerous extended visits to Italy throughout his career.

Ladis's published work made significant contributions to the academic community's steadily expanding knowledge of and interest in the early Renaissance. *The Brancacci Chapel, Florence* (1993) won UGA's Creative Research Medal, and *Studies in Italian Art* (2001) brought together Ladis's research and thought on numerous aspects of Renaissance art. Two new books will appear in 2008: *Fools of Fortune: Victims and Villains in Vasari's "Lives"* (University of North Carolina Press) and *Giotto's "O": Narrative, Figuration, and Pictorial Ingenuity in the Arena Chapel* (Pennsylvania State University Press).

He was general editor or coeditor of 6 volumes and series, including *The Craft of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop* (1995, with Carolyn H. Wood), a lively study of the working conditions of artists between the 14th and 17th centuries; and *A Discerning Eye: Essays on Early Italian Painting by Richard Offner*, a collection of writings by a great scholar of early Florentine painting. *The Corpus of Early Italian Paintings in North American Collections: The South*, a reference work for which he was general editor, will soon appear from the Georgia Museum of Art.

With his colleague Shelley Zuraw, Ladis initiated a long series of influential biennial conferences at UGA devoted to early Italian art. For that contribution, among many, his fellow scholars will offer thanks in *The Historical*

*Eye: Essays on Italian Art in Honor of Andrew Ladis*, to appear in 2008.

In recent years Ladis's interests grew to include the study and collecting of American art. He authored essays on Gerald Brockhurst, Lucy Mae Stanton, George Biddle, Raphael Soyer, Paul Cadmus, and Andrée Ruellan.

A gently humorous man, Ladis was a widely admired lecturer and was invited to speak at conferences and symposia throughout the US and Europe. He was as popular with his students as with his colleagues. Gina Binkley, an Austin Peay student who kept up with Ladis for decades, remembers him as "an incredibly generous and loving teacher: positive, encouraging, interested in whatever you were able to accomplish and eager to share his knowledge. I can't remember him ever making a negative comment." In October 2007 he received an award for distinguished teaching from the Southeast College Art Conference, and in 2006 the Friends of the Georgia Museum of Art honored him with a lifetime achievement award for service to the community.

—William Underwood Eiland and Hayden B. J. Maginnis

**Abram Lerner**, the first director of the Hirshhorn Museum and Sculpture Garden in Washington, DC, died October 31, 2007, in Canaan, CT. He was 94, and the cause of death was heart failure.

Born in Manhattan, Lerner earned a degree in art history at New York University in 1934. A painter as well

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State College

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as an art historian, he then was an apprentice muralist for the Works Progress Administration. In 1943 Lerner married Pauline Hanenberg, who died in 2003. He directed a Manhattan gallery in 1947 before studying art in Europe in the mid-1950s, returning to the US to work at another gallery.

Lerner met Joseph H. Hirshhorn, a wealthy investor in Canadian uranium mines, in 1955. A 26-year friendship and partnership was born, in which Lerner oversaw the research, conservation, and installation Hirshhorn's modern-art collection.

In 1966 Hirshhorn made public his wish to display works from his large collection to the public. With the help of S. Dillon Ripley, secretary of the Smithsonian at the time, and President Lyndon B. Johnson, the museum that bears his name was built on the mall in Washington, DC. During the next 8 years, Lerner oversaw the moving of artwork to museum, which opened in 1974. He directed the museum for 10 years.

After retiring in 1984, Lerner moved to Southampton, NY, and took up painting again. Elaine Benson Gallery in Bridgehampton, NY, held a solo exhibition of his work.

**Herbert Muschamp**, a former architecture critic for the *New York Times*, died October 2, 2007, in Manhattan. He was 59, and lung cancer was the cause of death.

Writing for the paper of record from 1992 to 2004, Muschamp wrote about then newly established architects such as Frank Gehry, Zaha

Hadid, Rem Koolhaas, and Jean Nouvel, and about emerging practitioners such as Greg Lynn, Lindy Roy and Jesse Reiser, and Nanako Umemoto, among others.

Considering both built structures and theoretical writing, Muschamp was as interested in progressive ideas in architecture as much as how buildings themselves worked. The singular style of his criticism stood out for the way he wove together seemingly unrelated themes in an quirky, self-deprecating, and sometimes self-indulgent tone, hovering between a populist stance and high-brow elitism.

The Philadelphia-born Muschamp became a regular at Andy Warhol's Factory in the mid-1960s and later left the University of Pennsylvania after his 2nd year for study architectural studies at Parsons School of Design. He then traveled to London to study architectural history and theory at the Architectural Association. Coming back to Parsons in 1983 as an instructor, he became director of the graduate program in architecture and design criticism. Also in the early 1980s, he began writing criticism for *Vogue*, *House and Garden*, and *Artforum*. In 1987 he was named architecture critic at the *New Republic* and in 1992 architecture critic for the *New York Times*, succeeding Paul Goldberger. In 2004 became a writer and columnist for *T: The New York Times Style Magazine*; he also wrote on the influence gay men had in the cultural history of New York, especially during the 1960s and 1970s.

**Ileana Sonnabend**, an influential art dealer, died October 21, 2007, at age 92. She died in her sleep in Manhattan after several months of illness.

Born Ileana Schapira in Bucharest, Romania, she met the art dealer Leo Castelli when she was 17; they married the next year. Castelli opened his first gallery in Paris in 1939, but the two moved to New York after the war broke out. (Formerly a private dealer, Castelli opened a New York space in 1957.)

After divorcing in 1959, she remarried and opened a gallery in Paris in 1962 with an exhibition of work by Jasper Johns. She began showing Dine, Judd, Lichtenstein, Morris, Oldenburg, Rosenquist, Segal, and Warhol—introducing Europe to the American avant-garde. Although the Paris gallery operated until 1980, she opened a gallery in New York nearly 10 years before, showing early photography and French Art Deco. Sonnebend began mixing American and European artists, showing Acconci, Baldessari, Bchner, Le Va, and Wegman, as well as Bernd and Hilla Becher, Jannis Kounellis, Mario Merz, Boyd Webb, and Gilberto Zorio. Sonnebend and Castelli shared artists and collaborated on exhibitions, establishing Castelli-Sonnabend Films and Tapes to help produce film and video works in the 1970s.

In the 1980s, Sonnabend introduced German painters such as Georg Baselitz, Jörg Immendorf, and A. R. Penck to these shores, and took on emerging New York artists like Ashley Bickerton, Carroll Dunham, Peter Halley, Jeff Koons, and Terry Winters.

**William Zimmer**, an art critic, died September 28, 2007, in New York. He was 61, and the cause was cancer.

Writing for *Arts Magazine* and the *SoHo Weekly News* in the 1970s and 1980s, Zimmer covered the New York gallery scene, where he was among the first to review exhibitions by Keith Haring, David Salle, and Julian Schnabel. He wrote on art for the *New York Times* from 1982 to 2004 for the Westchester, Connecticut, and New Jersey regional sections. He also wrote exhibition-catalogue essays for a variety of

artists, including Benny Andrews, Richard Bosman, Paul Jenkins, Brice Marden, and Donald Sultan.

Born in Santa Fe, NM, Zimmer received a bachelor's from Columbia University and earned a master's in art history from the University of Texas. Over the years he taught at Parsons School of Design and LaGuardia Community College, both in New York. Most recently, he was curator of an exhibition of work by John Kingerlee, which will travel to several US museums.

## Classifieds

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

### For Rent

**Florence:** unique small penthouse apt facing Palazzo Strozzi, spectacular terrace, elevator, ADSL, washing machine, sleeps three, references required. [Josephinehb@gmail.com](mailto:Josephinehb@gmail.com).

**Italian Rental:** A Sabbatical Dream. Comfortable 2 Bedroom Tuscan farmhouse with printmaking/painting studio and spectacular country views in small village 60 KM from Florence. Available 4-01-08 to 5-01-08 and 8-15-08 to 12-15-08. Tel: 210/349-6470.

### Calls for Papers

**The Art History Department at San Jose State University** will host its 14th Annual Symposium on April 12, 2008. We are considering 20-minute papers from graduate and advanced undergraduate students on various aspects of art, architecture, and visual culture. For more information and an application form, please contact Stacy Schwartz at [StacyRSchwartz@gmail.com](mailto:StacyRSchwartz@gmail.com). Deadline for papers is February 15th, 2008.

**Call for papers (deadline 31st January):** The Teacher: Image, Icon, Identity <http://www.gla.ac.uk/faculties/education/newsandevents/>

### ASSISTANT/ASSOCIATE PROFESSOR, ART HISTORIAN DEPARTMENT OF ART

The Hunter College Department of Art invites applicants for an Assistant/Associate Professor of Art History, Late 18th & 19th Century European Art.

Candidates must have a Ph.D. from an accredited University and a minimum of 3 years teaching experience. The successful candidate will teach undergraduate and graduate courses specializing in Late 18th & 19th Century European Art. For a more detailed job description and how to apply, please visit: <http://hr.hunter.cuny.edu/jobs/facultyjobs.html>.

To apply, send resume, selected off-prints, sample syllabi, and the name and contact information of three references to: **Art Historian Search, Hunter College, 695 Park Avenue, New York, NY 10065.**

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## Conferences and Symposia

### Objects in Motion: Art and Material Culture across Colonial North

**America**, an international symposium, will be held April 25–26, 2008, at the University of Delaware. Lectures by Clara Bargellini, Ruth B. Phillips, and an interdisciplinary roster of scholars will present a cross-cultural view of art and material culture in New Spain, New France, and British America, exploring issues of cultural hybridity and artistic exchange. Generously supported by the Terra Foundation for American Art. Free and open to the public. For more information, contact [objectsinmotion@udel.edu](mailto:objectsinmotion@udel.edu).

## Exhibition Opportunities

### Call to Artists: Art and Addiction.

DEADLINE: March 1, 2008. National Juried Book/Exhibitions exploring Art and Addiction. Content of artwork should be a narrative of, reflection upon, or expression about drug addiction and recovery. Open to all artists. All 2-D and 3-D works (including video) are eligible. No size or date limitations. No fees. Finalists will receive honorarium (\$200), top 5 finalists an additional honorarium (\$500); published book (published 2009); and inclusion in exhibitions: Maryland (May 2008), Puerto Rico (June 2008), and other possible venues. Innovators Combating Substance Abuse Program, Johns Hopkins University School of Medicine, (443) 287-3915. Information/prospectus: <http://www.innovatorsawards.org>.

## Schools and Programs

**Full tuition fellowships:** MA in Art History/Museum Studies at The City College, CUNY. Two years guaranteed (grade dependent). Internship opportunities in all area museums. For updated website google museum studies at City College. For more information, Dr. Harriet F. Senie;

Director of Museum Studies; The City College; 160 Convent Avenue; New York, NY 10031; (212)-650-7430; [hserie@ccny.cuny.edu](mailto:hserie@ccny.cuny.edu).

## Datebook

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

### January 7, 2008

Deadline for nominations and self-nominations to the 2008 Nominating Committee.

### January 10, 2008

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

### January 15, 2008

Deadline for applications for projectionists and room monitors at the 2008 Annual Conference in Dallas–Fort Worth.

### January 18, 2008

Deadline for advance registration for the 2008 Annual Conference in Dallas–Fort Worth.

### January 20, 2008

Deadline for requests to participate in the *Art Journal* roundtable discussion.

### January 28, 2008

Deadline for applications to the Artists' Portfolio Review at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for applications to Career Development Mentoring at the 2008 Annual Conference in Dallas–Fort Worth.

### February 20–23, 2008

96th CAA Annual Conference in Dallas–Fort Worth.

### March 10, 2008

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

### March 15, 2008

Deadline for spring submissions to the Millard Meiss Publication Fund.

### April 4, 2008

Deadline for nominations and self-

nominations for candidates to the 2009–13 Board of Directors.

### April 15, 2008

Deadline for nominations and self-nominations for *caa.reviews* field editors for book and exhibition reviews.

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.

Deadline for nominations and self-nominations for the Wyeth Foundation for American Art Publication Grant Jury.

### May 10, 2008

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

### September 1, 2008

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2010 Annual Conference in Chicago.

### February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

### February 10–13, 2010

98th CAA Annual Conference in Chicago.

## Photo Credits

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