

CAA NEWS



**CAA Gala Reception at
the Art Institute of Chicago's
New Modern Wing**

CAA NEWS

JANUARY 2010

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ON THE COVER: An installation of works by Robert Gober in the new Modern Wing at the Art Institute of Chicago (photograph by Dave Jordano and provided by the Art Institute of Chicago). The CAA Gala Reception will be held at the museum's new wing

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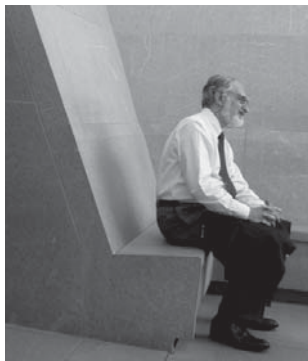
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Emmanuel Lemakis at James Turrell's *Tending, (Blue)* at the Nasher Sculpture Center in Dallas (photograph by Melissa Potter)

FROM THE DIRECTOR OF PROGRAMS

Emmanuel Lemakis is CAA director of programs.

One of my pleasurable duties at CAA has been serving as liaison to the sixty-five affiliated societies. These organizations, ranging in size from a few dozen devotees to several thousand members, reflect the diversity of CAA and include area-studies groups based on specializations within art and art history, such as the Historians of Netherlandish Art; professional associations of educators, curators, and administrators, such as the National

Council on Education for the Ceramic Arts; and special-interest groups like the Association for Critical Race Art History. The affiliated-society program began in the late 1970s with just a handful of organizations; it grew incrementally in the 1980s and 1990s and has blossomed precipitously in the last ten years.

Affiliated-society benefits are mostly centered on the CAA Annual Conference, where these groups are invited to participate and are offered complimentary session and meeting-room space—contributing to the goal of creating a balanced and equitable program. Other affiliate benefits include a listserv and a special section of *CAA News* devoted to short announcements.

In the past year, CAA has introduced an affiliated-society membership fee whose rate is staggered according to the size of the affiliate. This fee is most welcome in this period of budget shortfalls, as it helps to offset conference production costs and staff time associated with the administration of the program. Increasingly, too, we are seeking greater exchange and dialogue with our affiliates as we enter our centennial period. To that end, we will be sending out periodic surveys and scheduling the first-ever meeting with our affiliates at the 2010 Annual Conference in Chicago. A face-to-face meeting will enable CAA to work with affiliates in a more personal way and learn about their concerns firsthand. This event will take place on Friday morning, February 12. I eagerly look forward to getting together with the affiliate leaders or their representatives.

For more on the affiliated societies, including a directory, please see www.collegeart.org/affiliated.

Emmanuel Lemakis



Barbara Nessin

Barbara Nessin Is CAA President-Elect

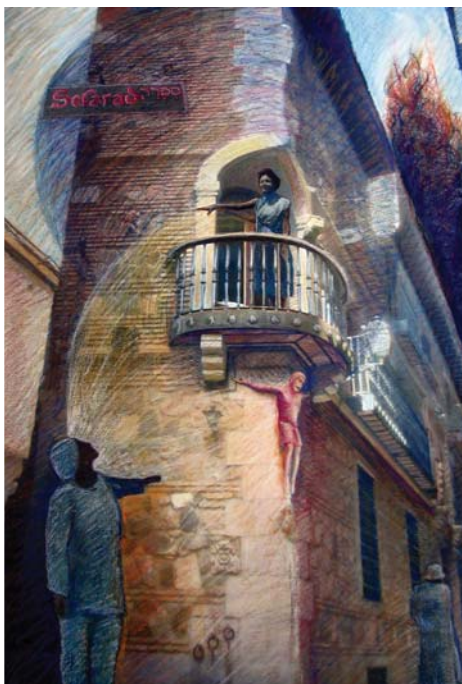
Barbara Nessin, the department chair of art foundations at the Art Institute of Atlanta, has been elected president of CAA's Board of Directors for a two-year term, beginning May 2010. A member of the board since 2006, Nessin has served as secretary for the past two years. She will succeed Paul B. Jaskot, professor of art history at DePaul University in Chicago, who has served as president since May 2008.

An artist and educator, Nessin says, "The work of those who make, interpret, and preserve images in our global culture has never been more important than it is now. As a visual artist who has participated in the formulation of our association's Strategic Plan for the next five years, I am particularly excited about this opportunity to tangibly demonstrate CAA's special commitment to expanding services to our artist members. In addition, I view the work of art historians, museum professionals, and teachers as integral and inseparable from the work of artists and designers, and will advocate on their behalf. I am also excited about CAA's renewed focus on developing partnerships with a variety of institutions, including our own affiliated societies, in order to further CAA's goals."

Previous to her appointment at the Art Institute of Atlanta earlier this year, Nessin was associate professor at Spelman College in Atlanta, where she chaired the Department of Art from 2002 to 2005. Before that, she taught art at Front Range Community College in Fort Collins, Colorado—the largest community college in the state—while directing its Visual Art Program.

After receiving a BFA in 1975 from Pratt Institute in Brooklyn, Nessin earned an MBA in 1984 at Long Island University in New York. She worked in the financial industry for twelve years—as a registered representative of the New York Stock Exchange and a vice president and department head of pension trust administration—before attending graduate school, earning her MFA in drawing and mixed media at Indiana State University in Terre Haute in 1996.

An overarching theme in Nessin's art is a visual bridging of cultural differences by making connections to all aspects of her mixed-diaspora heritage. While her work is clearly about cultural narratives, it is difficult to place it neatly in existing categories. Nessin comments, "Narrow definitions of identity seem outdated in this age of globalization, which follows centuries of migration, exchange, acculturation, and syncretism. We seem to have plenty of new media for deeply entrenched paradigms, and not enough truly independent thinking." Her mixed-media paintings and drawings often include photo transfers, *retablos*, and installations in which she employs a strategy of *métissage*—"mixing" in the political sense articulated by Françoise Lionnet as a practice of cultural survival—to navigate the layered terrain of humanity.



Barbara Nesin, *Sefarad*, from the series *Art in a Time of War*, 2005, mixed media, 36 x 24 in. (artwork © Barbara Nesin; photograph provided by the artist)

Her work has been shown internationally, most recently in the 2009 Havana Biennial in Cuba and in *Cryptablos: Creole, Black & Jewish*, a solo exhibition at the Dillard University Art Gallery in New Orleans. She has also presented work in solo shows in Atlanta, New York, Chicago, and Accra, Ghana, among others, and in juried and invitational group exhibitions across the United States. She maintains her studio at the Arts Exchange in Atlanta.

Nesin has traveled to Africa, Europe, the Middle East, and the Caribbean, including numerous trips to Haiti. Her research, which informs her creative work, has been published in *Anales del Caribe*, *Higher Education Exchange*, and the *Journal of Haitian Studies*. Current projects include two books in progress and a creative collaboration with English faculty from Birmingham Southern University in Alabama, funded by a grant from Associated Colleges of the South.

At CAA, Nesin was chair of the Committee on Diversity Practices (2006–9) and cochair of the Governance Task Force (2007–9), which researched and drafted the proposed changes to the CAA By-laws. She also served on the Steering Committee, which wrote the recently approved 2010–2015 Strategic Plan. As secretary of the board,

Nesin served on the Executive, Finance and Budget, and Audit Committees. She was also a board member of the Haitian Studies Association from 2005 to 2009 and was the president of Foundations in Art: Theory and Education (FATE), a CAA affiliate, for two years, following eight years of board service.

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

For more information on CAA and the Board of Directors, please contact Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org. ■

Conversation between CAA Presidents: Paul B. Jaskot and Barbara Nesin

Paul B. Jaskot of DePaul University is the current president of the CAA Board of Directors. Barbara Nesin of the Art Institute of Atlanta, who is president-elect, succeeds Jaskot in May 2010.



Paul Jaskot, current president of the CAA Board of Directors
(photograph by Flip Chalfant and provided by *DePaul Magazine*)

Every two years, the CAA Board of Directors elects a president for the association from among the current board members. In late October, the board selected Barbara Nesin, department chair of foundations at the Art Institute of Atlanta in Georgia, to serve as president from May 2010 to May 2012. Current CAA president, Paul Jaskot, spoke to Nesin in November.

Paul B. Jaskot: The last two presidents of CAA have been art historians. However, you come in as an artist. Before moving to CAA topics, can you tell us a little about your work and the issues that you take up in your art?

Barbara Nesin: Well, as an artist, I am glad you started with this question since this is the primary way that I self-identify. My work in mixed media, drawing, and painting drives much of what I do both in the workplace and in the field. Thematically and more specifically, my interest lies in issues of identity and how to use art to bridge differences in a variety of ways. This comes from my own multicultural background as well as my involvement in many programs and experiences aimed at addressing more egalitarian practices and goals, in both art and life. As art educators across the spectrum of our interests and backgrounds, we have a big responsibility to mobilize our differences to address our multiple audiences and peers. I am fascinated by the complexity of how questions of identity are imprinted upon our consciousness at so many levels that we often don't realize. To approach that complexity, we can use teaching and talking about art, and thinking about different kinds of visual representations. If we consider the vast variety of images throughout the world and across time, this helps us to think beyond the standard hierarchies that can still dominate our thinking.

I think I first heard you articulate some of these goals when you advocated that the board expand its self-identified member categories to include those among us interested in World Art. You have had a particular interest in World Art for some time, yes?



Barbara Nesin, president-elect of the CAA Board of Directors (photograph provided by the Art Institute of Atlanta)

When we teach, even a basic course like Introduction to Drawing or Art History 101 has not only art majors but also, inevitably, those students for whom this is the one and only time they're exposed to the variety of cultural production and ideas in the world. We need to confront negative attitudes against any of the world's peoples, and World Art helps us to address this. We can give students an understanding that helps to level the playing field and value the contributions of all kinds of people. I believe that this is a first step to a form of "globalization" that is inclusive rather than divisive, and constructive rather than exploitative. The earlier in a student's career this happens, the better. It is "multiculturalism" in its next critical stage.

Do you feel this ethical stand comes through in your work as well?

I certainly hope so. My work is about overlapping cultures and cultural exchange. The ethical piece of what I do is creating a world in which recognition of difference allows for the ability to work together. There is difference between and within all cultures. As a multicultural person myself, I don't "hunker down" in one culture but choose to learn as much as I can from many different ones and take from them what works best.

Moving to your service to the field, could you tell us about how you became involved with CAA? What was the motivating interest in your original decision to run for the Board of Directors?

Like many of us, I became involved with CAA while I was a graduate student. The first time I went to a conference, I was hypnotized and intoxicated! The wealth of creativity and knowledge displayed by people from all over the country and around the world as they discussed their ideas and art was tremendous! It was a gold mine of information and experience that I just wanted to soak up. Just so you know, I didn't actually come to CAA primarily for the job market! The exchange of ideas and the fascinating people is what did and has kept me coming back.

In terms of the board, after you have been working, teaching, and making art for a good number of years, you begin to get some perspective on what you have learned and how you might share this. I had some ideas of how I would like to see things go. After several years with CAA I began to formulate some visions about art and the role of art education. The board seemed like a place where I could share my experience and, as with many CAA members, have some influence on the field.

I came at the board through my experiences with a CAA affiliated society, the Radical Art Caucus. Are there groups that helped you find your specific vision within the organization?

My early involvement was with the CAA's Committee on Diversity Practices. At the time, it was open to any member that wanted to join. I was in graduate school then, really beginning to discover and learn about issues in identity politics that were influencing us all at the time. I was becoming familiar with new artists, and the committee was a place where I could get some first-hand dialogue going with these folks.

I joined another group, Foundations in Art: Theory and Education (FATE), at about the same time. Since FATE focuses on teaching first-year art students in the core courses, there was much overlap with my other interests. This was specific to what I was doing right after leaving grad school, in both my artwork and early teaching. What I like is that each organization has different strengths and does different things for me. FATE is a great example of an organization that serves a specific need, but it also fits in the broader mission of CAA.

As secretary, you currently serve as one of CAA's elected officers. What motivated you to run for president?

I was on the Strategic Planning Steering Committee, and as I look at the kinds of things we talked about on this task force and the direction that CAA is taking—for example, the fact that the Strategic Plan 2010–2015 commits us in specific ways to emphasize our service to artist members—I felt that I had a responsibility as an artist to run for president.

At the same time, I felt that I offer a particular perspective through my work on CAA's Executive Committee, the Finance and Budget Committee, and others, because I have a background in finance as well as art. (While somewhat in the past, I even worked on Wall Street for a time!) These perspectives would allow me to bridge these two important, different worlds and may be useful to the board and the effectiveness of the organization. Too often, these worlds seem to be two different kinds of animals to our members. Artists and art historians often don't ask a lot of financial questions in this regard. I hope to serve as a bridge that will help the board to think strategically about our finances, strengthening our endowment, and using our resources as efficiently as possible. All of this will allow us to serve our members better and more comprehensively.

As president, what areas of the organization are you most interested in working on? I remember when I started my term I was most concerned about the growing contingent-faculty issues in our universities, as well as helping to shape the new strategic plan. What goals do you have for your term?

I am interested in several things. One is making our endowment work harder for us. This is an important source of funds set aside for the specific purpose of providing operating dollars for the organization. Number two is the important question of service to not just artists but also our design members, which I am happy to note we added specifically to the language of the strategic plan this year. I am now working at a fully accredited institution, the Art Institute of

Atlanta, that has a strong foundations department aimed at educating designers. We need to start talking about partnering with our design colleagues in more definitive terms.

I also hope that we might strengthen our partnerships with our affiliated societies. I am thrilled that, at our upcoming conference in Chicago, we are hosting a session with the leaders of our affiliated societies. It is a great opportunity for the affiliates to have a dialogue with the board, the staff, and the other constituencies. Let's talk about how we overlap, and our potential vision into the future. My goal is to have more activities with the affiliates.

Lastly, while I served as chair of the Committee on Diversity Practices, we spoke about how our goals intersected with those of other CAA committees, in particular, the International Committee. We began dialogue with other committees about cosponsoring activities and journal articles for the benefit of our members that would address diversity issues from a global perspective. Our new Strategic Plan recognizes that more and more members find their work taking them across the globe, so expanding our sphere in the international community is definitely something I hope we will achieve in the coming years.

And the art historians?!

I love art historians! Obviously, we need each other. How can you be an artist without having an interest in art history and criticism, and how can you be an art historian without having quality conversations with artists? We have works of art and visual culture as our common threads. Perhaps we are overlooking the wealth of resources within CAA that might help us to garner more exchange. I want to be sure that we are not limited by some notion of two separate ivory towers.

During your term, CAA will celebrate its centennial, beginning in the New York conference in 2011 and ending with the Los Angeles conference in 2012. What do you think this celebration could mean for you and for the membership?

For me personally, this is a very interesting time in our history, as members of CAA and citizens in general. We have our first African American president, and regardless of whatever people think about what he has or hasn't done, he won that Nobel Peace Prize for a reason, for the way his administration signals a different and open approach to the world. We need to be in step with these changes of the time, and that we are! Our centennial allows us to highlight these ambitions. It is a huge honor for me, and also a huge responsibility. I hope that we can help with real cultural exchange and working globally together. ■

New CAA Standards and Guidelines

Mary-Ann Milford-Lutzker is CAA's vice president for committees. She is also professor of Asian art history, Carver Chair in East Asian Studies, and provost and dean of the faculty at Mills College in Oakland, California.

In line with CAA's practice to update regularly its Standards and Guidelines for professional practices in the fields of art and art history, the Board of Directors approved three revised guidelines for art historians and a new one for academic art administrators at its meeting on October 25, 2009. This work was carried out by four task forces, established by CAA's president Paul B. Jaskot and executive director Linda Downs, that were overseen by the Professional Practices Committee.

To read the new and revised Standards and Guidelines and to browse the titles of all official CAA documents, please visit www.collegeart.org/guidelines.

AUTHENTICATIONS AND ATTRIBUTIONS (2009)

The task force appointed by President Jaskot established the need for a stand-alone and separate document for art historians regarding authentications and attributions of works of art.

It was determined that no other issue is more urgent for, and its consequences so specific to, the welfare of the profession than dealing with inauthenticity and false attributions. Not only is the integrity of artists and collections at stake, but the economic well-being of art historians who engage in trying to separate the false from the true is also endangered. Read the full guidelines at www.collegeart.org/guidelines/authentications.

Information about authentications and attributions formerly appeared in A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History.

“The Board of Directors approved three revised guidelines for art historians and a new one for academic art administrators at its October 2009 meeting.”

GUIDELINES FOR CURATORIAL-STUDIES PROGRAMS (2009)

A growing number of colleges and universities across the country have instituted programs in curatorial studies. The revisions for the document, first published in 2004, are intended to help art departments and administrators organizing curricula and to aid faculty advisors and students determining which curatorial-studies programs are appropriate for an individual's specific interests, abilities, and career goals. See www.collegeart.org/guidelines/curatorial.

STANDARDS FOR RETENTION AND TENURE OF ART HISTORIANS (2009)

This guideline, last revised in 2005, has been amended to embrace community and two-year colleges. Inclusion of community colleges into these standards will make this document relevant for art-history faculty who attempt to achieve the highest stands of professional practices in such institutions. It will also help to validate the objectives of professionals who have few peers to support them in their efforts to improve the practice of art history at their institutions. Read the revised guidelines at www.collegeart.org/guidelines/tenure.

STANDARDS AND GUIDELINES FOR ACADEMIC ART ADMINISTRATORS (2009)

This document will serve as a resource for emerging, new, and current academic art administrators, as well as benefiting other CAA members seeking guidance regarding the role of academic art administrators operating in a visual-arts context. The task force was made up of administrators from diverse geographical regions and varied professional experiences that included program directors, chairs and division heads, directors of schools of art, associate deans, deans, and vice presidents. See the new document at www.collegeart.org/guidelines/artadmin.

ACKNOWLEDGEMENTS

I want to thank all the members of the four task forces (listed respectively on the webpages of their Standards and Guidelines), who worked together to revise and create these documents. In particular I want to acknowledge the work of Maxine Payne, chair of the Professional Practices Committee, who so diligently worked on all this material and encouraged each task force along the way. ■

By-Laws Amendments for Appointed Directors

Paul B. Jaskot is professor of art history at DePaul University in Chicago and president of the CAA Board of Directors, through May 2010.

This year, the annual ballot sent to all members marks an historic opportunity to effect significant change within our association. Not only do we have an excellent slate of candidates to be considered as members of the CAA Board of Directors (see www.collegeart.org/candidates), but we also have the possibility to enact measures that enhance the board structure, which may help the organization expand its abilities to serve members' interests.

Specifically, in this year's proxy, you are asked to consider approving an amendment to CAA's By-laws that will allow for the addition of up to a total of three Appointed Directors (in addition to the membership's annual election of four directors for four-year terms). The board has been considering this change for several years. We have presented the pros and cons to the membership at two open forums at our Annual Conference and have written about the issue in this newsletter. After weighing all the considerations, in May of this year, the board endorsed the change. We believe this measure will help the board in significant ways to further CAA's mission.

You may download the full By-law amendments at www.collegeart.org/pdf/amendments.pdf. As you review the proposed By-laws changes, please note the following:

- Article V references the new class of Appointed Directors. These will be professionals well versed and active in the arts and arts-related fields but who have expertise not always found in our membership. Expertise may include, for example, communications special-

“Appointed Directors will be professionals well versed and active in the arts but who have expertise in communications, digital publishing, and fundraising.”

ists, digital-publishing professionals, nonprofit fundraisers, or other areas identified by the board as a need. Note that, at any one time, the board may have no more than three Appointed Directors. Article V also references the terms and the term limit for any Appointed Directors

- Article VI proposes that the

Treasurer, currently an officer of CAA and an ex officio board member, be given a vote on the board. Such a change will allow us to engage a person in this position more actively in the financial stewardship of the organization and make him or her an equal member of the board

- Article VII describes the procedures for nominating and appointing Appointed Directors. It leaves unchanged our current practice of electing officers of the organization (with the exception of the Treasurer) from among the Elected Directors, who are themselves elected directly by the membership

- Article VIII establishes the new committee that is necessary to nominate the Appointed Directors

I and the other members of the board are recommending these changes to the association's By-laws because we believe that the addition of a small number of Appointed Directors will strengthen the board and enhance its effectiveness in serving the members' interests. Of course, you—the members—are the only ones empowered to adopt the changes. I encourage you to engage actively in the shaping of CAA by casting your vote on the proposed changes to the By-laws, as well as to elect new board members.

For more information, see the FAQ guide at www.collegeart.org/about/amendmentsFAQ as well as further information on the website. ■

Centennial Celebration: Interview with Ruth Bowman



Will Barnett, *Ruth Bowman*, 1967, oil and pencil on canvas. Metropolitan Museum of Art, New York. Gift of Ruth and R. Wallace Bowman (artwork © Will Barnett)

Christopher Howard is CAA managing editor.

An interview with Ruth Bowman, a CAA member since 1964, kicks off a new regular feature for CAA News. Entitled Centennial Celebration, the series will consist of profiles and interviews with longtime CAA members who have had interesting careers and made an impact on the fields of art and art history. The feature will continue through CAA's one-hundredth anniversary, beginning next year.

AN ART-HISTORY ROLLER COASTER

Over the course of a long career, Ruth Bowman, 86, has worked in nearly every part in the art world: curator, educator, writer, collector, even television and radio host—"an art-history roller coaster," as she calls it. At a time when full-time jobs in academia have become scarce, Bowman serves as a model for a nimble, flexible approach to working in the arts. She says, "The career I had was as much a social career as anything. My personal life pushed me into taking what I was learning about art and sharing it. It just happened very fast."

Bowman graduated from Bryn Mawr College in 1944 and worked on an MA at the Institute of Fine Arts at New York University in the 1960s, earning the degree in 1971. (Philippe de Montebello was in her classes.) Before then, however, she began carving her own niche in the New York art world. In the early sixties she was

hired as a curator for New York University's Art Collections, which later turned into the Grey Art Gallery. Bowman recalls, "1963 is when I started, and in 1977 I left to go to California. In that period, I was messing around all over this town."

NYU ART COLLECTIONS

A. E. Gallatin assembled New York's first collection of modern art in 1927—predating both the Museum of Modern Art and the Whitney Museum of American Art. Works of art by European and American artists appeared in the Gallery of Living Art, a specially designed space in the

Main Building at New York University (now called the Silver Center for the Arts and Sciences). At the time, the gallery was the only institution in the US that continuously presented new developments in modern art—six days a week—to the students, faculty, and general public. Renamed the Museum of Living Art in 1936, the space remained open until 1943, when the Philadelphia Museum of Art acquired the collection. After fifteen years without a gallery, NYU began collecting again. However, neither was gallery space assigned to the new initiative, nor were purchasing funds allotted.

Five years later, Bowman had heard NYU wanted a part-time curator and registrar. She knew the art critic and historian Irving Sandler, who put in a good word for her. She got the job in 1963, which became full-time a year later. She recalls, “All of a sudden faculty members wanted paintings for their offices. The university people sent a press release to the newspapers about an NYU curator who was placing art around the university. I got a phone call the day after that went out: ‘This is Joseph Cornell. Would you like to come out and see some of my work?’ I nearly died!”

Bowman continues, “That’s what I did for a living. For six thousand dollars a year, I was working to find rich people who wanted to give art. I knew a lot of people socially who were very excited about the idea that NYU was going to have paintings, and the artists themselves gave too. I think Al Held did a painting that was something like six feet high and eight feet wide—a huge one—over some elevators. We were going crazy, and nobody told us no. Artists wanted to be seen at NYU. It was exciting for me.”

“We had exhibitions in the Loeb Student Center [now the Kimmel Center for University Life], and I had something to do with that. I had graduate students working with me, and a lot of those people went on in the art world—one person is a dealer, another is a professor. All I did was mess around and makes sure things were locked up at the end of the day.” Gathering and placing work and staging exhibitions weren’t without hair-raising situations. Bowman recalls, “There were large Kenneth Noland paintings in the student center in the sixties, when they were having all those terrible student uprisings. Since the paintings were of targets, we were all nervous. We had to cover them. It was nuts.”

Bowman used the growing collection—numbering more than 1,500 pieces by 1971—much like Hans Hoffman did with the original NYU gallery, by bringing students in for first-hand experiences with works of art. At the time, the Education Department, where Bowman taught, had students studying to be art teachers in public schools. Her classes included not just topics appropriate for a curator, such as print connoisseurship and the development of school and university art collections, but also courses on, for example, how to make paper. “Every student group went with me to a place where they could make paper—shred things, put in a little glue, and make paper.”

In the early 1970s, Bowman remembers receiving a call from Abby Weed Grey, a cultural diplomat of sorts and a major collector of modern Asian and Middle Eastern art. The voice on the other end of the line asked, “This is Abby Grey in St. Paul, Minnesota. Do you know where that is?” Soon after, Bowman helped her and an NYU professor, Peter Chelkowski, to usher in the school’s second official gallery space, the Grey Art Gallery, which opened in the same



George Bellows, *Self Portrait*, 1921, lithograph, 29.4 x 22.3 cm (11 9/16 x 8 3/4 in.). The Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection. NPG.2002.204 (artwork in the public domain)

for her forty-nine weekly half-hour shows for the *Sunrise Semester* program. An early form of distance learning, these television “classes” were coproduced by NYU and shown on television in New York and in community colleges across the United States. *Sunrise Semester* programs could be taken for academic credit, and Bowman herself wrote the midterm and final exam for her art-history series.

For the first time, Bowman had a secretary, whose main job was to borrow slides for the program. “I would just talk,” she says, “and there was no script. I had a list of slides, and I talked! And I did that for a whole semester and had such fun. It was quite an experience for me, and Janson was quite happy. But to imagine that he ask me to do it, with all those PhDs around. Apparently they didn’t want to get up at four o’clock in the morning!”

OTHER ACTIVITIES

After moving to the west coast with her husband, R. Wallace Bowman, in 1977, she became director of education at the Los Angeles County Museum of Art for several years. She also

building as the old Museum of Living Art in 1974.

RADIO AND TELEVISION STAR

“Messing around” in the New York art scene also included Bowman’s work interviewing artists on a radio program called *Views on Art*, broadcast on WNYC in the mid-1960s. “WNYC had gotten notice that NYU had a curator, and there I was. I interviewed people for the radio program, and everybody wanted to be on it—artists, people who published books about art.”

Another weekly art program developed on the same network, *One on One*, which aired from 1968 to 1974. Bowman recalls, “I interviewed all sorts of people, but Janson was the one. When H. W. Janson’s millionth book was sold, I invited him down to the station for an interview. He was really excited and came down, and we had a fabulous time. He later asked me to teach a class on twentieth-century American art on the CBS Network at 6:30 in the morning, which I did.” She used Barbara Rose’s recently published book, *American Art since 1900* (1967) as a model

returned to radio, hosting a weekly radio show on the art scene in LA for the public-radio station KUSC. Bowman earned a Rockefeller Foundation Senior Fellowship to help spread distance learning through television, and in the late 1970s she led the team that found two lost murals painted by Arshile Gorky in the 1930s at the Newark Airport Administration Building in New Jersey, created for the Works Progress Administration's Federal Art Project. A traveling exhibition and catalogue, *Murals without Walls: Arshile Gorky's Aviation Murals Rediscovered*, resulted.

Bowman has served on numerous boards, including those at the Craft and Folk Art Museum in Los Angeles, the Textile Museum in Washington, DC, and the MIT List Visual Art Center in Cambridge, Massachusetts, among others, and those for two national organizations, the American Federation of Arts and the Archives of American Art. Her diplomatic secret? "When I'm on a board or a committee, I don't ever tell anyone what I think they should do. I just ask about something I'm curious about, and about the way the meeting is going: 'How are we doing?'" In fact, when Rutgers University held a party in her honor, Judith Brodsky told her, "The reason you're being honored is because you ask good questions."

A career in the university, or even as a critic, was never an option for Bowman. She says, "I am incapable of thinking that I could be someone who walked around to galleries, and then visited artists, and then wrote about them in books or sent articles to magazines. I could not do that. I would like to spend my life putting art somewhere, and making sure what the artist would have liked, while considering the kind of people that would come and see it. I always want to share because I like to find out what other people see. It gives me enormous pleasure to be with somebody and ask them questions."

ART COLLECTOR

Bowman partnered with Harry Kahn in the 1980s to begin collecting prints and drawings of self-portraits by modern and contemporary American artists. (An economist and stockbroker, Kahn had previously collected Asian art before meeting her.) After nearly fifteen years of collecting, in 2002 they donated 187 works by 146 artists to the Smithsonian Institution's National Portrait Gallery in Washington, DC—the city in which she was raised as a child. Last year the museum staged an exhibition, *Reflections/*

“Janson asked me to teach a class on twentieth-century American art for the CBS Network.”

Refractions: Self-Portraiture in the Twentieth Century, drawn mostly from Kahn and Bowman's gift. The show, which was on view April 10–August 16, 2009, featured early drawings by Edward Hopper and Joseph Stella from the turn of the twentieth century; images of a young and old Raphael Soyer; and works by other classic American artists such as Childe Hassam, Louise Nevelson, Jim Dine, Elaine de Kooning, Bruce Nauman, and Philip Pearlstein.

Bowman says, "Self-portraiture is the first place to go, as an artist. No one has to sit for you, and you can find things about yourself, or you can add to yourself." In her essay for the catalogue, the curator Wendy Wick Reaves agrees: "Self-portraiture became a struggle to integrate

changing or multiple identities, bridging the ruptures between competing selves or the real versus the imagined ideal.” That kind of drama sounds a lot like Bowman’s acrobatic career in the art world.

CAA INVOLVEMENT

Bowman has been a longtime member of CAA, contributing in many ways to the field, including her important article, “Nature, the Photograph, and Thomas Anshutz,” which was published in *Art Journal* in Autumn 1973. “The College Art Association was very important in my life,” she says. “I remember George Segal and I, in 1964, were sitting in a bar in Philadelphia, at a CAA meeting—the first one I’d ever been to. How did I end up there? Because I was at NYU—right at the beginning of my career there—and I wanted to be where everybody was.”

Bowman says, “When I go to a CAA meeting, I’m out in the hall, all the time. I meet people. It’s also in the book and trade fair where I get all hooked up, talking to people. There are so many people I admire in the art world that are doing generous and energetic things in the field. I look at what I get in the mail from CAA, and I pay my dues. But it’s the people that I really admire and enjoy being with, and at the conference I am out in the halls. I wear flat shoes—I don’t wear heels.” ■

Book and Trade Fair at the Chicago Conference

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 during the 2010 Annual Conference in Chicago.

The Book and Trade Fair hosts more than one hundred publishers, art materials manufacturers, professional industries, and services in the arts. Stop by to explore their wares and projects and talk to them about yours.

The Book and Trade Fair takes place in Riverside Center, East Tower, Purple Level, Hyatt Regency Chicago. It is open three days, February 11–13, 2010: Thursday and Friday, 9:00 AM–6:00 PM, and Saturday, 9:00 AM–2:30 PM. Admission is free with conference registration badge. For those not registered for the full conference, Exhibit Hall tickets are available onsite in the registration area: \$15 for CAA members; \$25 for non-members.

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' Sessions

Exhibitors from the Book and Trade Fair will hold two sessions on materials for artists and one on publishing for scholars. Locations will be published in the *Conference Program*.

"Origin of Colors" will include presentations about the origins of the colorants that artists use and practical instructions on the use of colors in various painting and printing media. "Printed Digital Media and Imagery" is a discussion about inkjet printers and inks,



An overview of the Book and Trade Fair at the 2008 Annual Conference in Dallas–Fort Worth (photograph by Teresa Rafidi)

laser printers and inks, special papers, predictions of longevity, durability of products, and standards for the printers, inks, and papers.

Both materials sessions are moderated by Mark Gottsegen, materials research director at the Intermuseum Conservation Association. Presenters are: Beth Bergman, Wet Paint; Ed Brickler, Canson; Mark Golden, Golden Artist Colors; Richard Frumess, R&F Handmade Paints; George O'Hanlan, Natural Pigments; and Michael Skalka, National Gallery of Art.

The third exhibitors' session, "Erosion or Evolution? Scholarly Art Publishing in the Twenty-First Century," is moderated by Christine Kuan of ARTstor. In recent years, and even more dramatically in the current global economic crisis, university and commercial publishers have severely reduced publications programs for scholarly publishing in the visual arts, and many large publishers have discontinued art publishing altogether. If print publishing is eroding or changing, can online publishing mechanisms—web-sites, databases, online journals, image libraries, blogs, and the like—help to facilitate and

foster new means for scholarly exchange?

For the CAA community, we continue to seek channels in print and online for documenting and publishing our research, artworks, and exhibitions while still facing many old and new challenges in terms of licensing fees, legal agreements, intellectual copyright issues, and more. This session will explore some future directions in museum policies for image sharing, ARTstor's free mechanism for distributing high-resolution images (Images for Academic Publishing, or IAP), and current trends in scholarly publication with a selection of important publishers and online projects.

Meet the Editors at the CAA Booth

Conference attendees are invited to meet the editors-in-chief of *The Art Bulletin* and *Art Journal* at the CAA booth in the Book

and Trade Fair. Discuss the journals, present your ideas, learn how to submit material for consideration, and ask questions. Karen Lang of *The Art Bulletin* and Katy Siegel of *Art Journal* will be on hand to meet you on Friday, February 10, 2010, 10:30 AM–NOON. (Lucy Oakley of *caa.reviews* will not be present.)

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, journals, art supplies, and other materials on the last day of the fair: Saturday, February 13. 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.

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Poster Sessions at the Chicago Conference

Poster sessions at the CAA Annual Conference are informal presentations for small groups displayed on poster boards by individuals. The poster display is usually a mixture of a brief narrative paper 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.

Here are the topics and presenters for the twelve 2010 poster sessions:

- "Creating a Digital Art Curriculum for the Twenty-First Century (on a Twentieth-Century Budget)," Dave Beck, Clarkson University
- "A Service Learning Technology Collaboration: Bringing Expertise Together for Diverse Problem Solving in an Applied Learning Experience," Valerie Dibble,

Conference Registration Information

For the first time since 2001, Chicago will host the next Annual Conference, taking place Wednesday, February 10–Saturday, February 13, 2010. The Hyatt Regency Chicago is the conference headquarters hotel, holding most sessions and panels, Career Services and the Book and Trade Fair, receptions and special events, and more. Other events will take place throughout the city.

The 98th Annual Conference will commence on Wednesday evening, February 10, with Convocation and the Gala Reception. All 120 planned sessions will be presented over the following three days, Thursday, February 11–Saturday, February 13, with the addition of extended evening hours. No sessions will take place on Wednesday.

CAA members can register by completing the online registration form (with your credit-card information) at <http://conference.collegeart.org/2010/register.php>. Or you may complete the form in the *2010 Conference Registration and Information* booklet, which was mailed to you in October; mail or fax the form to CAA with your check or credit-card information.

Registration Costs

Advance registration through January 22, 2010:

Members	\$225
Student and retired members	\$130
Nonmembers	\$350

Onsite registration at the conference:

Members	\$270
Student and retired members	\$155
Nonmembers	\$400

Institutional Members

Institutional members at the Academic/Corporate Membership and Library/Department/Museum Membership levels can register up to ten faculty and staff members at the reduced individual-member rate (advance, through January 22). Ask your school or department chair to find out if your institution holds a CAA institutional membership at these levels. Please contact CAA's Member Services at memsvcs@collegeart.org or 212-691-1051, ext. 12, to find out more.

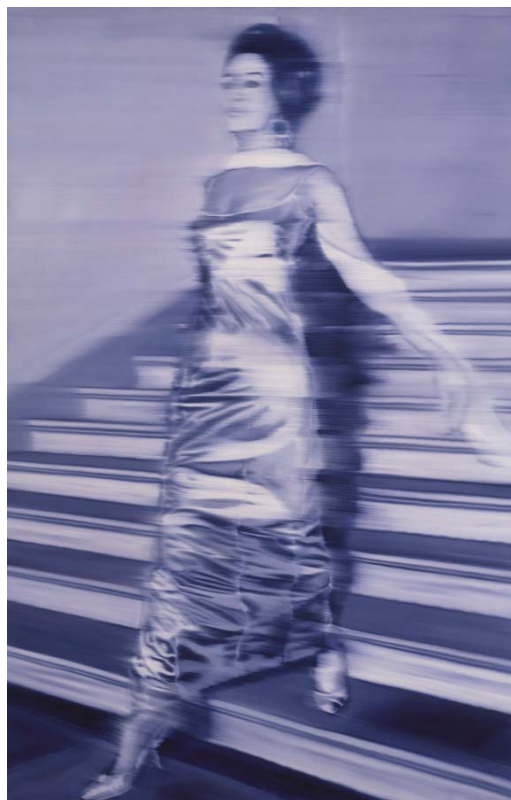
- Kennesaw State University; and Jeanne Sperry, Kennesaw State University
- “Branching Out: Interdisciplinary Case Studies in Graphic Design,” Nancy Froehlich, independent artist, Baltimore; and Zvezdanna Stojmirovic, Maryland Institute College of Art
 - “Centre for Whistler Criticism: A Digital Archive of Lifetime Criticism of James McNeill Whistler (1834–1903),” Catherine Carter Goebel, Augustana College
 - “A Collaboration of Art and Technology,” E. J. Herczyk, Philadelphia University
 - “New Trends and Best Practices in Public Art,” Janet Kagan, Public Art Network Council
 - “Mental Images? True or False?,” Ellen Levy, independent artist, New York
 - “Perception of Safety from Visual-Spatial Information,” Tingyi S. Lin, National Taiwan University of Science and Technology
 - “Walter Ufer and the ‘Gaze,’” James Peck, University of Oklahoma
 - “Poetic Dwelling: The Humanities Confront Climate Change,” Karen Pinkus, University of Southern California
 - “The Photograph as Language: Developing Communicative Methods of Camera Use for People with Aphasia,” Dawn Roe, Rollins College
 - “Museum Studies: The Museum for Art and the Environment,” Betty Wilde-Biasiny, Empire State College
- Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday from 12:30 to 2:00 PM, presenters will be available at the Poster Area.

Annual Conference Update

For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org> or write to Lauren Stark, CAA manager of programs, at lstark@collegeart.org.

Gala Reception at the Art Institute of Chicago

The CAA Gala Reception takes place on Wednesday, 7:00–9:30 PM, in the newly inau-



The CAA Gala Reception will be held in the Modern Wing at the Art Institute of Chicago, which houses the above painting. Gerhard Richter, *Woman Descending the Staircase (Frau die Treppe herabgehend)*, 1965, oil on canvas, 198 x 128 cm (79 x 51 in.). The Art Institute of Chicago, Roy J. and Frances R. Friedman Endowment; Gift of Lannan Foundation (artwork © Gerhard Richter; photograph provided by the Art Institute of Chicago)

gured Modern Wing at the Art Institute of Chicago, 159 East Monroe Street.

Designed by Pritzker Prize-winning architect Renzo Piano, this stunning addition provides a new home for the museum's renowned collection of twentieth- and twenty-first-century art. Refreshments and light fare will be served. Dress is "festive casual"—no gowns or tuxedos needed.

Tickets are \$35 in advance and \$40 onsite at registration in the Hyatt Regency Chicago. Tickets will not be sold at the Art Institute of Chicago. Availability is limited; see <http://bit.ly/8kxOo9> to order.

Annual Conference Website

The website for the 2010 Annual Conference in Chicago was launched in October. Please visit <http://conference.collegeart.org> to read about registration information, travel and

hotel details, Career Services features, reception and meeting listings, special events, and more.

In addition, full session information is available at <http://conference.collegeart.org/2010/sessions.php>. Along with session titles and chairs, the conference website lists the names and affiliations of all panelists, their paper titles, and the days, times, and locations of their sessions.

The conference website expands on the *2010 Conference Information and Registration* booklet that was mailed to members in the fall; new material and information is being added between now and the beginning of the conference.

Online registration is still open: please visit <http://conference.collegeart.org/2010/register.php> to do so by the advance deadline, January 22, 2010. You can also

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Visit <http://conference.collegeart.org/2010> for details. C44

Annual Members' Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held on Friday, February 12, 2010, 5:15–6:15 PM (CST) in Grand EF, East Tower, Gold Level, Hyatt Regency Chicago, 151 East Wacker Drive, Chicago, IL 60601. CAA President Paul Jaskot will preside.

By-Law and Resolution Information

In accordance with the By-laws, Article IV, Sections 1, 3, and 4:

“The Association shall hold an annual business meeting in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting and to elect new Directors to the Board.

“The Notice of the Annual Meeting shall give notice of the date, time, and place of the Annual



Blaise Tobia, professor of digital media at Drexel University, speaks at the 2009 Annual Members' Business Meeting (photograph by Kenna Love)

Meeting, the names of and other information regarding candidates for the Board of Directors, and of any resolutions or other matters to be considered at the Annual Meeting. The Notice shall be served personally, by mail or by electronic mail, to all members entitled to notice at least sixty (60) days prior to the date designated for the

Annual Meeting.

“At the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting.”

The complete By-laws can be found at www.collegeart.org/about/bylaws.

Agenda

- I. Call to Order: Paul B. Jaskot
Introduction of Barbara Nesin, CAA President-elect
- II. Approval of Minutes of February 27, 2009, Annual Meeting
- III. President's Report: Paul B. Jaskot
- IV. Financial Report: John Hyland, Jr., Treasurer
- V. Amendments to the By-laws Pursuant to Article XI of the By-laws, the Board of Directors has recommended, and is proposing for approval by the membership, amendments to the By-laws regarding appointed directors
- VI. Old Business
- VII. New Business
- VIII. Results of Election of New Directors:
Paul B. Jaskot

Proxies

If you are unable to attend the 2010 Annual Meeting, please complete a proxy to appoint the individuals named thereon to (i) vote, in their discretion, on such matters as may properly come before the Annual Meeting; and (ii) to vote in any and all adjournments

buy tickets for other events, such as the Gala Reception, professional-development workshops, and postconference tours. Alternatively, you may use the printed forms in *Conference Information and Registration*.

Get Mentored at the CAA Conference

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 Career Services during the 2010 Annual Conference in Chicago. All emerging, midcareer, and even 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. These sessions are offered free of charge.

Artists' Portfolio Review. The Artists' Portfolio Review offers artist members the opportunity to have slides, digital images, or DVDs of their work reviewed by curators and critics in personal twenty-minute consultations at the 2010 Annual Conference. You may bring battery-powered laptops; wireless internet, however, is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM.

All applicants must be current CAA mem-

bers. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download, complete, and return the Career Development Enrollment Form at <http://conference.collegeart.org/2010/career.php> or use the form in the *2010 Conference Information and Registration* booklet, which was mailed in October. Please send the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381; lstark@collegeart.org. *Deadline: January 11, 2010.*

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 2010 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 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download, complete, and return the Career Development Enrollment Form at

thereof. In early January, CAA will either mail you a proxy and a postage-paid reply envelope (along with a ballot) or email you instructions for completing your proxy (and casting your vote; see www.collegeart.org/candidates) online. Your proxy must be

received by no later than 5:15 PM (CST) on February 12, 2010.

Barbara Nesin, Secretary
College Art Association
November 20, 2009

Cast Your Vote

FOR THE BOARD OF DIRECTORS



<http://conference.collegeart.org/2010/career.php> or use the form in the *2010 Conference Information and Registration* booklet, which was mailed in October. Please send the completed form to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381; lstark@collegeart.org. *Deadline: January 11, 2010.*

CAA News

For more information about CAA's activities, please visit www.collegeart.org.

2010–14 Board of Directors Election

CAA invites all members to cast their vote in the current Board of Directors election. The following six candidates were chosen by the 2009 Nominating Committee for the current slate:

- Peter Barnet, Metropolitan Museum of Art
- Roger Crum, University of Dayton
- Conrad Gleber, La Salle University
- Arthur F. Jones, University of North Dakota

- Jean M. K. Miller, Towson University
- Sabina Ott, Columbia College Chicago

Please visit www.collegeart.org/candidates to read each candidate's statement and biography—and to watch their special video introductions—before casting your vote for up to four candidates online. If you are still receiving your ballot and proxy by postal mail, kindly change your email communication status to “vote online” in the Account Log In section of the CAA website. Voting online is considerably less expensive for CAA, and in these difficult economic times it is critical for CAA to save costs where it can.

You should return your ballot and proxy (or do so online) before the Annual Members' Business Meeting at the 2010 Annual Conference in Chicago. Voting ends at 5:00 PM CST on Friday, February 12, 2010. 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 will provide a computer in the registration area for electronic ballots.

2011–15 Board Nominations Sought

Nominations and self-nominations are sought for individuals interested in shaping the future of CAA by serving on CAA's Board of Directors for the 2011–15 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, email address, and telephone number, as well as the name, affiliation, and email address of the nominator, if different from the nominee. Please forward all information to: Vanessa Jalet, CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; vjalet@collegeart.org. *Deadline: April 2, 2010.*

Renew Your Membership

CAA renews memberships on a rolling basis, much like a magazine subscription. However, because the previous renewal schedule before 2005 was based on the calendar year, many current individual and institutional memberships expired on December 31, 2009. Your access to essential online resources, printed materials, and journals, and to the 2010–14 Board of Directors election (see previous page) is available only with a current membership. Please visit www.collegeart.org/membership to see all member benefits.

Publications

For more information on CAA's publications, please visit www.collegeart.org/publications or write to Alex Gershuny, CAA editorial associate, at agershuny@collegeart.org.

Wyeth Publication Grant Winners

CAA is pleased to announce four recipients of the Wyeth Foundation for American Art Publication Grant for 2009:

- Hiroko Ikegami, *The Great Migrator: Robert Rauschenberg and the Global Rise of American Art*, MIT Press
- Kevin D. Murphy, *Jonathan Fisher of Blue Hill, Maine: Commerce, Culture, and Community on the Eastern Frontier*, University of Massachusetts Press
- David Raskin, *Donald Judd's Local Orders: Art, Principles, and Activism*, Yale University Press
- Alison Syme, *A Touch of Blossom: John Singer Sargent and the Queer Flora of Fin-de-Siècle Art*, Pennsylvania State University Press

Since 2005, Wyeth grants have annually supported one or more book-length scholarly manuscripts in the history of American art, visual studies, 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. For purposes of this grant program, "American art" is defined as art created in the United States, Canada, and Mexico prior to 1970.

Application criteria and grant guidelines are available at www.collegeart.org/wyeth or from publications@collegeart.org. *Deadline: October 1, 2010.*

Call for Dissertation Listings

Dissertation titles in art history and visual studies from US and Canadian institutions, both completed and in progress, are published annually in *caa.reviews*, at www.caareviews.org/dissertations, making them available through web searches. Dissertations formerly appeared in the June issue of *The Art Bulletin* and on the CAA website.

PhD-granting institutions may send a list of doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding the format of listings can be found at www.caareviews.org/about/dissertations. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, please write to the above email address. *Deadline: January 15, 2010.*

Graduate Program Directories For Sale

CAA's two directories of graduate programs in the arts, published in late 2008 and early 2009, are available for purchase. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

Each volume costs \$49.95—\$39.95 for CAA members—plus shipping and handling. You may order them at www.collegeart.org/purchasedirectories.

Graduate Programs in Art History includes programs in art history and visual studies, museum studies, curatorial studies, arts administration, library science, and related



Simons Public Humanities Fellowship

The Hall Center for the Humanities at the University of Kansas is accepting applications for the **Simons Public Humanities Fellowship**. This innovative program gives individuals of experience and accomplishment from outside the university the time and freedom to re-engage with humanities-based learning. Fellows from the fields of journalism, law, non-profit, and the arts communities are especially encouraged to apply. Applicants should not hold an academic position. The fellowship period may range from one month to one semester. **Fellows receive a stipend of up to \$20,000.**

Interested individuals may apply at any time. **The next available Fellowship is in Fall 2010.** Please submit a resume or CV and cover letter to Hall Center Director Victor Bailey at vbailey@ku.edu. The cover letter should include your proposed dates of residence, a description of your project, and the name(s) of KU faculty with whom you would like to work.

Additional information may be found at **www.hallcenter.ku.edu**.

Click on Hall Center Support under our Grants and Fellowships tab.

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areas. *Graduate Programs in the Visual Arts* describes programs in studio art, graphic design, digital media, art education, conservation, historic preservation, film production, and more.

Art Journal Seeks Editorial-Board Member

CAA invites nominations and self-nominations for one individual to serve on the *Art Journal* Editorial Board for a four-year term, July 1, 2010–June 30, 2014. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. Applicants who are artists, museum-based scholars, or scholars interested in pedagogical issues are especially invited to apply.

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

The editorial board meets three times a year, including once at the CAA Annual Conference. Members 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. 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. Please send a letter describing your interest in and qualifications for appointment, a CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010.*

caa.reviews Seeks Editorial-Board Members

CAA invites nominations and self-nominations for two individuals to serve on the *caa.reviews* Editorial Board for a four-year term, July 1, 2010–June 30, 2014. An online journal, *caa.reviews* is devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field and experience in writing or editing book and/or exhibition reviews; institutional affiliation is not required. The journal seeks candidates with a strong record of scholarship and at



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least one published book or the equivalent who are committed to the imaginative development of *caa.reviews*.

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

The editorial board meets three times a year, including once at the CAA Annual Conference. Members 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. Please send a letter describing your interest in and qualifications for appointment, a CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010.*

***caa.reviews* Seeks Editor-in-Chief**

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for a three-year, nonrenewable term, July 1, 2011–June 30, 2014. This term is preceded by one year of service on the editorial board as editor designate, July 1, 2010–June 30, 2011, and

followed immediately by one year of service as past editor. An online journal, *caa.reviews* is devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Working with the editorial board, the editor-in-chief is responsible for the content and character of the journal. He or she supervises the journal's Council of Field Editors, assisting them to identify and solicit reviewers, articles, and other content for the journal; develops projects; makes final decisions regarding content; and may support fundraising efforts on the journal's behalf.

The editor-in-chief attends the three annual meetings of the *caa.reviews* Editorial Board—held in the spring and fall and in February at the Annual Conference—and submits an annual report to CAA's Publications Committee. (He or she pays travel and lodging expenses to attend the conference.) The editor-in-chief also works closely with CAA's New York staff. The editor-in-chief receives an annual honorarium of \$2,000.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name. A statement of interest in the position, a CV, and at least one letter of recommendation must accompany each nomination. Please mail to: Codirector of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010. Finalist candidates will be interviewed in May 2010.*

CAA Seeks Publications Committee Members

CAA invites nominations and self-nominations for two members-at-large to serve on the

Publications Committee for a three-year term, July 1, 2010–June 30, 2013.

Candidates must possess expertise appropriate to the committee's work. Museum-based arts professionals with an interest and experience in book, journal, or museum publishing and those with experience in digital publishing are especially encouraged to apply.

The Publications Committee is a consultative body that meets three times a year. It advises the CAA Publications Department staff and the CAA Board of Directors on publications projects; supervises the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews*, as well as CAA's book-grant juries; sponsors a practicum session at the Annual Conference; and, with the CAA vice president for publications, serves as liaison to the board, membership, editorial boards, book-grant juries, and other CAA committees.

The committee meets three times a year, including once at the CAA Annual Conference; members pay travel and lodging expenses to attend the conference. Members of all committees volunteer their services to CAA without compensation.

Candidates must be current CAA members and should not serve concurrently on other CAA committees or editorial boards. Applicants may not be individuals who have served as members of a CAA editorial board within the past five years. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Appointments are made by the CAA president in consultation with the vice president for publications.

Please send a letter of interest describing your interest in and qualifications for appoint-

ment, a CV, and contact information to: Vice President for Publications, c/o Alexandra Gershuny, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to agershuny@collegeart.org.
Deadline: April 15, 2010.

Affiliated Society News

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

American Society for Aesthetics

The eighteenth International Congress of Aesthetics, taking place August 9–13, 2010, in Beijing, China, is the largest conference on aesthetics in the world and represents the

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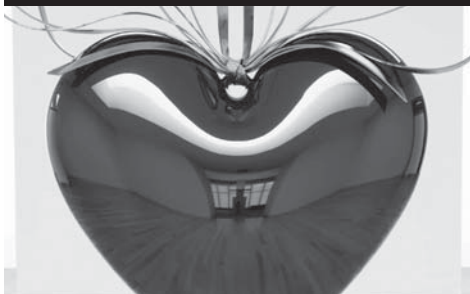
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highest level of scholarship in this discipline. The theme of the Beijing congress will be "Diversities in Aesthetics."

The Program Committee invites you to submit the abstract of your proposed presentation to ica2010@yahoo.cn. For more information about the congress, please see www.aeschina.cn.

Topics include: the global and the local: Western and non-Western aesthetics; the definition of art and the analysis of concepts of art; conflicts and interactions between cultural studies and aesthetics; the relationship between aesthetics and philosophy, ethics, psychology, or anthropology, etc.; the relationship between aesthetics and forms of art, such as music, painting, sculpture, architecture, calligraphy, movie, and design, etc.; the relationship between aesthetics and nature/environment/ecology; the relationship between aesthetics and economy, society, and politics; aesthetics and aesthetic education; aesthetics: historical traditions and modernization; and information technology and the cyberspace.

The deadline for submission of abstracts of 200–300 words is March 31, 2010. Please mark on your abstract which topic you wish your presentation to be listed under. Abstracts will be reviewed by the Program Committee, which will send a formal letter of invitation after your abstract is accepted. The suggested length of time for presentations is thirty minutes, including ten minutes for discussion. Registration fee is \$200 (IAA membership included), and \$100 (IAA membership included) for graduate students.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) is sponsoring two sessions

at the 2010 CAA conference in Chicago. Georgia B. Barnhill, director of the Center for Historic American Visual Culture at the American Antiquarian Society, will chair the professional session, "From Parlor to Print Room to Classroom: Approaches to Teaching Historic American Visual Culture," scheduled for Thursday, February 11, 5:30–7:00 PM in Grand B, Gold Level, East Tower, Hyatt Regency Chicago. For fuller information, see www.ahaaonline.org.

The scholarly session "Rethinking Consumption in the History of American Art," chaired by John Ott of James Madison University, is scheduled for Thursday, February 11, 9:30 AM–NOON, in Regency A, Gold Level, West Tower, Hyatt Regency Chicago.

The AHAA business meeting with refresh-

ments will take place on Friday, February 12, 12:30–2:00 PM in Acapulco, and Gold Level, West Tower, Hyatt Regency Chicago. All members and interested parties are invited to attend these events.

Association of Historians of Nineteenth-Century Art

Members of the Association of Historians of Nineteenth-Century Art (AHNCA) are invited to attend a free private viewing at the Art Institute of Chicago on Wednesday, February 10, 2010, at 2:30 PM. A private visit to the Prints and Drawings Study and the newly reinstalled nineteenth-century galleries will be led by curators Martha Tedeschi and Gloria Groom. There will be reduced-rate admissions to the Driehaus Museum, a late-nineteenth-century house museum

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that opened in 2008, featuring works by Louis Majorelle, Emile Gallé, Herter Bros., John La Farge, and Louis Comfort Tiffany, among others. A guided tour will be offered on Saturday morning for AHNCA members. For both events, contact Elizabeth Mansfield (ecm7@nyu.edu) before January 15, 2010.

AHNCA is sponsoring two sessions at the CAA conference: Julie F. Codell will moderate the annual "Future Directions" panel on Thursday, February 11, at 12:30 PM. Neil McWilliam will chair the session "Myths of the Nation in Nineteenth-Century Visual Culture" on Thursday at 2:30 PM. AHNCA's annual business meeting is held on Friday, February 12 at 12:30 PM. CAA locations will appear in the *Conference Program* and will be posted on www.ahnca.org in January.

Historians of British Art

The Historians of British Art (HBA) will host a special panel of "Young Scholars, Works in Progress," during the HBA business meeting at the CAA conference on Friday, February 12, at 7:30 AM (to be held in Grand B, Gold Level, East Tower, Hyatt Regency Chicago). Three fifteen-minute presentations will be followed by informal audience discussion. The following presenters and topics are scheduled: Georgina Cole, PhD candidate, University of Sydney: "Doors, Charity, and Genre: A New Reading of Thomas Gainsborough's *Charity Relieving Distress*"; Stassa Edwards, PhD candidate, Florida State University: "'Almost Sure to Mislead': Oscar Rejlander, Charles Darwin, and the Photography of Performance"; Scott Gleeson, MA recipient, Southern Methodist

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University: "Viewing Belfast: Community Practice in a Divided City." All are welcome to attend. For more information about HBA, visit <http://artsci.case.edu/hba/doku.php>.

Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) will hold an international conference in Amsterdam from May 27 to 29, 2010. This, the second HNA conference to be held in Europe, will provide a rich and varied program of sessions and workshops, all of which will address the overall theme of "Crossing Boundaries." Sixty speakers will present their findings on issues relating to the erection, dismantling, and breaching of natural and artificial boundaries, be they geographical, methodological, temporal, political, and artistic boundaries, the boundaries of gender, and those imposed by and on the different media. Eighteen workshops will provide participants with the opportunity to partake in discussions in smaller groups. The conference will conclude with a joint HNA/CODART session in which six invited speakers will initiate discussion on the subject of "Crossing Boundaries in New Museum Presentations." Registration for the conference and workshops will open in January 2010. For further information, consult www.hnanews.org/hna/conferences/amsterdam.html.

International Association of Word and Image Studies

The International Association of Word and Image Studies (IAWIS/AIERTI) is pleased to announce the publication of *Elective Affinities: Testing Word and Image Relationships* (Amsterdam: Rodopi, 2009), edited by Catriona MacLeod, Véronique Plesch, and Charlotte Schoell-Glass.

IAWIS is also seeking papers for the 2010 IAWIS/AIERTI focus conference, "Displaying Word and Image," to be held at the University of Ulster in Belfast, Northern Ireland, June 4–6, 2010. Conference conveners are Christa-Maria Lerm Hayes and Karen E. Brown; the keynote speaker will be W. J. T. Mitchell. The call for papers submission deadline is March 1, 2010. Please see www.iawis.org for detailed information about sessions.

International Sculpture Center

Antony Gormley and Robert Storr will headline the International Sculpture Center's twenty-second International Sculpture Conference, "What Is Sculpture in the 21st Century?", being held in London, England, April 7–9, 2010. This monumental event will explore topics that include: "The Languages of Sculpture"; "Public Perception and Investment"; and "The State of Education." In addition to Gormley and Storr, conference highlights include an international roster of presenters, opening reception at Tate Modern, discounted admission to Henry Moore exhibition at Tate Britain, daily art slam sessions for attendees to show their work, workshop demonstrations at Chelsea College of Art and Design, and a gallery hop. Several optional pre- and postevent activities have also been planned.

Early bird, member, and student rates (pending sponsorship) for the conference are available. Registration opens on January 5, 2010. Early-bird deadline: February 6. Registration deadline: March 16, 2010. Find more information and register online at www.sculpture.org. Please contact events@sculpture.org or 609-689-1051, ext. 302, with questions.

Japan Art History Forum

The Japan Art History Forum (JAHF) is pleased to announce Hyunjung Cho as the recipient of the seventh annual Chino Kaori Memorial Book Prize. Cho is a PhD candidate in art history at the University of Southern California in Los Angeles. The prize honors excellence in graduate-student scholarship in Japanese art history and recognizes Cho for her essay, "Building the Narrative of Postwar Japan: Tange Kenzo's Hiroshima Peace Memorial Park."

National Council of Arts Administrators

The National Council of Arts Administrators (NCAA) held its annual conference in conjunction with the Association of Collegiate Schools of Architecture at the Sam Fox School of Design and Visual Arts

of Washington University in St. Louis, November 4–7, 2009. This unique collaboration brought together leaders from art, design, and architecture and was characterized by the inaugural presentation of the Skandalaris Award for Excellence in Art and Architecture to Rick Lowe, founder of Project Row Houses, and the Skandalaris Awards for Entrepreneurship in Design and Visual Arts to Anna Rubbo, founder of Global Studio and John Bielenberg, founder of Project M. Each winner received a check for \$20,000.

In other business, the council approved a name change to the National Council of Arts Administrators, as the plural name is more inclusive and representative of our contemporary roles. We welcome all current and aspiring arts administrators to meet with us during the CAA conference.

Public Art Dialogue

The 2010 Public Art Dialogue (PAD) Award for Achievement in the Field of Public Art will be given to the curator and critic Mary Jane Jacob after a short business meeting during the CAA conference in Chicago (Thursday, February 11, 2010, 5:30–7:00 PM). The award is made annually to an individual whose contributions have had profound influence upon the field, and its winners receive honorary lifetime membership in PAD. The 2009 recipient of the award was artist Suzanne Lacy.

Society of Architectural Historians

The Society of Architectural Historians has a new online photo archive called SAHARA. Developed through a grant from the Andrew W. Mellon Foundation, SAHARA enables SAH members to upload their digital images



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of buildings and landscapes to a shared online archive, and to download the images of others for use in teaching and research. Images uploaded are stored in perpetuity, eliminating the risk of losing images due to computer crashes or incompatible software. If you are interested in seeing how SAHARA works, please email the SAH office to request a free ten-day guest account. Send email inquiries to abird@sah.org or info@sah.org.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its forty-seventh national conference, "Facing Diversity: Leveling the Playing Field in the Photographic Arts," on March 4–7, 2010, in Philadelphia, PA. SPE's 2010 conference strives to bring together curious minds in celebration of achievements by artists of all backgrounds. Conference programming will discuss what diversity means within the framework of photography; examine how artists have expressed themselves on the topics of race, culture, ethnicity, religion, class, gender, sexual preference, and age; identify how these issues are being discussed in today's art world and studios and classrooms; and investigate the vocabulary currently required to discuss diversity in the arts. The keynote speaker is Kip Fulbeck. Featured speakers are Dawoud Bey, Hulleah Tsinhnahjinnie, and Veronica Passalacqua. This conference marks a unique partnership between SPE and En Foco to better address issues of diversity within the field of photography. For more information on conference registration and programming, please visit www.spenational.org.

Visual Culture Caucus

The Visual Culture Caucus (VCC) seeks new leadership and mission evaluation at the CAA Annual Conference in Chicago. Nominations and self-nominations are sought for two cochair positions. VCC has an extensive listserv and strong ongoing participation in its regular and special sessions at each CAA conference, but as visual-culture methodologies and approaches become more pervasive in all aspects of art-historical, art, and design scholarship and education, it seems timely to reappraise the mission of the caucus and to evaluate how it can most effectively advocate for its constituents. Cochairs must be CAA members and serve a term of two years. Please join us at the VCC business meeting in Chicago, Thursday, February 11, 5:30–7:00 PM (Gold Coast, Bronze Level, West Tower,

Vanderbilt University

Robert Penn Warren Center for the Humanities

2010–2011 William S. Vaughn Visiting Fellowship

"Representation and Social Change"

The Warren Center invites applications from scholars to participate in a year-long interdisciplinary faculty seminar as a visiting fellow for the academic year 2010–2011. The seminar will explore the complex and multidirectional relationship between representation and social change. Co-directed by Vanderbilt University faculty members Laura M. Carpenter (sociology) and Bonnie J. Dow (communication studies). Stipend up to \$45,000.

Application postmark deadline: January 15, 2010.

For more information, contact:
Mona Frederick, Executive Director,
Warren Center at Vanderbilt University
VU Station B #351534
Nashville, TN 37235; (615) 343-6060
www.vanderbilt.edu/rpw_center

Hyatt Regency Chicago); or send comments, inquiries, and nominations to Stephanie Bacon at sbacon@boisestate.edu and Max Liboiron at maxliboiron@gmail.com.

Visual Resources Association

The Visual Resources Association (VRA), the international organization for image media professionals, has published a white paper to promote holistic thinking about effectively meeting institutional and individual image-user needs. In an environment of rapid technological change and challenging economic conditions, "Advocating for Visual Resources Management in Educational and Cultural Institutions" identifies six strategic areas for consideration in planning for the future: multiple sources for images; ways of integrating personal and institutional collections; social computing and collaborative projects; the life-cycle continuum of image assets and their description; rights and copyright compliance; and visual literacy.

The VRA white paper concludes by describing several successful administrative scenarios that offer flexible options for building shared image collections and providing support for the constituents of educational and cultural institutions. The VRA document is available at www.vraweb.org/resources/general/vra_white_paper.pdf

Women's Caucus for Art

The Women's Caucus for Art (WCA) has announced that its 2010 Confab, "From the Center," will be held Wednesday, February 10–Monday, February 15. The WCA Confab runs concurrently with the CAA conference, so join us in the "Center" of the country for five days of art, networking, sharing, exploring, and growing.

The Confab moves beyond the traditional conference format to embrace the WCA call to "activism" by promoting and sponsoring new avenues to create dialogue and engage WCA members through networking, discussions, exhibitions, bus tours, and workshops. Highlights include: the 2010 Lifetime Achievement Awards at the Chicago Cultural Center; opening reception for the WCA national exhibition juried by Lucy R. Lippard, *From the Center: Now!* at Women Made Gallery; "Centering" workshop, bus tour, and a preview of our International Video Arts competition at the WCA reception at CAA. For more details, see www.nationalwca.org.

Solo Exhibitions by Artist Members

Only artists who are individual 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 2009), title of show, and type of work to caanews@collegeart.org. You may also send digital images of the work in the exhibition; include the title, date, medium, dimensions, and a photo credit (if necessary).

Abroad

Kim Abeles. The Public, West Bromwich, West Midlands, UK, September 4–October 18, 2009. *Kim Abeles: The Golden Mile*. Photography.

Joan Marie Kelly. Fine Arts Academy, Kolkata, India, November 27–December 3, 2009. *Social Memoirs*. Oil painting.

Mid-Atlantic

Virginia Maksymowicz. Michener Museum, Doylestown, PA, November 14, 2009–February 28, 2010. *Aesthetic Distance*. Outdoor sculpture installation.

Marianne Weil. Keystone Arts and Culture Center, Lancaster, PA, February 5–March 12, 2010. *The Dig and Other Excavations: Recent Bronze Sculpture*.

Midwest

Dave Beck. Overture Center for the Arts, Madison, WI, October 23, 2009–January 3, 2010. *The Interior Plot*. Rapid-prototyped sculpture.



Joan Marie Kelly, *Throw the Lily under the Couch*, 2008, oil on canvas, 74 x 45 in. (artwork © Joan Marie Kelly)

Jaime Carrejo. College of Wooster Art Museum, Wooster, OH, October 27–December 6, 2009. *Jaime Carrejo: Our Own Worst*



Virginia Maksymowicz, *Aesthetic Distance*, 2009, outdoor sculpture installation: five wooden columns (8 ft. high) with ceramic clay figures (approximately 14 in. longest dimension) (artwork © Virginia Maksymowicz; photograph by Blaise Tobia)

Enemy. Installation.

Daniel Falco. Montgomery Ward Gallery, University of Illinois, Chicago, IL, March 29–April 30, 2010. *Fast, Strong, Pretty*. Mixed media.

Matthew Kolodziej. College of Wooster Art Museum, Wooster, OH, October 27–December 6, 2009. *Matthew Kolodziej: Necessary Parts*. Painting and drawing.

Alina Poroshina. Illinois Institute of Art, Chicago, IL, February 15–April 15, 2010. *Water and Fire*. Painting

Northeast

Joyce Harris Mayer. SOHO20 Gallery Chelsea, New York. January 5–30, 2010. *Selections from 1976–2009*. Printmaking.

Kimberly Hart. Mixed Greens, New York, November 12–December 23, 2009. *Scout*. Drawing and sculpture.



Marianne Weil, *Lasting Trace*, 2008, bronze, 8 x 8 x ½ in. (artwork © Marianne Weil)

Mary Reid Kelley. Fredericks and Freiser, New York, September 1–October 3, 2009. *Sadie, the Saddest Sadist*. Performance and video stills.

Justin Shull. H Gallery, Houston, TX, December 5, 2009–January 4, 2010. *Field Work*. Photography.

South

Philip Van Keuren. McKinney Avenue Contemporary, Dallas, TX, November 14–December 19,

2009. *Forty Years of Works on Paper, 1969–2009*. Collage, drawing, and photography.

Books Published by CAA Members

Only authors who are individual CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2009) to caanews@collegeart.org.

Rachel Baum, and Michaël Amy. *Hiroshi Senju* (Milan: Skira, 2009).

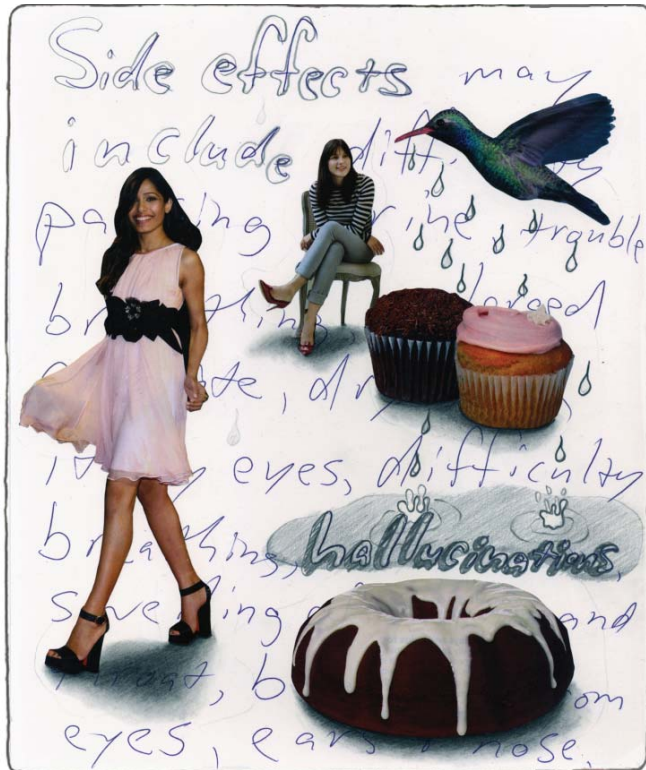


Alan C. Braddock and Christoph Irmischer, eds. *A Keener Perception: Ecocritical Studies in American Art History* (Tuscaloosa: University of Alabama Press, 2009).



Hazel Clark and David Brody, eds. *Design Studies: A Reader* (Oxford: Berg Publishers, 2009).

David A. Levine and Jack Freiberg, eds. *Medieval Renaissance Baroque: A Cat's Cradle in Honor of Marilyn Aronberg Lavin* (New York: Italica Press, 2009).



Daniel Falco, *Side-Effects*, 2009, mixed media, 14 x 11 in. (artwork © Daniel Falco)



Karen Pinkus. *Alchemical Mercury: A Theory of Ambivalence* (Stanford: University Press, 2009).



Kim S. Theriault. *Rethinking Arshile Gorky* (University Park: Pennsylvania State University Press, 2009).



Kristina Wilson. *The Modern Eye: Stieglitz, MoMA, and the Art of the Exhibition, 1925–1934* (New Haven: Yale University Press, 2009).



"Confucius hears the Shao music in the state of Qi," *Traces of the Sage* (Pictorial Biography of Confucius). Ming dynasty (1368–1644). Leaf from album of 36 paintings; ink and color on silk (artwork in the public domain; photograph provided by the China Institute Gallery). From the exhibition *Confucius: His Life and Legacy in Art*

Exhibitions Curated by CAA Members

Curators who are individual CAA members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2009), and title of show to caanews@collegeart.org; attach the exhibition's press release to the email (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.

Janet Bruesselbach. *Nothing for Itself: Pluralist Paintings Born in the Middle of Salad*. Tribes Gallery, New York, October 1–31, 2009.

Jenny Drumgoole and Jennie Thwing. *Hurts So Good*. Rowan

University Art Gallery, Glassboro, NJ, November 19, 2009–January 8, 2010.

Julie Langsam. *Color as Structure*. Frederieke Taylor Gallery, New York, September 15–October 17, 2009.

Julia K. Murray and Lu Wensheng. *Confucius: His Life and Legacy in Art*. China Institute Gallery, New York, February 11–June 13, 2010.

People in the News

Only individual CAA members are included in this listing. Please send your name, member number, and information to caanews@collegeart.org.

Academe

Peter Drake, an adjunct faculty member at Parsons the New School for Design in New York, has been appointed dean of academic affairs at New York Academy of Art in Manhattan.



Julie Langsam has been appointed assistant professor of visual arts at the Mason Gross School of the Arts

at Rutgers University in Brunswick, NJ. She was formerly the head of painting at the Cleveland Institute of Art in Ohio.

Susan Laxton, formerly of Princeton University in New

Jersey and a current fellow at the Institute for Advanced Study, has been appointed assistant professor in the history of photography in the History of Art Department at the University of California, Riverside.

Joseph Lewis III, dean of the School of Art and Design at Alfred University in Alfred, NY, has been named dean of the Claire Trevor School of the Arts at the University of California, Irvine. He begins this position in March.

Museums and Galleries



J. David Farmer has been named director of exhibitions at the Dahesh Museum of Art in New York. He was

the museum's founding director in 1994 and had served until 2002.

Alia Nour has been appointed assistant curator the Dahesh Museum of Art in New York.

Tanya Paul has been appointed Ruth G. Hardman Curator of European Art at the Philbrook Museum of Art in Tulsa, OK.

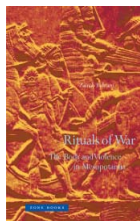
Tim Rodgers has been named director of the Scottsdale Museum of Contemporary Art in Arizona. Rodgers was formerly chief curator of the New Mexico Museum of Art in Santa Fe.

Michelle White, assistant curator at the Menil Collection in Houston, TX, has been promoted to associate curator at the museum.

Grants, Awards and Honors

Only individual CAA members are included in this listing. Please send your name, member number, and information to caanews@collegeart.org.

Bill Anthes, associate professor of art history at Pitzer College in Claremont, CA, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for his book project, *Hock E Aye Vi: Edgar Heap of Birds*.



Zainab Bahrani, Edith Porada Professor of Art History and Archaeology at Columbia University in New York, has won the 2009 American

Historical Association's James Henry Breasted Prize for her book, *Rituals of War: The Body and Violence in Mesopotamia* (New York: Zone Books, 2008).

Karen Baldner of the Herron School of Art and Design, Indiana University-Purdue University Indianapolis, has been awarded a 2009–10 Indiana Arts Commission Individual Artist Program Grant in support of her "Jewish/German Dialogue Project."

Lacey Baradel of the University of Pennsylvania in Philadelphia has been awarded an Ailsa Mellon Bruce Predoctoral Fellowship for

Historians of American Art by the National Gallery of Art's Center for Advanced Study in the Visual Arts to support travel abroad.

Priyanka Basu of the University of Southern California in Los Angeles has been named the Andrew W. Mellon Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts. Her dissertation is "Kunstwissenschaft and 'the Primitive': Excursions in the History of Art History, 1880–1925."

Suzanne Preston Blier of Harvard University in Cambridge, MA, has been named the 2009–10 Paul Mellon Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts. Her project is "Imagining Amazons: Dahomey Women Warriors in and out of Africa."

Wen-shing Chou of the University of California, Berkeley, has been named the Ittleson Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on early modern representations of Mount Wutai.

Huey Copeland, assistant professor of art history at Northwestern University in Evanston, IL, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for his book project, *Bound to Appear: Art, Slavery, and the Radical Imagination*.

Sonja Drimmer of Columbia University in New York has been

named the Robert H. and Clarice Smith Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on John Gower's *Confessio Amantis*.

Ivan Drpić of Harvard University in Cambridge, MA, has been named the David E. Finley Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on art and epigrams in late Byzantium.

Lisa Farrington, chairperson and professor of the Department of Art and Music at John Jay College, City University of New York, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for her book project, *Emma Amos: Art as Legacy*.

Christina R. Ferando of Columbia University in New York has been named the David E. Finley Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on exhibitions of Antonio Canova's sculptures.

George F. Flaherty of the University of California, Santa Barbara, has been named the Chester Dale Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on Tlatelolco, Mexico City.

David J. Getsy of the School of the Art Institute of Chicago in Illinois has been named an Ailsa

Mellon Bruce Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts. His project is called "Abstract Bodies, Postwar Sculpture, and Designating the 'Human.'"

Alison de Lima Greene, curator of contemporary art and special projects at the Museum of Fine Arts, Houston, has been selected to participate in the 2010 Center for Curatorial Leadership fellowship program.

Frederick Ilchman, the Mrs. Russell W. Baker Curator of Paintings at the Museum of Fine Arts, Boston, has been selected to participate in the 2010 Center for Curatorial Leadership fellowship program.

Dipti Khera of Columbia University in New York has been named the Ittleson Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on eighteenth- and nineteenth-century mapping in India.

Jason David LaFountain of Harvard University in Cambridge, MA, has been named the Wyeth Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on the Puritan art world.

Julia Barbosa Landois has received a \$5,000 grant from the Artist Foundation of San Antonio to support a multimedia installation.

Jaime Lara, associate professor of Christian art and architecture at Yale University in New Haven, CT, has been named a Samuel H. Kress Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on art in the colonial Andes.

Lisa Lee of Princeton University in Princeton, NJ, has been named the Chester Dale Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on Isa Genzken and Thomas Hirschhorn.

Pamela Lee, professor of art history at Stanford University in Stanford, CA, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for her book project, *Think Tank Aesthetics: Mid-Century Modernism, the Social Sciences, and the Rise of "Visual Culture."*

Evonne Levy, associate professor of art history at the University of Toronto in Ontario, has been named a Samuel H. Kress Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts. His project is "Barock: Art History and Politics from Burckhardt to Hitler, 1844–1945."

Joe Madura of Emory University in Atlanta, GA, has been awarded an Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art by the National Gallery of Art's Center for

Advanced Study in the Visual Arts to support travel abroad.



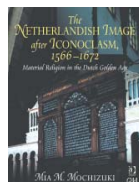
Julia Meech has been awarded the first Sotheby's Book Prize from the Frick Collection's Center for the History of

Collecting in America for her monograph *Frank Lloyd Wright*

and the Art of Japan: *The Architect's Other Passion* (New York: Harry N. Abrams, 2001). This prize encourages new research and awareness of art collecting in America.

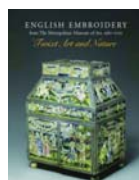
Mary Miller, the Sterling Professor of History of Art at Yale University in New Haven, CT, has been named the 59th Andrew W. Mellon Lecturer in the

Fine Arts for spring 2010 by the National Gallery of Art's Center for Advanced Study in the Visual Arts. Miller's research focuses on ancient civilizations, specifically Mayan and Mesoamerican.



Mia Mochizuki has won the biennial ACE/Mercers' International Book Prize for *The Netherlandish Image after*

Iconoclasm, 1566-1672: Material Religion in the Dutch Golden Age (Burlington, VT: Ashgate, 2008). The book also received the CAA Publication Grant in 2007.



Andrew Morrall and **Melinda Watt** have received the 2008 R. L. Shep Ethnic Textiles Book Award from the Textile Society

of America for *English Embroideries from the Metropolitan Museum of Art, 1580-1700: 'Twixt Art and Nature* (New Haven: Yale University Press, in association with the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2008), published in conjunction with an exhibition at Bard of English domestic embroidered objects from the Metropolitan Museum of Art.

Albert Narath of Columbia University in New York has been named the Paul Mellon Predoctoral Fellow by the National Gallery of Art's Center

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for Advanced Study in the Visual Arts for his research on architecture, history, and politics in Austria and Germany during the Baroque period.

Andrei Pop of Harvard University in Cambridge, MA, has been named the Samuel H. Kress Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on Neopaganism during the late-eighteenth and early-nineteenth centuries.

Jonathan M. Reynolds, associate professor of art history at Barnard College in New York, has been named an Ailsa Mellon Bruce Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on Japanese architecture, photography, and popular culture.

Breanne Robertson, a doctoral student at the University of Maryland in College Park, has been awarded an Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art by the National Gallery of Art's Center for Advanced Study in the Visual Arts to support travel abroad.

Judith Rodenbeck, professor of modern and contemporary art at Sarah Lawrence College in Bronxville, NY, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for her article, "Once More with Feeling."

Mira Schor, a painter and writer from New York, has received a grant from the Creative Capital | Warhol Foundation Arts Writers Grant Program for a blog, called *A Year of Positive Thinking*, to be launched in spring 2010.

Michael J. Schreffler, associate professor of art history at Virginia Commonwealth University in Richmond, has been named an Ailsa Mellon Bruce Senior Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on colonial Incan architecture.

Jennifer M. S. Stager of the University of California, Berkeley, has been named the Paul Mellon Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for her research on ancient Mediterranean art.

Kristina Van Dyke, associate curator for collections and research at the Menil Collection in Houston, TX, has been selected to participate in the 2010 Center for Curatorial Leadership fellowship program.

Monika Weiss has been named an artist in residence at the Centre for Contemporary Art, Ujazdowski Castle, in Warsaw, Poland. The residency will include a solo exhibition in spring 2010, entitled *Sustenance*, comprising installations, videos, photographs, drawings, and sound pieces.

Adrienne Noelle Werge has been awarded a fellowship from the Ragdale Foundation toward an October/November residency. She will have new work, created in part while in residence, inaugurated at the Krasl Art Center in St. Joseph, MI, during 2010.

Tobias Wofford of the University of California, Los Angeles, has been named the Wyeth Predoctoral Fellow by the National Gallery of Art's Center for Advanced Study in the Visual Arts for his research on African-American art of the 1960s and 1970s.

Dave Woody has received first prize in the National Portrait Gallery's 2009 Outwin Boochever Portrait Competition for his photograph, *Laura*. He was awarded \$25,000 and a commission from the Washington, DC-based museum to portray a remarkable living American for its permanent collection.

Institutional News

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

The California Institute of the Arts in Valencia is now offering a new program in art and technology at the School of Art. This two-year MFA enables artists to pursue critical and creative issues that arise in creative practices

by employing new technologies and digital media. The program enables integration of studio-based work with online networked practices and performances, explores recent technical developments, and focuses on current social and political issues within the field of culture and technology.

The Frick Collection in New York has received a \$1 million challenge grant from the Andrew W. Mellon Foundation in support of the conservation department. The grant will be matched over the next four years by contributions from other sources, creating a \$4 million endowment for the position of chief conservator, as well as funds for research, professional development, and related expenses. The conservation department is particularly focused on decorative arts, sculpture, and the Frick interior.

The Indianapolis Museum of Art in Indiana has received a 2009 National Medal for Museum and Library Service and a \$10,000 grant from the Institute of Museums and Library Services. The medal is the nation's highest honor for museums and libraries that make extraordinary civic, educational, economic, environmental, and social contributions. The museum is being recognized for innovative programs like Viewfinders, an art-viewing program for children that encourages them to think creatively and to share their ideas about art, and the Museum Apprentice Program, which supports mentoring of high

school students by prominent artists to develop leadership skills and expose them to the arts.

The University of California, Santa Cruz, is now offering two new PhD programs in the Division of the Arts to begin in fall 2010: the PhD in film and digital media and the PhD in visual studies. Both programs emphasize interdisciplinary research and the use of multiple methodologies.

The University of Toronto's Department of Art is now offering a masters of visual studies: curatorial studies, a unique program in Canada. Students enrolled in the MVS will develop skills in curatorial practice, art criticism, and exhibition practice in the field of contemporary art. This program also offers interdisciplinary study to a small group of students in which curatorial studies can be combined with research, critical writing, and professional practice.

Classifieds

To place a classified advertisement in CAA News, please visit www.collegeart.org/advertising or write to Sara Hines, CAA development and marketing manager, at shines@collegeart.org.

Opportunities

The Amon Carter Museum's Davidson Family Fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American

art that relate to objects in the museum's permanent collections. Candidates should have a demonstrated knowledge of the history of American art and culture in areas represented by the museum's collections: paintings, sculpture, drawings, prints and illustrated books from 1835 to 1950, and photography from its beginning to the present. Proposals from qualified individuals in disciplines other than art history are also welcome. Deadline for receipt of applications for the 2010 award is March 15, 2010. The fellow is expected to conclude work at the museum by September 30, 2010. More information is available at: <http://www.cartermuseum.org/library/davidson-family-fellowship>.

Native Cultures of Western Alaska and the Pacific Northwest Coast. June 13-July 12, 2010.

A summer Institute for twenty-four college faculty, held on-site in Alaska and British Columbia, funded by NEH and sponsored by Community College Humanities Association, offers an opportunity to engage with one of the world's most complex indigenous culture and art traditions. Grant support includes all internal travel, lodgings, partial meal plans, and all scheduled activities; participants are responsible for transportation to and from the Institute, for other meals and personal expenses.

Internationally known scholars and Native artists will conduct seminars and field study focusing on the Yup'ik, Tlingit, Tsimshian, Haida and Kwakwaka'wakw

[Kwakiutl] cultures. Visiting scholars include: anthropologists Aldona Jonaitis, Kenneth M. Ames, Ann Fienup-Riordan, Aaron Glass, Jennifer Kramer, and Bruce Miller; art historian Charlotte Townsend-Gault; Tlingit language and culture scholars Nora Marks Dauenhauer and Richard Dauenhauer; Rosita Worl, President, Sealaska Heritage Institute; Nathan Jackson, master carver, Teri Rofkar, weaver and Nicholas Galanin, metal and jewel worker.

Project Co-Directors are George Scheper (Humanities, CCBC; Email: shepbklyn@aol.com) and Laraine Fletcher (Anthropology, Adelphi University; Email: fletcher@adelphi.edu). For Application and Information Packet, download from www.ccha-assoc.org/nwcoastcultures10/index.html. Application Deadline: March 2, 2010.

Datebook

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

January 11, 2010

Deadline for applications to the Artists' Portfolio Review and Career Development Mentoring at the 2010 Annual Conference in Chicago.

January 15, 2010

Deadline for submission of dissertation titles for posting on *caa.reviews*.

January 22, 2010

Deadline for advance registration for the 2010 Annual Conference in Chicago.

Deadline for booth and table reservations for the Interview Hall at the 2010 Annual Conference in Chicago.

January 31, 2010

Deadline for submissions to the March 2010 issue of *CAA News*.

February 10–13, 2010

98th CAA Annual Conference in Chicago.

February 12, 2010

Deadline to cast your ballot for the 2010–14 Board of Directors Election.

March 31, 2010

Deadline for submissions to the May 2010 issue of *CAA News*.

April 2, 2010

Deadline for nominations and self-nominations for candidacy for the 2011–15 Board of Directors election.

April 15, 2010

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

Deadline for nominations and self-nominations for the CAA Publications Committee.

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

Deadline for nominations and self-nominations for the position of *caa.reviews* editor-in-chief.

October 1, 2010

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

February 9–12, 2011

99th CAA Annual Conference in New York.

February 22–25, 2012

100th CAA Annual Conference in Los Angeles.