

2006 CAA Awards for Distinction

By honoring outstanding member achievements through its annual Awards for Distinction, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. With these awards, which were presented this year by President Ellen K. Levy at Convocation during the 94th Annual Conference in Boston, CAA honors individual artists, art historians, authors, conservators, curators, and critics whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

While reading the following award citations, keep in mind that CAA members can help decide award recipients each year by nominating colleagues and professionals or by serving on an award jury (see pages 13–14 for more information). With your nominations and service, CAA can continue its mission and celebrate the dynamic individuals in our field.

Distinguished Artist Award for Lifetime Achievement



The jury for 2006 honors the distinguished artist **Elizabeth Murray** for her lifetime of achievement. Through works that strikingly endow the familiar with unexpected forms, Murray has revitalized the tradition of painting and contributed a major original vision to contemporary art.

Murray has exhibited widely in New York and nationally, from her first exhibitions at the Paula Cooper Gallery in the 1970s to her recent retrospective at New York's Museum of Modern Art (MoMA). Her work is included in the collection of MoMA as well as in those of the Art Institute of Chicago, the Baltimore Museum of Art, the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution, the Metropolitan Museum of Art, the Museum of Contemporary Art, Los Angeles,

Elizabeth Murray, *The Sun and the Moon*, 2005, oil on canvas on wood, 117 x 107.5 in. (297.2 x 273 cm). Artwork © Elizabeth Murray.

the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art, among

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From the Executive Director

Service to the Profession

Photo: Andrei Ralko



Susan Ball

As many of you know, CAA is greatly dependent on the generosity of its members, who voluntarily give their time and expertise to help produce the programs, publications, and services the organization offers. Authors and reviewers, Annual Conference presenters, and members of the Board of Directors, Professional Interests, Practices, and Standards (PIPS) committees, editorial boards, and award juries, in conjunction with a thirty-person staff, all have made CAA what it is today. Some cynics may say that those who contribute do so for personal gain—that there is an expected quid pro quo. To that I would respond: Of course we want to give something back to the people who contribute! Here are two ways in which we do.

To be sure, service to the profession is one reason why members are willing to

devote themselves to CAA. Roughly seventy-five percent of CAA members work in higher education, full- or part-time. As you know, service to the profession is one of three criteria on which tenure and promotion decisions are based, the other two being teaching and publications. Many faculty handbooks claim that the three are equally weighted, but many professors, especially at research universities, report that a record of publications is the highest priority, followed by teaching. However, service should never be discounted.

Networking is another benefit of professional service. One quarter of our members are employed not in the academy but instead in museums, galleries, and arts nonprofits. Others are independent artists, critics, curators, and scholars. Our various boards and committees allow these members to make contacts with art professionals nationally and internationally, outside each individual's own immediate circle. This kind of networking often leads to professional opportunities, and CAA of course values the diverse professional points of view of all who volunteer their time and expertise, strengthening CAA and the arts profession as a whole.

Volunteer recruiting is underway right now. CAA's Nominating Committee is accepting nominations for the Board of Directors to serve from 2007 to 2011 (see page 4). The committee will interview possible candidates over the summer and in September select the slate for election by the general membership. Any member can nominate and/or self-nominate.

One of the Nominating Committee's many criteria is previous service to CAA, and there are many opportunities to gain this experience! For example, we have current searches underway for an editor-in-chief for *The Art Bulletin*, an *Art Journal* reviews editor, and an *Art Journal* editorial-board member (see pages 9–10). Furthermore, *CAA News* publishes a call for service on our nine PIPS committees every September. Volunteering for our many career-development activities is another good way to get involved. In addition, most of CAA's more than sixty affili-

ated societies, among them, for example, the Japan Art History Forum and the National Council of Art Administrators, are also volunteer-driven organizations; active involvement in these groups also count toward academic service. For more information about CAA's affiliated societies and to see the full list of organizations, please visit www.collegeart.org/caa/aboutcaa/affsocieties.html

And last, but certainly not least, your participation in advocacy efforts helps not only CAA but also the larger arts and humanities, higher-education, publishing, and library communities. CAA's advocacy work is ongoing, but twice a year we participate in organized campaigns in Washington, D.C.—Arts Advocacy Day and Humanities Advocacy Day, both of which take place this month (see page 4). The CAA staff can help you to learn more about these advocacy efforts, and we encourage you to join us in Washington. Advocacy in your home districts is also effective, and at times even more so. Contact Rebecca Cederholm, CAA director of governance and advocacy, at rcederholm@collegeart.org for more information.

In closing, I want to thank the hundreds of members for their participation, past and present, and encourage those who have yet to serve to get involved.

—Susan Ball, CAA executive director

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Editor-in-Chief Susan Ball
Editor Christopher Howard
Designer Steve Laffreniere

Material for inclusion should be sent via e-mail to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street and e-mail addresses for consideration; they cannot be returned. All advertising and submission guidelines can be found at www.collegeart.org/news.

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

Artist Workspace Residency Guides Published

The New York State Artist Workspace Consortium (NYSAWC), a consortium of ten artist-centered nonprofit organizations located throughout the State of New York, has published a pair of handbooks for artists and arts organizations designed to share the common benchmarks of successful multidisciplinary workspace residency experiences and to contribute to the development of the workspace field itself.

The guides, published in PDF format, are available free of charge at www.nysawc.org. Diane V. Espaldon of the LarsonAllen Public Service Group is the consultant, facilitator, and author of the guides.

The Artist Workspace Residency: A Guide for Artists primes artists so that they arrive ready to work, make the most of the residency, and understand how the workspace model advances their careers. *The Artist Workspace Residency: A Guide for Arts Organizations* offers tips on how to design residencies that furnish artists with the environment and tools they need to create new work. Through the collection of best practices and interviews with past residents, the guides provide practical information and advice on the residency from inception to completion, as well as tips on sustaining benefits beyond the program.

NYSAWC has identified artist workspaces as different from artist residency programs: workspaces actively engage artists by providing space, time, technical assistance, equipment, resources, and support, and they provide stipends for artists to enable them to concentrate on their creative process.

"Through workspace residencies, artists have the freedom to experiment and the support of a community actively involved in their creative process, while organizations further their missions and truly engage with diverse artists," says Kerry McCarthy, NYSAWC project director. "These guides will allow artists and organizations in all disciplines to understand what each can offer so that they can embark on a mutually rewarding workspace residency experience."

Pamela Clapp, program director of the

Andy Warhol Foundation for the Visual Arts, notes, "With fewer funding opportunities available to individual artists, support for artists' careers through artist workspace programs becomes even more strategic. These new guides illuminate opportunities for artists, organizations and funders alike."

In conjunction with the release of the guides, NYSAWC offered its first Artist Workspace Mentorship Project grant program, with a call for proposals for a New York State pilot program. Emergent artist workspace programs across the state will be able to

benefit from the opportunity to learn from peer organizations through site visits, technical assistance, and participation in a two-day conference.

Founded in 2000, NYSAWC is a collective whose members pool resources and work together to deepen their service to individual artists and raise the profile of the artist workspace field through information exchange and peer learning sessions, technical assistance grants, and collaborations on artistic projects and exhibitions.

In addition to reaching a broad public, consortium members serve nearly three thousands local, regional, and national artists each year through residencies, workshops, public exhibitions, and publications.

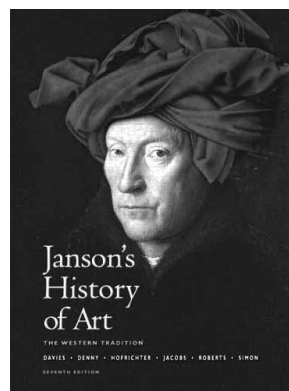
Members of the New York State Artist Workspace Consortium are: Carriage House at the Islip Art Museum, Center for Photography at Woodstock, CEPA Gallery, Dieu Donn  Papermill, Harvestworks, Lower East Side Printshop, Sculpture Space, Smack Mellon, Socrates Sculpture

Park, and Women's Studio Workshop.

Funding for the New York State Artist Workspace Consortium is provided by the Visual Arts Program of the New York State Council on the Arts, the Andy Warhol Foundation for the Visual Arts, the Ford Foundation, and the National Endowment for the Arts. ■

caa.reviews Surveys the Surveys

Inaugurating a new feature in CAA's online reviews journal, *caa.reviews*, the noted art historians Larry Silver and David A. Levine have written an extended review of the major art-history introductory survey texts, including the



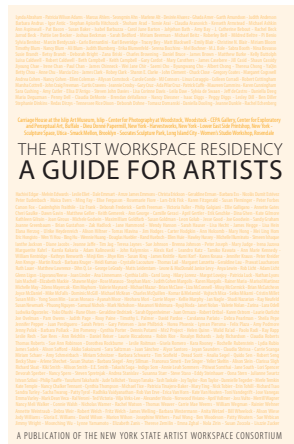
"Big Three"—H. W. Janson's *History of Art*, Fred S. Kleiner and Christin J. Mamiya's *Gardner's Art through the Ages*, and Marilyn Stokstad's *Art*

History—along with other prominent textbooks used in introductory art-history courses. Written with both professors and textbook publishers in mind, "Quo Vadis, Hagia Sophia? Art History's Survey Texts" judiciously weighs the pros and cons of individual textbooks and evaluates the overall field of art-history survey books.

Despite the prominence of textbooks in survey courses, comparative reviews of them are relatively rare. To remedy this situation, *caa.reviews* plans to publish a series of informative essays critiquing the available textbooks used to teach various art-historical periods and subjects. As the first in this series, Silver and Levine's review casts its net at the most encompassing of these volumes.

Silver is Farquhar Professor of the History of Art at the University of Pennsylvania in Philadelphia, and Levine is professor of art history at Southern Connecticut State University in New Haven.

Visit www.caareviews.org and click on "Essays" to read this important and provocative review. ■



Nominations Requested for 2007–11 CAA Board

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

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

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

Advocacy Update

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

Arts Advocacy Day and Humanities Advocacy Day

CAA is a national cosponsor of Arts Advocacy Day and Humanities Advocacy Day. We encourage all members to participate in both events.

Humanities Advocacy Day takes place March 1–2, 2006. Held in Washington, D.C., this event provides a unique opportunity for concerned citizens to communicate to Congress the vital importance of

federal support for research and education in the humanities.

Arts Advocacy Day takes place March 13–14, 2006. Also held in Washington, D.C., this event brings together a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriating increased public funding for the arts, the humanities, and arts education, as well as other programs within the federal government that have an impact on the visual and performing arts.

Center for Arts and Culture Closes

The Center for the Arts and Culture, a non-profit, bipartisan resource for news and information on policies affecting the arts, has shut down its operations. Formed in 1994 by a consortium of foundations in Washington, D.C., the center had become known for its public listserv, website (www.culturalpolicy.org), and research reports that provided news about arts and culture.

However, Americans for the Arts has announced that it will take over the cen-

NOMINATION FOR CAA BOARD OF DIRECTORS 2007

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

FAX TO: Alexis Light
212-627-2381

NAME: _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ E-MAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ E-MAIL: _____

DEADLINE: APRIL 8, 2006

ter's operations. For more information, please visit www.artsusa.org.

U.S. Colonel to Lead Antiquities Antitheft Unit

Robert Morgenthau, the Manhattan district attorney, has established a task force dedicated to investigating and prosecuting antiquities theft and trafficking. **Col. Matthew Bogdanos**, who as a Marine reservist led investigations into the looting of the Baghdad Museum and helped recover more than five thousand artifacts, will head the taskforce.

Bogdanos is currently assistant district attorney in Manhattan. For more information on his work in Iraq, see the September 2003 *CAA News* cover story, available at www.collegeart.org/news/archives.html.

Hurricane Katrina Federal Funding Update

In the aftermath of Hurricane Katrina, Congress approved legislation that redirects funds not used by the Federal

Emergency Management Agency (FEMA) to other agencies. About \$11.5 billion of the unused funds were devoted to Community Development Block Grants (CDBG) for affected states. CDBG can be a source of funding for arts institutions and programming, at the discretion of local mayors and planning authorities.

So far, Mississippi announced that they will use its portion to give financial assistance to citizens whose homes were destroyed or damaged. Louisiana, with far more people affected, has not yet decided how it will spend its CDBG funding. Due to the size and scale of the destruction, it is unlikely that any big portion of CDBG money will be used as a source of funding for the arts.

Getty Grants to Assist New Orleans Cultural Institutions

The Getty Foundation has established a \$2 million fund to assist visual-arts institutions in New Orleans recover from Hurricane Katrina. The foundation's Fund for New Orleans will enable nonprofit arts organizations to apply for support in two

areas: Conservation Grants are designed to assist the city's cultural institutions to care for their art collections and archives, historic buildings, and landscapes; and Transition Planning Grants will strengthen nonprofits as they respond to the changed environment for the arts following the storm.

The city's cultural economy has been threatened by the hurricane, and the Getty recognizes that increasing cultural tourism is an important part of the recovery effort. While this fund has been designed to provide concentrated assistance in New Orleans, the foundation will also consider support through its regular grant categories for other organizations in the region hurt by Hurricane Katrina. Getty staff members will also lend their expertise to selected conservation or transition planning projects.

This is not the first time that the foundation has lent its support to the Hurricane-damaged Gulf Coast region. Shortly after the storm, the foundation funded the launch of the National Trust for Historic Preservation's recovery and outreach efforts in the devastated region. The grant covered the expenses necessary to organ-

CLARK CONFERENCE

ASIAN ART HISTORY IN THE TWENTY-FIRST CENTURY

APRIL 27–29, 2006

In collaboration with the Asia Society, the Sterling and Francine Clark Art Institute presents its spring conference, first in New York and then in Williamstown. Some of the most important voices in the discipline—curators, art historians, historians, and cultural critics from Asia, Europe, and the United States—will discuss fundamental questions about the nature and the future of Asian art history.

Speakers include Frederick Asher, Melissa Chiu, Vishakha Desai, Oleg Grabar, Wu Hung, Yukio Lippit, Partha Mitter, Rana Mitter, Alexandra Munroe, and Gennifer Weisenfeld.

For more information and registration materials please visit www.clarkart.edu

THE CLARK

ize and deploy volunteer teams of architects, conservators, and engineers to Alabama, Louisiana, and Mississippi to assess the damage caused to historic buildings and districts by the storm and flooding. This work served as an essential first step in preserving and rebuilding the area's towns and neighborhoods.

See www.getty.edu/foundation for details.

One Percent Rescissions for NEA and NEH

As part of hurricane relief efforts, Congress has approved a 1 percent across-the-board rescission (or reduction) to all fiscal year 2006 appropriations, except for emergency spending and veterans programs. Thus, programs with approved budgets, such as the National Endowment for the Arts and the National Endowment for the Humanities, will see a retroactive budget cut of 1 percent. ■

Feminist Art Project at 2007 CAA Conference

The Feminist Art Project will present a two-day series of events, organized by the art historians Arlene Raven and Anne Swartz, in conjunction with CAA's 2007 Annual Conference in New York. In addition to panels and presentations featuring renowned and emerging visual-arts professionals, the program includes opening and closing receptions at two Chelsea galleries, which are hosting group exhibitions of feminist art. For more information about the project, visit <http://feministartproject.rutgers.edu>.

The schedule for this series of activities is as follows:

Thursday, February 16, 2007

Reception for *The Changing Room: Object and Metaphor*, new work by Daria Dorosh, A.I.R. Gallery, 511 W. 25th St., Ste. 301, in Chelsea's gallery district.

Friday, February 17, 2007

Reception for *Agents of Change: Women,*

Art, and Intellect, curated by Leslie King-Hammond of the Maryland Institute College of Art, Ceres Gallery, 547 W. 27th St., Ste. 201, in Chelsea's gallery district.

Saturday, February 17, 2007

A day of panels will be held in the Feminist Art Project space at the CAA Annual Conference site.

Are We There Yet? The Status and Impact of Second- and Third-Wave Feminism, Women's Art, the Women's Art Movement, and "Feminist Art"

Arlene Raven, Maryland Institute College of Art, and Anne Swartz, Savannah College of Art and Design

9:00–10:00 AM

This session explores issues of generational, ethnic, racial, and gender crosscurrents, contextual obstructions, and indomitable spirit, as they shaped this movement and suggest a paradigmatic shift of contemporary cultural expectations.

Feminism, Women, and Museum

Elizabeth Mansfield, University of the South

10:10–11:10 AM

The influence of feminism on the practice of art history in the academy has been—and continues to be—well charted. Yet few scholars or commentators have evaluated the interaction between feminism and museum practices. This roundtable discussion aims to promote a sustained consideration of the history and future of feminism in American art museums. Participants will discuss the relationship between feminism and the art museum, addressing general themes as well as specific problems or cases.

As the Feminine Became Public (or) Regendering Public Art

Suzanne Lacy, Otis College of Art and Design

11:40 AM–12:40 PM

The writer and artist Suzanne Lacy has advanced the possibility that the feminist art project as developed in the 1970s was



Sylvia Sleight, *A.I.R. Gallery Group Portrait*, 1977, oil on canvas, 76 x 82 in. Artwork © Sylvia Sleight. From left to right, back row: Daria Dorosh, Nancy Spero, Dottie Attie, Mary Grigoriadis, Blythe Bohnen, Loreta Dunkelman, Howerdena Pindell, Sylvia Sleight, Patsy Norveli; second row: Sari Dienes, Anne Healy, Agnes Denes, Laurace James, Rachel Bas Cohain, Louise Kramer; third row: Pat Lasch, Maude Boltz, Clover Vail, Kazuko; front row: Mary Beth Edelson, Donna Byers.

both activist and identity-driven, and that these two themes led to the development, over the next two decades, of vastly different forms of art. This panel explores the possible heritage of feminist theoretical and strategic notions in activist and community-based public-art trends today, both national and international.

Back to the Front

Helena Reckitt, Toronto-based independent critic and curator

12:50–1:50 PM

Lamenting feminism's absence from recent art has become customary, but what if contemporary feminist art isn't so much absent as different? Might today's context mean that expressions of sexual politics by younger artists inevitably diverge from earlier paths? Moreover, how are third-wave feminists, lesbians, transgender persons, and cyberfeminists, who are all influenced by feminist art of the 1970s and 1980s but might only have experienced it second-hand, making work that responds to this legacy—implicitly, explicitly, and/or with parody?

Occupying Our Hearts: Performing Self-Transformation through Feminist Art

Joanna Frueh, University of Nevada

2:00–3:00 PM

Transformation is the ostensible goal of social revolution. A radically transforming revolution can grow only from self-transformation, which requires deep living in the heart. Whatever occupies our hearts determines our capacity to transform society and culture. Using performance, scholarly presentation, conversation, and open dialogue with the audience, session participants will delve into feminist art created during the past forty years that performs self-transformation. The point is to explore the occupation of the heart, within a line of feminism and as that line expands into a larger world: Is feminist self-transformation a truly revolutionary beacon?

“Life of the Mind, Life of the Market”: A Reevaluation of the Contribution of Theory to Feminist Art from 1980 to 2006

Mira Schor, painter and writer

3:10–4:10 PM

This panel reexamines the role that critical theory played in the 1980s in promoting a more thoughtful and critical approach to art. Focusing primarily on art by women, how might we develop similar strategies in

TheFeministArtProject

TheFeministArtProject invites you to participate in activities that celebrate women's contributions to art and the Feminist Art Movement. Our purpose is to bring public attention to their significant impact on contemporary art practice, highlighting their international influence, and guaranteeing inclusion in the cultural record, past, present, and future. Starting in 2006, museums, universities, and other institutions nationally are planning to commemorate several historic anniversaries in the American Women's Art Movement of the 1970s and launch new initiatives to demonstrate the ongoing significance of women's contributions to art. Please join in this celebration by mounting activities to support this mission.

A National Committee, facilitated by Rutgers University, is coordinating activities and conducting a nationwide campaign to publicize all programs related to the mission of TheFeministArtProject. We will include projects already planned and others that will be initiated in response to this call. We look forward to receiving your completed form.

Please return the Call for Participation form to Tiffany Calvert, Project Manager, TheFeministArtProject, Foster Center/Douglass Library, 8 Chapel Drive, Rutgers University, New Brunswick, NJ 08901 or fax to 732-932-6777. For further information, please call 732-932-9407, extension 46. The deadline for submission is June 1, 2006.

This information will be listed on the Project's website (feministartproject.rutgers.edu), calendars, and publicity.

Name of Primary Contact Person _____

Email _____

Telephone (_____) _____ Extension _____

Fax (_____) _____

Institution or organization

Address _____

City _____ State _____ Zip _____

Title of Project _____

Location of Project (Please include full contact information and address if different from above)

Address _____

City _____ State _____ Zip _____

Telephone (_____) _____ Extension _____

Fax (_____) _____

Exhibition _____ Conference _____ Program _____ Course _____ Other _____

Date (or if an exhibition, several day conference, or course, please give beginning and ending dates) _____

Exhibition (gallery days, hours) _____

Course (days _____ hours _____)

Admission fees _____

Website <http://> _____

Please give a brief description of the project including names of curators, speakers, artists, instructors and sponsors, etc. on a separate page.

relation to the current market-driven art discourse and its preference for primarily expressive or decorative approaches to art making? Looking back at the positive impact of theory on feminist art in the 1980s, artists and scholars must reconsider the value of intellectual rigor and political analysis for art today, and the possibilities for reconciling and articulating such concerns in relation to the current focus on materiality and visual pleasure.

American Art and Sexual Trauma

Vivien Fryd, Vanderbilt University

4:20–5:20 PM

This panel considers how American artists either exploit or condemn sexual trauma. How did artists working prior to the 1970s deal with themes of sexual violence, rape, and incest? Did they silence or exploit the subject; if so, how and why? How do artists after the 1970s overtly expose the sexism involved in sexual violence, rape, and incest against women and men when the rape-crisis movement ended the silence about these subjects? How do artists perform an act of memory that is potentially healing, recognizing the traumatized party's predicament by creating narratives through representational form? How can we consider art, gender, sexuality, religion, and race in an effort to expose, understand, and reinsert subjects that are both a product and a source of textual and visual anxiety, contradiction, or censorship in American culture? ■

Annual Conference Update

For more information about the 2007 CAA Annual Conference in New York, please visit www.collegeart.org/conference or write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org.

2007 Call for Participation Mailed

The next CAA Annual Conference takes place February 14–17, 2007, in New York. Listing more than 120 sessions, the 2007 *Call for Participation* will arrive in the mailboxes of all CAA members this month; it will also be available online at www.collegeart.org. This publication

describes many of next year's panels and presentations. CAA and session chairs invite your participation: please follow the instructions in the booklet to submit a proposal for a paper. This publication also includes a call for Poster Session proposals and describes the Open Forms sessions, a new Annual Conference feature.

In addition to attending and participating in the wide-ranging panels on art history, studio art, contemporary issues, and professional and educational practices, 2007 conference attendees can look forward to four days of ARTspace programming, events at local museums and galleries, and postconference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and other events will be held at the New York Hilton. We look forward to your contributions.

Deadline for proposals for papers: May 1, 2006.

Curatorial Proposals Sought for 2008 and 2009 Conference

CAA invites curators to submit proposals for exhibitions whose openings will coincide with the Annual Conference. The upcoming conferences are:

- Dallas, February 20–23, 2008. *Deadline: September 1, 2006.*
- Los Angeles, February 25–28, 2009. *Deadline: Open.*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art. CAA's Exhibitions Committee reviews and judges the proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees.

Proposals must be submitted electronically and should include the following information:

- Name(s) of curator(s) or organizer(s), affiliation(s), c.v.(s).
- A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance.
- Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer

or authority.

- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support.

Please send your proposal by e-mail to elemakis@collegeart.org. Written inquiries may be addressed to: Emanuel Lemakis, Director of Programs, Re: Exhibitions Committee, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. ■

CAA News

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

New Committee Members

The following individuals have been appointed to serve on CAA's Professional Interests, Practices, and Standards (PIPS) committees beginning February 2006.

Committee on Diversity Practices:

Mary Ann Calo, Colgate University.

Committee on Intellectual Property:

Helen Ronan, independent consultant (reappointed).

Committee on Women in the Arts:

Diane Burko, independent artist; Noreen Dean Dresser, liaison from the Women's Caucus for Art (reappointed); Mindy Nancarrow, University of Alabama.

Education Committee: Robert D.

Bersson, liaison from the National Art Education Association (reappointed); Eddie Shanken, Savannah College of Art and Design; Richard Tichich, East Carolina University.

International Committee: Christiane

Andersson, Bucknell University; Trebor Scholz, University at Buffalo, State University of New York.

Museum Committee: Sally Block, liai-

son from the American Association of Museum Curators (reappointed); Katherine Crum, independent curator and consultant (reappointed); Nancy Mowll Mathews, Williams College Museum of Art; Richard Saunders, Middlebury College Museum of Art.

Professional Practices Committee: Leo

Morrissey, Winston-Salem State University; Maxine Payne, Hendrix College.

Services to Artists Committee: Brian

Bishop, University of Alabama; Ann Sperry, independent artist; Reva Wolf, State University of New York, New Paltz.

Student and Emerging Professionals

Committee: Hilary Batzel, Indiana University of Pennsylvania; Margarita Berg, University of Minnesota; Elizabeth Wages, University of Oregon.

For a complete list of committee members and recent activities, please visit www.collegeart.org/committees. A call for nominations to serve on CAA's committees appears annually in the September issue of *CAA News*. CAA's president and vice president for committees review nominations in December and make appointments that take effect in February of each year.

Wyeth Publication Grant Winners

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

The grantees are: M. Elizabeth Boone, *Vistas de España: American Views of Art and Life in Spain* (Yale University Press); Clair Farago and Donna Pierce, *Transforming Images: Locating New Mexican Santos in between Worlds* (Pennsylvania State University Press); and Julia Rosenbaum, *Visions of Belonging: Art, New England, and the Making of American Identity* (Cornell University Press).

Books eligible for the Wyeth grant are those that have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. Authors must be current CAA members. Application criteria and guidelines are available at www.collegeart.org/wyeth or from publications@collegeart.org. *Deadline: October 15, 2006.*

The Art Bulletin Seeks Editor-in-Chief

The *Art Bulletin* editorial board invites nominations and self-nominations for the position of editor-in-chief of *The Art Bulletin*, for a term of office from July 1, 2007, to June 30, 2010 (preceded by a year as editor designate, from September 1, 2006 through June 30, 2007).

The Art Bulletin publishes scholarly essays and documentation on the history of visual art of all periods and places. The editor-in-chief is responsible for the content and character of the journal. Each issue has approximately 150 editorial pages (135,000 words), not including book and exhibition reviews, which are the responsibility of the reviews editor. The editor-in-chief reads all submitted manuscripts, refers them to appropriate expert referees for scholarly review, provides guidance to authors concerning the form and content of submissions, and makes final decisions regarding acceptance or rejection of articles for publication.

In addition to working with authors, the editor-in-chief attends the three annual meetings of *The Art Bulletin* editorial board—held in the spring and fall in New York and in February at the CAA Annual Conference—and submits an annual report to the CAA Board of Directors and editorial board. CAA reimburses the editor-in-chief for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but the editor-in-chief pays these expenses to attend the Annual Conference. The editor-in-chief also works closely with the CAA staff in New York, where production for the publication is organized. This is a half-time position. CAA provides financial compensation to the editor's institution, usually in the form of course release or the equivalent, for three years. The editor is not usually compensated directly.

Candidates must be CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. All nominations must be accompanied by a c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation and support. These materials should be sent to: Director of Publications, *The Art Bulletin* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to esinaiko@collegeart.org, with "*The Art Bulletin* Editorship" in the subject line. *Deadline: June 30, 2006.*

Art Journal Seeks Reviews Editor

The *Art Journal* editorial board invites nominations and self-nominations for the position of reviews editor for the term July 1, 2007–June 30, 2010 (with service as

incoming reviews editor designate from September 1, 2006, to June 30, 2007). *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Working with the editorial board, the reviews editor is responsible for the commissioning of all book and exhibition reviews in *Art Journal*. He or she selects books and exhibitions to be reviewed, commissions reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with authors and CAA's manuscript editor in the development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and/or important books and recent exhibitions in the fields of twentieth-century and contemporary art, criticism, theory, and visual culture. This is a three-year term, which includes membership on the *Art Journal* editorial board. The position includes an annual honorarium of \$2,000, paid quarterly.

The reviews editor attends the three annual meetings of the *Art Journal* editorial board—held in the spring and fall in New York and in February at the CAA Annual Conference—and submits an annual report to CAA's Publications Committee. CAA reimburses the reviews editor for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but the reviews editor pays these expenses to attend the Annual Conference.

CAA ANNOUNCES NEW PUBLICATION GRANTS

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

CAA Publication Grant

Deadline: March 1

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

Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 1 each year

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

Wyeth Foundation for American Art Grant

Deadline: October 15

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

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

New Institutional Membership Categories and Benefits

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

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

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

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

Primary Membership (\$300)

The following benefits:

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

Library/Department/Museum Membership (\$450)

All above benefits plus:

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

Academic/Corporate Membership (\$750)

All above benefits plus:

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

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

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation should accompany a nomination. Please mail to: Director of Publications, *Art Journal* Reviews Editor Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to jhannan@collegeart.org. *Deadline: June 15, 2006.*

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 three-year term, beginning July 1, 2006. *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. The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

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

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. Please send a letter of interest, c.v., and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 17, 2006.* ■

Affiliated Society News

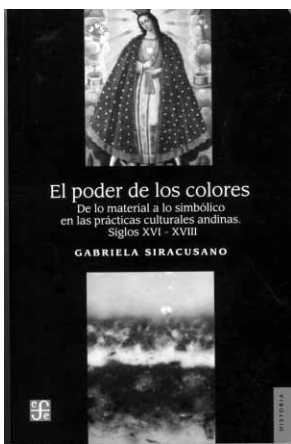
For more information on CAA's affiliated societies, please visit www.collegeart.org/ affiliated or write to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

Association of Art Editors

In February, the style guide produced in 2005 by the Association of Art Editors (AAE) was published on the group's website, www.artedit.org. Aimed at authors and editors of all types of art texts, the guide is intended as an efficient key to various accepted styles rather than a definitive manual. Begun by the late Virginia Wageman, it was completed by Lory J. Frankel and vetted by a members' committee.

Formed in 1994, AAE focuses on helping authors, publishers, museums, and art galleries produce texts that seamlessly integrate art-historical writing with illustrations and that reflect sensitivity to both scholarship and graphic design. Created in 2001, the AAE website provides contact information and an expertise summary for each of its eighty-two members, an index cross-referencing members' skills, a job-opportunities page, grammar, usage, and other style links, and more.

Association for Latin American Art



The sixth annual Association for Latin American Art (ALAA) Book Award was given to Gabriela Siracusano for *El poder de los colores: De lo material a lo simbólico en las prácticas culturales andinas. Siglos XVI - XVIII*.

cas culturales andinas (siglos XVI-XVIII) (Buenos Aires: Fondo de cultura económica de Argentina, 2005). This intriguing study bridges the divide between science and art, or, as Siracusano puts it, between praxis and disegno. Refreshing is the atten-

tion paid to the materiality and technical aspects of art by a historian in reconstructing the meaning, function, and reception of artworks. The author deftly explores pigment sources, trading routes, and workshop practices surrounding the circulation and use of colors.

This award, sponsored by the Arvey Foundation, is given annually to an outstanding work of scholarship in any field of Latin American art. Nominations for books for the 2006 competition should be forwarded to Jeanette Peterson at jeanette@arthistory.ucsb.edu.

Art Libraries Society of North America

The Art Libraries Society of North America (ARLIS/NA) will convene its thirty-fourth annual conference—entitled “Transcontinental Perspectives: ARLIS/NA in the Canadian Rockies”—in Banff, Alberta, Canada. The conference takes place May 5–9, 2006, at the historic Fairmont Banff Springs Hotel in Banff National Park; the 1,100-member organization expects 400 attendees and 40 exhibitors.

The programs features sessions on digitization and image management, “green” architecture, preservation of art and architecture materials, decorative arts, national art libraries, and graphic-novel and comics collections, as well as workshops on standards for the description of photographs, artists' books, resources for architecture teaching, collection assessment and development, and film resources. Also offered is a one-day, preconference workshop, “Copying Right in the Canadian Context: Looking at the Arts and Images,” presented by the Canadian Heritage Information Network and the Canadian Association of College and University Libraries.

For information about registration and accommodation, descriptions of sessions, workshops, and tours, and biographical notes about participants, visit the conference website, www.arlisnacanada.ca/banff2006. For additional information about ARLIS/NA, see www.arlisna.org.

Community College Professors of Art and Art History

Community College Professors of Art and Art History (CCPAAH) is organizing a members' exhibition in 2006–7 that could

be available for travel to several community colleges. The exhibition would have its first showing at the Community College of Rhode Island in Warwick during fall 2006. If you are interested in participating, submitting work, reviewing, or hosting the exhibition, please contact Tom Morrissey at tmorrissey@ccri.edu.

Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) will hold its conference November 8–12, 2006, in Baltimore, Maryland, and Washington, D.C. Entitled “From Icon to Art in the Netherlands,” the conference coincides with two important area exhibitions of Netherlandish art: *Prayers and Portraits: Unfolding the Netherlandish Diptych* at the National Gallery of Art and, at the Walters Art Museum, a new installation of the old-master galleries based on a provocative, contextual approach featuring a Collections of Art and Wonders belonging to a seventeenth-century nobleman in Flanders and the Cabinet Galleries of a Dutchman in the circle of William and Mary circa 1700. Sessions and workshops are in Baltimore; events in Washington feature a preview of *Prayers and Portraits*. A call for papers is open until March 15, 2006. For information, including a preliminary program, see “HNA Conferences” at www.hnanews.org.

Society of Architectural Historians

The Society of Architectural Historians (SAH) will hold its fifty-ninth annual meeting April 26–30, 2006, in Savannah, Georgia. In addition to featuring new research on the history of the built environment in twenty-five scholarly-paper sessions, the meeting includes a day-long preservation colloquium, “Gentrification and Racial Issues in Neighborhood Preservation,” on April 26. The rich history of Savannah and its unique urban plan will be presented in an extensive series of architectural tours, including a trip to Frank Lloyd Wright's Auldbrass Plantation in Yemassee, South Carolina. The meeting will culminate with receptions at seven nineteenth-century houses clustered on Monterey and Calhoun Squares and a two-day tour heading south along the Atlantic coast to Jekyll Island, Georgia, and to St. Augustine, Florida. For further information,

visit www.sah.org; to request a meeting brochure, contact the SAH office at 312-573-1365 or info@sah.org.

Southeastern College Art Conference / Mid-America College Art Association

The Southeastern College Art Conference and the Mid-America College Art Association seek proposals for papers from art and architectural historians, studio artists, visual-resource professionals, art educators, and museum professionals for a joint conference, to be held October 25–28, 2006, at Vanderbilt University in Nashville, Tennessee. Please check the conference websites, www.secollegeart.org and www.macaart.org, during March and April 2006 for detailed information about the sixty-plus sessions. For more information, contact Michael Aurbach, conference coordinator, at michael.aurbach@vanderbilt.edu. *Deadline: May 15, 2006.*

Southern Graphics Council

The upcoming Southern Graphics Council (SGC) international conference, entitled “Genetic ImPrint” and taking place April 5–9, 2006, at the University of Wisconsin in Madison, will examine the scope and breadth of contemporary printmaking by considering issues surrounding genetics through the framework of prints. SGC will honor professional printmakers who have made a lasting impact on our field as well as the most promising young artists. Sue Gosin, founder and director of Dieu Donne Papermill in New York, will be named Printmaker Emeritus; Warrington Colescott, renowned etcher and longtime professor at the University of Wisconsin in Madison, will receive the Lifetime Achievement Award; and Lynwood Kreneck of Texas Tech University will receive the Excellence in Teaching Award. Student fellowships will be awarded to Richard Gamble, an undergraduate at the Memphis College of Art in Tennessee, and Sherry Black, a graduate student at the University of Nebraska in Lincoln.

The SGC session at the CAA Annual Conference in Boston conducted a roundtable discussion on the widespread use of multiplicity, indexing, repetition, and accumulation in contemporary art.

Society for Photographic Education

The Society for Photographic Education (SPE) is accepting proposals from all photographers, writers, educators, curators, historians, and professionals from other fields for its forty-fourth national conference, “Look Out: Photography and the Worlds of Contemporary Art,” taking place March 15–18, 2007, in Miami, Florida. Proposals should explore the central role of photography, video, and installation within contemporary art and draw attention to international artists and their practices. A 2007 proposal form can be downloaded from www.spenational.org. *Deadline: June 1, 2006.* ■

2006 CAA Awards for Distinction

CONTINUED FROM PAGE 1

others. She is the recipient of many awards, including a prestigious MacArthur Foundation fellowship.

By combining California Funk with New York Minimalism in her works of the 1970s, Murray revived an abstract painting that had become formulaic; she also brought fresh energy to the cool irony of Pop. As Louise Hamlin wrote in her letter of nomination, “She has changed both the face of painting and the understanding of it, for the general public and artists alike.” Her early images of the Empire State Building, with their offhand appropriation of New York’s most potent masculine

icon, exemplify her humor as well as the self-assurance that inspired her to warp the conventions of geometric abstraction. Minimalism encouraged Murray to focus on sim-



Elizabeth Murray

ple structures, on the painting as object, often involving deviations from symmetry, in ways that lend her work formal complexity. By applying these structures to domestic objects, she endows them with

psychological urgency and vernacular poetry. While she has engaged objects directly through their fragmentation and reassembly on shaped canvases and through three-dimensional modeling, her recent works distill and sublimate these experiences into freely drawn compositions that pulse with luminous energy.

Murray has often been a mentor to younger artists; her generosity has manifested itself most notably in her recent return to teaching at Brooklyn College. Perhaps more significant, though, has been her inspirational role, particularly for women artists but also more widely, for the unpretentious pleasure with which she responds to painting. In the spirit of the popular imagery she often appropriates, her stance is down-to-earth, open, and inclusive.

Many artists have delved into popular culture in efforts to bridge the gap between high and low art, but few if any have succeeded as Murray has in maintaining both the vitality of the one and the sophistication and psychological complexity of the other. She taps deeply into the sources of modernism and the energy of American everyday life. Just as her subjects mutate and adopt shifting references, her influence promises to take unexpected and various turns. What is certain is that her paintings and the example of her career will continue to bring joy and inspiration to future generations of artists and viewers.

Jury: Hearne Pardee, University of California, Davis, chair; Georgia Strange, Indiana University; Leo Morrissey, Winston Salem State University; Robert Berlind, Purchase College, State University of New York

Distinguished Body of Work Award

Andrea Zittel has produced an exceptionally creative body of work that illuminates emerging currents of exchange between collective and personal spaces, sculpture and design, and architecture and geography. Most widely known for her functional reconstructions of everyday living spaces, Zittel’s production includes large-scale public art projects, furniture, clothing, travel trailers, performance, and communal sites for artistic production. These artworks emerge as serial investigations of an acutely contemporary desire for both personal autonomy and collective experience in Western societies. This



Andrea Zittel

conflicted desire plays out, as she demonstrates, in psychic encounters with various forms of spatial habitation, nostalgic evocations of modernist utopias, and dreams about life on a frontier. Zittel's production engages forms of interactivity aligned with subliminal experiences constructed with computers, especially her embrace of individualized fantasies as content and her hybrid conceptions of sculpture, fashion, architecture, and design. Her work also illuminates a corner of contemporary feminism with its dual focus on domestic spaces and an industrial formalism that references Minimalism and the Bauhaus. Zittel said, in a 2005 interview:

One of the most important goals of this work is to "illuminate" how we attribute significance to chosen structure or ways of life, and how arbitrary any choice of structure can be. I do not mean to deny how oddly meaningful these structures can be. Instead, I use my work to try to comprehend values such as "freedom," "security," "authority" and "expertise." I am interested in how qualities we feel are totally concrete and rational are often subjective, arbitrary or invented. Since I think that "Art" is often seen as an area of expertise, a field requiring a vast body of knowledge in order to understand, I hope my work ultimately bridges the most basic human concerns with those of contemporary artistic concerns.

Zittel is the 2005 winner of the Smithsonian American Art Museum's Luciela Award, granted to a United States artist under the age of fifty for exceptional creativity and production of a significant body of work "emblematic of this period in contemporary art." Her midcareer retrospective opened this year at the Contemporary Arts Museum, Houston, and is traveling to the New Museum of Contemporary Art, New York (on view until May

CAA Seeks Award Nominations

Want to recognize someone who has made extraordinary contributions to the fields of art and art history? Nominate him or her for a CAA Award for Distinction. Awards juries consider your personal letters of recommendation when making their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2005, and August 31, 2006. No more than ten letters per candidate will be considered. For more information, please write to sdeseyn@collegeart.org or consult www.collegeart.org/awards. *Deadline: August 31, 2006.*

Annual Awards for Distinction

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in the English language. (To give the jury the full opportunity to evaluate each submission fairly, please send in your nomination well before the deadline.)

The Alfred H. Barr, Jr. Award for museum scholarship is presented to the author or authors of an especially distinguished catalogue in the history of art, published in the English language under the auspices of a museum, library, or collection. (To give the jury the full opportunity to evaluate each submission fairly, please send in your nomination well before the deadline.)

The Arthur Kingsley Porter Prize is awarded for a distinguished article published in *The Art Bulletin* by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate no more than ten years before the acceptance of the article for publication.

The Art Journal Award is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in the *Art Journal*.

The Frank Jewett Mather Award is awarded to an author of art criticism that has appeared in whole or in part in North American publications.

The Distinguished Teaching of Art Award is presented to an individual who has been actively engaged in teaching art for most of his or her career.

The Distinguished Teaching of Art History Award is presented to an individual who has been actively engaged in teaching art history for most of his or her career.

The Artist Award for a Distinguished Body of Work is given to a living artist of national or international stature for exceptional work through exhibitions, presentations, or performances.

CONTINUED ON PAGE 27

27); the Museum of Contemporary Art, Los Angeles; the Albright-Knox Art Gallery, Buffalo, New York; and the Vancouver Art Gallery, British Columbia.

Jury: Margot Lovejoy, Purchase College, State University of New York, chair; Margo Machida; Patricia Failing, University of Washington; Richard Kalina, Fordham University

Charles Rufus Morey Book Award

The Villa dei Papiri at Herculaneum: Life and Afterlife of a Sculpture Collection (Los Angeles: Getty Publications, 2005), by **Carol Mattusch**, with **Henry Lie**, is an eminently readable and beautifully produced book that provides a broad historical overview of the collection of marble and bronze sculptures excavated at the Villa dei Papiri at Herculaneum after it was discovered in the eighteenth century. The book was written to coincide with the reopening of the Getty Villa in Malibu, California, which not only was modeled

on the Herculaneum mansion as it was known from eighteenth-century plans but also displays modern reproductions of many of the works discovered there. The book reveals a remarkably broad knowledge of a diverse array of subjects, ranging from the architectural and social history of Roman villas and the early modern rediscovery of antiquity to the creation of



Carol Mattusch

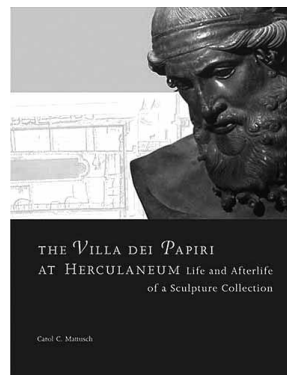
a mythology for the geologically active landscapes of Naples through artistic and novelistic means. The text flows effortlessly from the first century CE to the present, with engaging and often surprising excursions into such fields as villa design, bronze casting, the European Grand Tour, modern tourism,

the display of sculpture, the history of restoration, museum history, and the market for reproductions of antique statuary in plaster and bronze.

The core of the book is a meticulous study of a first-century collection of sculptures and its afterlife. In the catalogue and technical discussion, Mattusch and her collaborator, Henry Lie, comprehensively examine every statue discovered in the villa's ruins, augmenting their texts with drawings, old engravings, statistical tables, and photographs that reveal the subtle details of ancient marble-carving and bronze-casting techniques, as well as later restorations and "improvements." The authors have seamlessly integrated these meticulous technical analyses into their work, thereby placing scientific and conservation issues squarely in the center of the presentation and strongly affirming the value of collaboration in art-historical scholarship.

Historians and art historians will find much in this rich examination of the cre-

ation, life, and afterlife of an important sculpture collection to prompt further study. In addition to the unusually close and detailed technical analyses of the sculptures them-



selves, the authors' broad historical and cultural sweep provides a window onto both first-century tastes and eighteenth- and nineteenth-century understanding of classical art. The book will remain an important resource for scholars in both periods as well as an inspiration for further research into the history of collecting.

Jury: Jonathan M. Bloom, Boston College, chair; Anne Dunlop, Yale University; Nancy G. Heller, University of the Arts; Benjamin C. Withers, University of Kentucky

Alfred H. Barr, Jr., Award

The Colonial Andes: Tapestries and Silverwork, 1530–1830 (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), edited by **Eleana Phipps, Johanna**

Join a CAA Award Jury

Willem de Kooning and Joan Mitchell, Louise Bourgeois and Miriam Shapiro, John Baldessari and Hans Haacke—these are not just the great artists of the twentieth century, but they are also recipients of CAA's Distinguished Artist Award for Lifetime Achievement. This award is one of eleven that honor artists, art historians, authors, curators, critics, and teachers whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large. Recipients are chosen by a jury of CAA members.

CAA seeks jury members to serve three-year terms (2006–9), beginning May 2006. Candidates must possess expertise appropriate to the jury's work and be current CAA members. CAA's president and vice president for committees appoint jury members for service.

Nominations and self-nominations should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Please send all materials to: Vice President for Committees, c/o Susan DeSeyn, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to sdeseyn@collegeart.org; all e-mail submissions must be sent as Microsoft Word attachments. *Deadline extended: March 22, 2006.*

The following jury vacancies will be filled this spring: Charles Rufus Morey Book Award: at least two members; Alfred H. Barr, Jr., Award: at least one member; Arthur Kingsley Porter Prize: at least one member; *Art Journal* Award: at least two members; Distinguished Teaching of Art Award: at least two members; Distinguished Teaching of Art History Award: at least two members; Distinguished Body of Work Award: at least one member; Distinguished Artist Award for Lifetime Achievement: at least two members; CAA/Heritage Preservation Award: at least two members; Distinguished Lifetime Achievement Award for Writing on Art: at least one member.

For more information on each award, see page 13 or visit www.collegeart.org/awards.



Eleana Phipps

Europe and South America, held last year at the Metropolitan Museum of Art in New York. Bringing together works of

Hecht, and Cristina Esteras Martín, represents the permanent record of an exhibition comprising 160 objects drawn from collections in

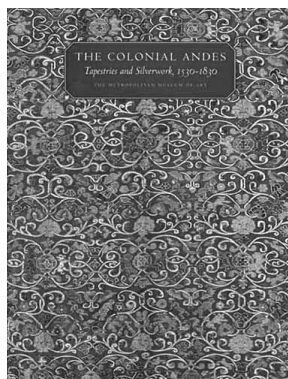
art ranging from fifteenth-century Inca mantles and women's dress pins to silver Eucharist vessels crafted in eighteenth-century Peru, the

exhibition demonstrated the remarkable richness of Andean colonial art in media that were of great importance to Andean

culture but have not often been featured in major museum presentations.

The catalogue, which extends and amplifies its parent exhibition, is a

model of coordination and international scholarly cooperation, with contributions from seventeen scholars from North and South America and Europe. Clearly written and beautifully illustrated, with seven fascinating essays covering such topics as "Garments and Identity in the Colonial Andes," "Religion and Society in Inca and Spanish Peru," and "Indigenous Ideas about Wealth in Colonial Peru" and with extensive catalogue entries for each object, *The Colonial Andes* makes the three-hundred-year history of a rich and varied culture accessible to both scholars and the general public. In addition, by taking up issues of adoption, adaptation,



and seeming-to-adopt-while-subverting as well as the development of a hybrid Catholicism, it suggests methods and approaches that will be of interest to art

historians working in a wide variety of fields. Our congratulations to the editors, Eleana Phipps, Johanna Hecht, and Cristina Esteras Martín, to Thomas B. F. Cummins, Sabine MacCormack, and Frank Salomon, who together with the editors wrote the catalogue essays, to the eleven additional scholars who provided catalogue entries, and to the Metropolitan Museum and Yale University Press for this exemplary contribution to the literature of art history.

Jury: Alan Wallach, College of William and Mary, chair; Elizabeth Childs, Washington University in St. Louis; Beth Holman, Bard Graduate Center; Carol S. Ivory, Washington State University, Pullman; Forrest McGill, Asian Art Museum of San Francisco

Arthur Kingsley Porter Prize

The Arthur Kingsley Porter Prize is awarded to an outstanding article published in *The Art Bulletin* by a scholar who is under the age of thirty-five or who has received the doctorate no more than ten years before the acceptance of the article for publication. Since its establishment in 1957, authors of forty-seven articles have been honored with this award, and many of these essays are now considered classics of art-historical writing. The latest prize winner in this distinguished series is **Mitchell B. Merback's** "Fount of Mercy, City of Blood: Cultic Anti-Judaism and the Pulkau Altarpiece," which appeared in the December 2005 issue of the journal.

This is an impressive work of original research, presented with an extraordinary poignancy, a staggering breadth of knowledge, a judicious framing of the argument within the context of previous scholarship, and a tremendous depth of interpretation. Layer by layer, Merback builds a complex and nuanced reading of the

Pulkau Altarpiece's complex program of painting and sculpture, arguing that it can be understood in terms of processes "wherein anti-Jewish persecutions and mythmaking became interlocked with otherwise normative features of Christian shrine construction." Merback deploys his argument with a commanding level of historical detail, but ease and elegance carry the multiple narrative threads of his profoundly moving story. His article is as



Mitchell B. Merback

much a work of historical reconstruction and interpretation as it is a monument of remembrance, of the bloodshed of cultic anti-Judaism in the four-

teenth-century community of Pulkau. He reminds us that these tragic historical episodes have unexpected later resonance. As Merback concludes: "It is culture that marks the site of sacrilege, the site of violence, the site of trauma, the site of miracle, first and foremost as the site of collective memory's ongoing reconstruction, for the perpetrators as much as for the victims."

Jury: Jonathan M. Reynolds, University of Southern California, chair; Carmen C. Bambach, Metropolitan Museum of Art; Petra ten-Doesschate Chu, Seton Hall University;

Art Journal Award



Mark Cheetham

Established in 2000, the *Art Journal* Award is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio,

review, or any other text or visual project) published in *Art Journal* during the preceding calendar year. This year the award goes to **Mark Cheetham** for his essay "Matting the Monochrome: Malevich,



Johanna Hecht



Cristina Esteras Martín

Klein, and Now,” which appeared in the Winter 2005 issue.

Cheetham is a professor in the Graduate Department of History of Art and the director of the Canadian Studies Program at the University of Toronto. His awards include a John Simon Guggenheim Memorial Fellowship and a Sterling and Francine Clark Art Institute Fellowship. His book, *Abstract Art against Autonomy: Infection, Resistance, and Cure since the 1960s*, was recently published by Cambridge University Press.

The award jury congratulates Cheetham for a contribution that contemporizes and therefore advances the terms in which we understand an icon of modernism. In a discussion centered on Yves Klein’s category-shattering engagements of the monochrome as a theme, Cheetham illuminates its potency and relevance for more contemporary practitioners, such as General Idea and Olafur Eliasson, situated at a significant remove from modernist concerns. In this way, he considerably lightens the monochrome’s historical obligation to speak exclusively to polemical aesthetic debates; now it addresses what he calls the “culture’s uses of color and perception.” Cheetham’s analysis understands the monochrome not as a signature or a clever proof of art’s self-sufficiency, but as a variable response to the problem of desiring continuous vision in a continually shifting world.

In “Matting the Monochrome,” Cheetham examines Klein’s refusal to separate the spiritual from the physical and the artist’s “spongelike penchant for finding inspiration beyond a narrowly artistic context.” Through nuanced readings of the senses behind his phrase “matting the monochrome,” Cheetham argues effectively that Klein’s “martial- and fine-art activities should not be sequestered in our attempt to understand him.” With art-historical and stylistic brilliance, Cheetham cautions us to “be wary of the Hegelian drumbeat that claims Klein’s art overtook his incarnation of judo principles. Artists and art do not need to be seen to progress, especially not from an external interest to a concentration on art.”

Jury: Joanna Roche, California State University, Fullerton, chair; Deborah Willis, New York University; Darby English, University of Chicago; Elizabeth Kotz, University of Minnesota

Frank Jewett Mather Award for Art Criticism

The Frank Jewett Mather Award goes to an author of art criticism that has appeared in whole or in part in North American publications. This year, the jury selected two winners, **Gregg Bordowitz** and **Okwui Enwezor**.

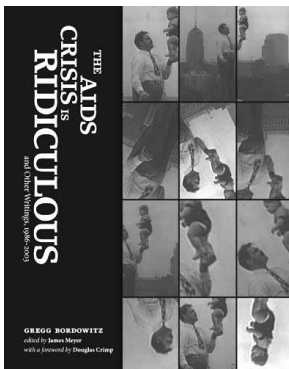
In the 1980s, the resistance to understanding the AIDS crisis encouraged the virulence of the epidemic. Today, willful ignorance in the face of what we’ve learned makes AIDS a leading cause of death among young North American men and a devastating force in large parts of the second and third worlds. These persistent conditions mean that artists and writers who were gay twenty years ago or are HIV-positive now have their themes more or less thrust upon them. In such times, those who cannot be represented must represent themselves.

Gregg Bordowitz was among those who embraced this imperative in the mid-1980s, inventing himself as passionate, articulate, witty, and intelligent. The



Greg Bordowitz

essays in *The AIDS Crisis Is Ridiculous and Other Writings, 1986–2003* (Cambridge, Mass.: MIT Press, 2004) are an important aspect of his efforts to argue for the formation and maintenance of this collective consciousness and then to record it. Identifying a compelling topic is, though, only part of writing good criticism. How one writes matters as much as what one writes, and the matching of fluency to urgency is one of this book’s most noteworthy traits. With



impressive articulacy, Bordowitz uses a range of voices—exposition, critique, reminiscence—to gather together crucial strands of contemporary

cultural history from ACT-UP’s early days to the last decade’s ambivalent combination of medical breakthrough with ideological opposition to the current pandemics. The jury is pleased to present him with the Mather Award for a book that is as admirably thoughtful and charismatic as its author.

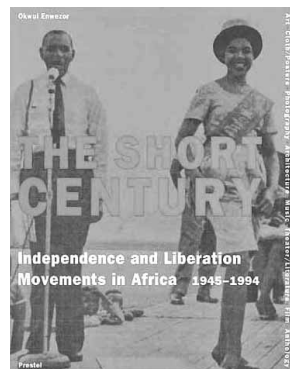
The Mather jury is also pleased to recognize the critical achievement of **Okwui Enwezor**. In a series of exhibitions and



Okwui Enwezor

essays developed during the last decade, Enwezor has done much to transform the field of contemporary art and its reception beyond a Euro-American

focus. It is no overstatement to say that Enwezor’s curatorial activity has changed the landscape of contemporary art. As the curator of such exhibitions as *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*; *In/Sight: African Photographers, 1940 to the Present*; and *Trade Routes: History and Geography* (the second Johannesburg Biennale), Enwezor has brought unprecedented attention to African and African diasporic practice, and to such forms as contemporary African photography and the projected documentary.



As the artistic director of Documenta XI, he developed an innovative concept of “platforms” located in five cities, transforming

Documenta into a truly international show and intellectual forum.

Enwezor’s activity as a writer and editor has been inextricable from his curatorial efforts. Recognizing the importance of critical debate in shaping art’s reception, he has placed discourse at the forefront of his work. In such essays as “Between Two Worlds: Postmodernism

and African Artists in the Western Metropolis” and “The Enigma of the Rainbow Nation: Contemporary South African Art at the Crossroads of History,” he has developed a clear analysis of contemporary African art and its reception in a predominantly Western art world. As a founding editor of *Nka*, the first journal dedicated to contemporary African art, and a coeditor of *Reading the Contemporary: African Art from Theory to the Marketplace* (Cambridge, Mass.: MIT Press, 1999), he has nurtured the burgeoning field of contemporary African art criticism. We present the Mather Award to Enwezor in recognition of these varied and important efforts.

Jury: James Meyer, Emory University, chair; Charles Hagen, University of Connecticut; Catherine Lord, University of California, Irvine; Charles Reeve, Ontario College of Art and Design

Distinguished Teaching of Art Award



Lester Van Winkle

Lester Van Winkle is an exceptional teacher and mentor who taught sculpture at Virginia Commonwealth University (VCU) in Richmond for more than

three decades. He joined the Art Department at VCU in 1969, nurturing the Sculpture Department into one of the most renowned and nationally recognized sculpture programs in the United States. From *Lester's Laws: Van Winkle's Serious Musings on Making and Critiquing Sculpture, 23 Laws to Learn and Live By in the VCU Sculpture Department*:

1. The only thing worse than a bad piece of sculpture is a big bad piece of sculpture. Even worse, a big bad red piece of sculpture.

Colleagues at VCU wrote with heartfelt enthusiasm on Van Winkle's behalf. In an



Lester Van Winkle, detail of *Don't Let the Bastards Get You Down*, painted wood, 65 in. tall. Artwork © Lester Van Winkle.

eloquent jointly drafted letter, three contemporaries wrote, “For thirty-five years Mr. Van Winkle was an indispensable member of this department. His humanism and intelligence were crucial to the foundation on which the department's nationally recognized program has been built. His core strengths, an orientation toward wonder, a deep respect for the individual, and the determined search for the depth of things are woven into the department's academic mission.” Vigorously illustrated in these thoughtful comments is the impact that Van Winkle has made not only on the VCU Sculpture Department but also on the Art Department as a whole. Through his efforts at VCU, he has made a major contribution to the greater dialogue of sculpture on a national level.

One of the most challenging aspects of teaching art will always be the critique. Van Winkle's students speak of the strength of his critiques and the impact his sincere, thoughtful, and cogent criticisms have had on their ability to think about their work. One student wrote, “Van Winkle's critiques are renowned; his discussions are frank, insightful, and discerning. He asks big questions, guiding each of his students with a deft touch and sensitivity that unleashes their innate talent and determination, qualities of the self that enable a student to one day become his or her own teacher.”

Van Winkle has enjoyed an illustrious career as not only an educator but also an artist. He has received prestigious commissions in Richmond, Virginia, and two fellowships from the National Endowment for the Arts. His record of exhibition is impressive: his works are in numerous public and private collections, including the Fine Arts Museum of Mobile, Alabama; the National Collection of American Arts, Washington, D.C.; and the Louise Bourgeois collection, New York. He has been a frequent participant in CAA panels and presentations, consistently from 1990 through 2003.

A fellow artist writes, “He is a brilliant formalist. He understands with invested passion the impact of the tiniest visual choices, and his students inherit both his knowledge and his passion.” An impassioned artist who constantly challenges himself in his own studio, Van Winkle has done what all great teachers must do: he has selflessly and ardently shared of himself to inspire his students.

The last of *Lester's Laws* is the simple wisdom we should all hear at some time from a trusted and respected professor: “23. Trust your intuition.”

Jury: Michael Krueger, University of Kansas, chair; Michael Aurbach, Vanderbilt University; Yong Soon Min, University of California, Irvine; Wayne Potrantz, University of Minnesota; Muriel Magenta, Arizona State University

Distinguished Teaching of Art History Award

The recipient of the Distinguished Teaching of Art History Award for 2006 is **Annemarie Weyl Carr**. She is University Distinguished Professor of Art History at Southern Methodist University (SMU) in Dallas, Texas, where since



Annemarie Weyl Carr

1972 she has taught the interaction of cultures, Christian and Islamic, in the medieval and early modern Mediterranean world. Carr is a model of the

scholar-cum-teacher whose intense and enthusiastic life in her discipline and with her professional colleagues is inseparable from her rigorous and passionate engagement with teaching and her students. Her stellar career in teaching, scholarship, and dedicated service to the profession has brought her the wide and well-deserved recognition, admiration, and gratitude of institutions, colleagues, and, above all, students at both the undergraduate and graduate levels. As a teacher, she is respected, celebrated, and clearly held in awe as much for her keen intelligence and vast learning as for the boundless joy and ready graciousness with which she gives of herself to others. "Annemarie Weyl Carr is an exemplar," writes one former student, "an impeccable scholar, an inspiring teacher, and a guardian angel to her students."

A renowned expert on Byzantine art with an emphasis on the cross-cultural complexity of Cyprus, Carr is the recipient of numerous honors and awards, has published three books and has three others in progress, is the author of scores of articles, is a regular convener at professional colloquia, has an impressive number of conference papers to her credit, and has served her discipline in many influential capacities. These include her service on the editorial board of *The Art Bulletin*, her editorship of *Gesta*, and her recent tenure as president of the International Center of Medieval Art. She has received invitations to lecture and teach throughout the United

States and abroad and has held prestigious visiting professorships at the University of Chicago, the University of Michigan, the University of Delaware, and the University of Pittsburgh. The honors and opportunities Carr has received throughout academia have been suitably matched by similarly distinguished acknowledgment of her vocation as a teacher at her home institution. At SMU, she has been the recipient of the Methodist Church Award for an Outstanding Teacher/Scholar, the Meadows Foundation Distinguished Teaching Fellowship, the Phi Beta Kappa Perrine Prize for Teaching and Research, and the Faculty Award for Excellence in Teaching. These honors have been bestowed on Carr in a career at SMU that has also seen her serve with distinction in various and numerous administrative posts, including chair of the Division of Art History and graduate advisor in art history. Carr was further honored by her institution when she was invited to deliver its seventy-fifth anniversary address.

It with satisfaction that the jury for the Distinguished Teaching of Art History Award announces Carr as the recipient for 2006 of this significant honor. Her career has been model of remarkable distinction in teaching and corresponding devotion to students, their learning, and their future.

Jury: Roger Crum, University of Dayton, chair; David Rosand, Columbia University; Martha Ward, University of Chicago; Eva Hoffman, Tufts University

CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation

The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation recognizes an outstanding contribution by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year **Don Kalec** and **John Thorpe** have been selected to receive this award for their sensitive approach to architectural preservation and specifically for their roles in the groundbreaking restoration of Frank Lloyd Wright's home and studio in Oak Park, Illinois.

Kalec is the cofounder and first director of the Historic Preservation Program at the School of the Art Institute of Chicago,

where he teaches in the Restoration Design Studio. He has published on Charles Rennie Mackintosh and his contemporaries and on Frank Lloyd Wright's work in Madison, Wisconsin.

Thorpe is a widely respected restoration architect and a principal in the award-winning firm of John Thorpe and Associates. He has been a prominent practitioner in



John Thorpe

the field of historic preservation in Chicago since the 1970s. He is the architect of record for the restoration of many important buildings in the Midwest,

including houses by Frank Lloyd Wright in Illinois, Indiana, Ohio, and Nebraska. He served as an advisor for restorations of H. H. Richardson's Glessner House in Chicago and Ernest Hemingway's boyhood home in Oak Park. Thorpe was also a consultant on the recent restoration of Wright's Fallingwater in Bear Run, Pennsylvania, and is involved in the restoration of the architect's Frederick C. Robie House in Chicago.

Kalec and Thorpe first joined forces in the early 1970s to oversee the restoration of Wright's earliest home and studio, one of the most important architectural landmarks in the United States. Using historical photographs, drawings, written records, physical evidence, and interviews, the two architects, along with a team of other volunteers, painstakingly documented the numerous changes that had been made to the property. Wright, who used the structure as an architectural laboratory, carried out many of these alterations himself. Kalec and Thorpe's innovative work led to the publication of several books, most notably *The Plan for Restoration and Adaptive Use of the Frank Lloyd Wright Home and Studio* (Chicago: University of Chicago Press, 1978), which served as the master plan for the thirteen-year restoration of the property. As the architectural historian Kevin Harrington has noted, Kalec and Thorpe's "publication documenting the restoration of the Home and Studio remains the standard of excellence for

such work around the world.” Their meticulous approach to the restoration has been so thoroughly integrated into the curriculum of historic-preservation programs that most people have forgotten where it originated.

Kalec and Thorpe continue to support the preservation of Wright’s architecture. They were closely involved in the creation in 1989 of the Frank Lloyd Wright Building Conservancy, a national non-profit organization that supports the preservation of the remaining structures designed by Wright through education, advocacy, easements, and technical services. To generate broad support for the preservation of America’s architectural landmarks, Kalec and Thorpe generously share their knowledge and expertise beyond the academy by presenting public talks and serving as lecturers for docent training programs.

Jury: Jay Krueger, National Gallery of Art, chair; Andrea Kirsh, University of Oregon; Rustin Levenson; Lisa Schrenk, Norwich University; Rebecca Rushfield

Distinguished Lifetime Achievement Award for Writing on Art

Linda Nochlin receives the 2006 Distinguished Lifetime Achievement Award for Writing on Art. Her role in introducing feminist analysis into the



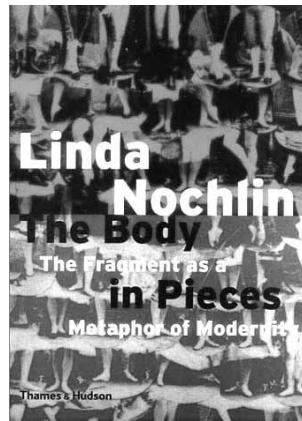
Linda Nochlin

field is well known; what art historian today does not know the appearance of her 1972 essay “Why Have There Been No Great Women Artists?” as the founding moment of

this methodological shift? Perhaps overshadowed by this monumental achievement is the place that writing has always held in her work—writing, not simply as a functional vehicle for the articulation of her thought, but as central to its conception. The fluency of Nochlin’s ideas is in no small part due to the fluency of her prose. To list even some of her books is

to identify canonical texts in the history of art; these include *Realism* (1971); *Women Artists, 1550–1950* (1976), with Ann Sutherland Harris; her important compilation of sources and documents in *Realism and Tradition in Art, 1848–1900* (1966); and *The Body in Pieces: The Fragment as a Metaphor for Modernity* (1995).

As a writer on art, Nochlin has brought to bear her interest in language as such, for she is a published poet and an avid and voracious reader of fiction. From the earliest of her publications, she has been willing to imbue her text with her own voice: if “Why Have There Been No Great Women Artists?” reads like a lecture transcript, it is not because the essay lacks form or structure, nor because it abandons the rigor of academic analysis,



but, on the contrary, because it articulates form, structure, rigor, and analysis in a fluid prose free of the distant, dry locutions so common in our disci-

pline. The text is in Nochlin’s distinctive voice, and that is no inconsiderable thing. Perhaps the most remarkable instance of this is her essay on Courbet’s *Studio*, a painting that, just before the appearance of her catalogue text for the Brooklyn Museum’s Courbet exhibition, had been “deciphered” by a French art historian: the figures positively identified and the embedded allegory unraveled. Nochlin did not disagree with the identifications nor, ultimately, with the proposed political allegory; but she objected to the idea that meaning could be closed off so definitively, that a painting as complex as this could be “solved.” Her approach was to read the painting “as a woman,” a task that placed her subjective responses to the painting in the center (quite literally) of her essay, introducing a type of voice into the writing of art history that had rarely been heard before.

Of late, Nochlin’s writing has focused on contemporary art and on poetry. Her recent Norton Lectures at Harvard

University will soon be published, giving us another opportunity to appreciate the way she brings her subjective responses to life—to issues of age, death, anxiety, and, simultaneously, joy—to bear on the rigorous analysis of visual culture and its role in shaping knowledge in its cultural moment. This is a perfect moment to honor Nochlin for her contributions to the field, and to recognize her immense contributions to art history and criticism. Few writers in our field have had a greater impact than she.

Jury: Katherine Manthorne, City University of New York, chair; Suzanne Preston Blier, Harvard University Art Museums; John Beldon Scott, University of Iowa; Larry Silver, University of Pennsylvania

Special Award for Lifetime Achievement on Behalf of the Arts and Humanities

CAA honors the **Honorable Edward M. Kennedy**, United States Senator from Massachusetts, for his career-long advocacy on behalf of the arts and humanities. Kennedy’s service on the Health, Education, Labor, and Pension Committee includes oversight of the nation’s two cultural agencies, the National Endowment for the Arts and the National Endowment for the Humanities. He was an original cosponsor of the legislation creating these agencies and remains one of their strongest advocates.



Edward M. Kennedy

Over the years, he has broadly supported First Amendment protections for creative artists; on the Judiciary Committee, he is a strong supporter of artists’ intellectual-prop-

erty rights. He authored the Visual Artists Rights Act and backed the Copyright Term Extension Act, sponsoring the “Casablanca” amendment, to urge negotiations for creative artists to expand their economic interests for the extended term of copyright. He and Senator Michael B. Enzi are coauthors of the newly formed

CONTINUED ON PAGE 27

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

Abroad

Yueh-mei Cheng. Kyoto Cultural Museum, Kyoto, Japan, December 21–25, 2005. *Echo Exhibition*. Painting.

Nina F. Martino. Whitfield Gallery, San Miguel de Allende, Gto., Mexico, January 1–March 30, 2006. *San Miguel Streets and Philadelphia Townscapes*. Painting.

Creighton Michael. Galerie Egelund, Copenhagen, Denmark, January 20–February 17, 2006. *Creighton Michael: Paintings*.

Mid-Atlantic

Sidney Lawrence. District Fine Arts, Washington, D.C., October 14–December 3, 2005. *Sidney Lawrence: Flat and 3D*. Painting, drawing, and mixed-media wall relief.

Ben Schachter. Special Projects Room, Brew House Space 101, January 6–29, 2006. *The Electrician's Nightmare*. Sculpture and installation.



Yueh-mei Cheng, *Echo-Mirage*, 2005, acrylic on paper, 26 x 26 in. Artwork © Yueh-mei Cheng.

Midwest

Robert Berlind. Alexandre Hogue Gallery, University of Tulsa, Tulsa, Okla., November 3–December 2, 2005. *Robert Berlind: Recent Works*. Painting.

Charles Matson Lume. University Gallery, University of Wisconsin, La Crosse, Wisc., October 28–November 23, 2005. *Breaths' Burials (for Gustaf Sobin, 1935–2005)*. Installation; Gallery X, Hite Art Institute, University of Louisville, Louisville, Ky., September 8–October 23, 2005. *Articles of Light and Elation (for Gustaf Sobin, 1935–2005)*. Installation.

Chitra Ramanathan. Indianapolis Arts Garden, Indianapolis, Ind., January 2–26, 2006. *Solo Exhibition of Paintings*.

Northeast

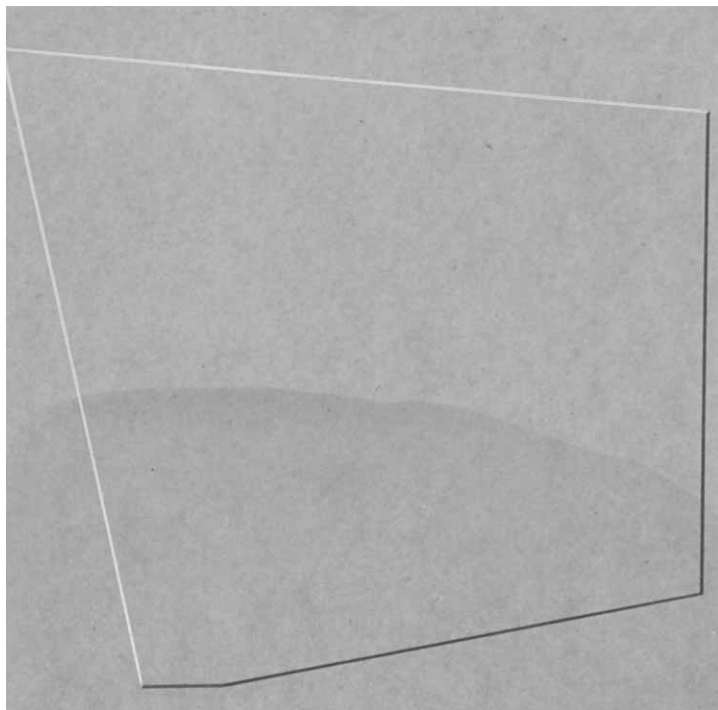
Douglas Anderson. Blue Mountain Gallery, New York, January 3–28, 2006. *New Old Robots*.

Susan Bee. A.I.R. Gallery, New York, February 7–March 4, 2006. *See Double: New Paintings*.

Anne Beresford. Judi Rotenberg Gallery, Boston, Mass., February 2–27, 2006. *Entwined*. Painting and work on paper.

Robert Berlind. Tibor de Nagy Gallery, New York, June 2–July 8, 2005. *Robert Berlind*. Painting.

Richard Hamwi. Prince Street Gallery, New York, August 2–20, 2005. *Works on Paper*. Drawing, watercolor, and collage.



Mary Bucci McCoy, *Poros 5*, 2003, acrylic on mdf, 24 x 24 in. Artwork © Mary Bucci McCoy.

Holly Lane. Forum Gallery, New York, April 19–May 20, 2006. *The Benefits of Pond Wading and Other Musings*. Mixed-media sculpture.

Julie Langsam. Michael Steinberg Fine Art, New York, November 17–December 23, 2005. *From Here to Modernity*.

Mary Bucci McCoy. Carol Schlosberg Alumni Gallery, Montserrat College of Art, Beverly, Mass., October 10–27, 2005. *Mary Bucci McCoy: Oblique Perspectives*. Painting.

Michael Rich. George Billis Gallery, New York, January 24–February 25, 2006. *Michael Rich*.

South

Lucy Arai. Gallery on Greene, Key West, Fla., March 12–20, 2005. *Gilded Sashiko: Japanese Running-Stitch Embroidery on Handmade Paper by Lucy Arai*. Mixed media.

Scott Betz. University Art Gallery, Performing Arts Center, University of South Carolina Upstate, Spartanburg, S.C., October 3–November 3, 2005, 40/40. Drawing, painting, sculpture, and audio.

Marcia R. Cohen. Callanwolde Fine Art Center, Atlanta, Ga., November 10–December 16, 2005. *Un-Seen Color*. Painting and work on paper.

Barbara Nesin. Mason Murer Fine Art, November 18–December 31, 2005. *Art in a Time of War*. Mixed media and work on paper.

West

Lucy Arai. Ren Brown Collection, Bodega Bay, Calif., March 19–June 1, 2005. *Lucy Arai – Sashiko and Sumi-e: Tradition and Transformation*. Mixed media.

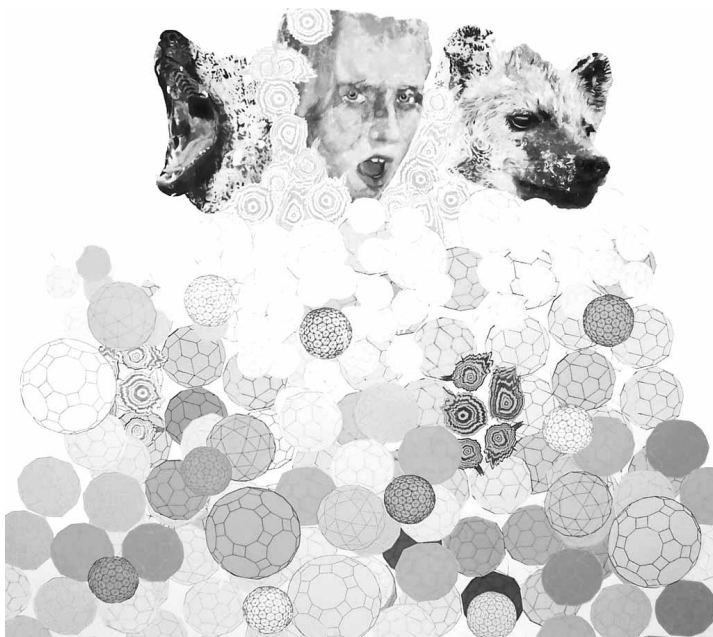
Charles Matson Lume. Nightingale Gallery, Eastern Oregon University, La Grande, Ore., February 4–25, 2006. *Luminous Debris (for Gustaf Sobin, 1935–2005)*. Installation.

Frank McCauley. Receiver Gallery, San Francisco, Calif., November 5–December 5, 2005. *New Works*. Mixed media.

Teresa Scarpulla. Sierra Arts Gallery, Reno, Nev., November 28, 2005–January 20, 2006. *Bianco, Blanc, e Blanca*. Painting.



Ben Schachter, *Electric Chair*, 2005, outlets, coverplates, and electrical boxes, 33 x 18 x 18 in. Artwork © Ben Schachter.



Frank McCauley, *Nocturnes and Symphonies*, 2005, mixed media, 40 x 40 in. Artwork © Frank McCauley.

Molly Springfield. Steven Wolf Fine Arts, San Francisco, Calif., February 2–March 25, 2006. *They Go On Telling You Just the Same Thing Forever*. Drawing.

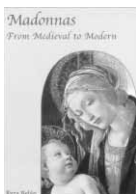
Bernadette Y. Vielbig. Lorinda Knight Gallery, Spokane, Wash., February 1–25, 2006. *Domesticated*. Sculpture. ■

BOOKS PUBLISHED BY CAA MEMBERS

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

Anthony Alofsin, ed. *Prairie Skyscraper: Frank Lloyd Wright's Price Tower* (New York: Rizzoli, 2005).

Begoña Alonso, María Cruz de Carlos, and Felipe Pereda. *Patronos y coleccionistas: los condestables de Castilla y el arte (siglos XV–XVII)* (Valladolid, Spain: Universidad de Valladolid, 2005).



Kyra Belán. *The Virgin in Art: From Medieval to Modern* (New York: Barnes and Noble Books, 2005).

Donna M. Cassidy. *Marsden Hartley: Race, Region, and Nation*

(Hanover, N.H.: University Press of New England, 2005).

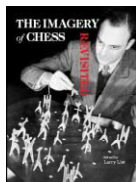
Diana Yeongchau Chou. *A Study and Translation from the Chinese of Tang Hou's Huajian (Examination of Painting): Cultivating Taste in Yuan*

China, 1279–1368 AD (Lewiston, N.Y.: Edwin Mellen Press, 2005).

Marianne Ficarra, Isabel Nazario, and Jeffrey Wechsler, eds. *Transcultural New Jersey: Diverse Artists Shaping Culture and Communities*, vol. 2 (New Brunswick, N.J.: Office of the Associate Vice President for Academic and Public Partnerships in the Arts and Humanities and the Jane Voorhees Zimmerli Art Museum, Rutgers, the State University of New Jersey, 2005).

Eunice D. Howe. *Art and Culture at the Sistine Court: Platina's "Life of Sixtus IV" and the Frescoes of the Hospital of Santo Spirito* (Vatican City: Biblioteca Apostolica Vaticana, 2005).

Barbara Larson. *The Dark Side of Nature: Science, Society, and the Fantastic in the Work of Odilon Redon* (University Park: Pennsylvania State University Press, 2005).



Larry List, ed. *The Imagery of Chess Revisited* (New York: Isamu Noguchi Foundation and Garden Museum, in association with George Braziller, 2005).

Therese Martin and Julie A. Harris, eds. *Church, State, Vellum, and Stone: Essays on Medieval Spain in Honor of John Williams* (Leiden, the Netherlands: Brill, 2005).

Robert Mills. *Suspended Animation: Pain, Pleasure, and Punishment in Medieval Culture* (London: Reaktion, 2005).

Paola Modesti. *Il convento della Carità e Andrea Palladio: storie, progetti, immag-*

ini (Verona, Italy: Cierre Edizioni, 2005).



Laura Ruby, ed. *Mo'ili'ili – The Life of a Community* (Honolulu, Hawai'i: Mo'ili'ili

Community Center, 2005).

André Salmon. *André Salmon on French Modern Art: La Jeune Peinture Française and La Jeune Sculpture Française.*

Translated, annotated, and introduced by

Beth S. Gersh-Nesic (New York: Cambridge University Press, 2005).



Magda Salvesen and Diane Cousineau, eds. *Artists' Estates: Reputations in Trust* (Piscataway, N.J.: Rutgers University Press, 2005).

James Christen Steward, ed. *Betye Saar: Extending the Frozen Moment* (Berkeley: University of California Press, 2005).

Tristan Weddigen, Martin Gaier, and Bernd Nicolai, eds. *Der unbestechliche Blick: Festschrift zu Ehren von Wolfgang Wolters / Lo sguardo incorruttibile: Festschrift in onore di Wolfgang Wolters* (Trier, Germany: Porta Alba, 2005).

Magdalen Wong. *i.e.* (Chicago: Bellas Artes, 2005). ■

OBITUARIES

Ernest Crichlow, a painter who created politically and socially charged works, died November 10, 2005, in Brooklyn, N.Y., at age 91.

Crichlow is known for paintings with political subject matter, which often depicted images of the black experience in America during the Civil Rights movement, as well as for his lyrical portraits. He studied commercial art in Manhattan. Unable to find enough work to make a living, he taught art and created murals for the WPA federal arts program during the Depression until the 1940s, when he began showing his work in galleries in the northeastern U.S. In 1958, Crichlow helped to found Brooklyn's Fulton Art Fair, an annual event that exhibits the work of renowned and emerging visual artists from the U.S., Africa, and the Caribbean. In 1969, he established the Cinque Gallery, which showcased work by African American artists, with fellow artists Romare Bearden and Norman Lewis. President Jimmy Carter honored Crichlow and 9 other black artists in 1980.

Raymond Hains, a French artist who was a member of the Nouveaux Réalistes group, died October 28, 2005, in Paris, France, at age 78.

In 1960, Hains joined the Nouveaux

Réalistes, a group of artists that included Arman, Yves Klein, Daniel Spoerri, and Jean Tinguely, among others, which was championed by the critic Pierre Restany. Hains's best-known works are his décollages—layered, distressed advertising posters that he took from the streets and placed in art galleries—which he produced from 1949 to 1961 (some in collaboration with another Nouveau Réaliste, Jacques Villeglé). Hains, Villeglé, and two more artists making similar work, François Dufrêne, and Mimmo Rotella (see obituary below), came to be known as Les Affichistes.

Born in St. Brieuc, Brittany, Hains attended the School of Fine Art in Rennes for sculpture but then took up photography, using mirrors and transparencies to make what he called "hypnagogic photographs." These distorted, experimental works were shown at the Colette Allendy Gallery in Paris in 1948, his first solo exhibition. His later work involved installations of found objects and sculptures of blown-up matchbooks and matchboxes. Recently Hains had been creating "Macintoshages," montages of images made on a computer. In addition to numerous gallery exhibitions, Hains took part in international exhibitions, including *The Art of Assemblage* at the Museum of Modern Art in New York in 1961; the 1964 Venice Biennale; and Documenta 4 (1968) and 10 (1997).

John Latham, an influential British artist and teacher, died January 1, 2006, in London, England. He was 84.

Latham sought to connect art practice and scientific theory. Much of his work explored forms of knowledge, and books often served as raw material in his art. Never satisfied to work in one medium, Latham expressed his ideas in performance, painting, assemblage, film, and video.

Born in Livingstone, Northern Rhodesia (now Zambia), Latham served in the Royal Navy during WWII, ending a lieutenant commander with his own MTB. In 1946, he attended Regent Street Polytechnic and, a year later, trained as a painter at Chelsea College of Art and Design until 1950. Latham taught fine art at St. Martin's School of Art, earning a reputation for his antiestablishment view of art. In 1951 he married the artist Barbara Steveni. The two founded the Artist Placement Group, which placed artists in industry, science, and government positions in order to bring creativity and alternate viewpoints to what the Latham and Steveni saw as divisive systems of power. The couple was working on an updated version, *Organisation and Imagination*, when he died.

Mimmo Rotella, an Italian artist who was a member of the French Nouveaux Réalistes group, died January 8, 2006, in Milan, Italy. He was 87.

He was one of four artists known collectively as Les Affichistes. Along with François Dufrêne, Raymond Hains (see his obituary at left), and Jacques Villeglé, he created "décollages" from urban posters and advertisements taken directly from wall. In the early 1950s, Rotella

attached these posters to canvases and further altered the images by tearing off sections and creating patterns and compositions. The early *décollages* were abstract, but the later works, created in the early 1960s after Rotella joined the *Nouveaux Réalistes* group via the French critic Pierre Restany, became more Poplike, with images of movie stars and consumer goods making appearances. Rotella also worked with photographic and other reproduction processes, sculptural assemblages, and experimental phonetic poetry.

Born in Catanzaro, Italy, he studied at the Academy of Fine Arts of Naples. After serving reluctantly in WWII, he lived in Rome and had his first solo exhibition of painting at Gallery Chiurazzi in 1951. In 1951–52, he was at the University of Kansas City in Missouri on a Fulbright grant, which culminated in an exhibition at the William Rockhill Nelson Gallery in Kansas City. Rotella showed his work in numerous exhibitions of *Nouveaux Réalistes* art across Europe and represented Italy in the 1964 Venice Biennale. His work was included in shows in New York, including *High and Low* at the Museum of Modern Art in 1990 and *The Italian Metamorphosis* at the Guggenheim Museum in 1994.

Roger Shattuck, a scholar, writer, and professor, died December 8, 2005, in Lincoln, Vt. He was 82.

Although Shattuck never earned a master's or doctoral degree, he taught French, English, and comparative literature at Harvard University, the University of Texas, the University of Virginia, and Boston University; he retired from the latter school in 1997. He was a staunch critic of postmodernism, deconstruction, and semiotics, though always a witty, engaging opponent. He heralded classic writers and literature, and his own writing celebrated the Western tradition. He wrote 16 books, including 6 translations. Among them are: *The Banquet Years: The Origins of the Avant-Garde in France, 1885 to World War I* (1958); *Proust's Binoculars* (1963); *Marcel Proust* (1974), a biography that won a National Book Award in 1975; *The Forbidden Experiment: The Story of the Wild Boy of Aveyron* (1980); *Forbidden Knowledge: From Prometheus to Pornography* (1996); and *Proust's Way: A Field Guide to In Search of Lost Time* (2000). In addition to critical studies of literature, art, and music, Shattuck wrote poetry (*Half Tame*, 1964) and short stories.

Atsuko Tanaka, an important Japanese avant-garde artist, died December 3, 2005, in Nara, Japan, at age 73.

Tanaka was a member of Gutai, a group of Japan artists. Founded in 1954, Gutai advocated a radically non-traditional, experimental play with non-representational materials, reacting against Abstract Expressionism and Informel art. Tanaka, who joined the group in 1955, became widely known for works that combined sculpture, electric sound and light, and performance.

In the mid-1950s, Tanaka cut and hung

colored fabric on gallery walls, in defiance of painting and craft traditions. Later she staged performances in which she would peel away layers of brightly colored dresses of her own creation until she reached only a black leotard or a rubber suit. This theme also led to her best-known work, *Electric Dress* (1956), a wearable sculpture of colored lights. After the 1960s, she created abstract paintings and drawings; the cords and colored bulbs of the *Electric Dress* initially inspired the lively, colorful compositions of circles and lines in the newer work.

Born in Osaka, she studied at the Osaka Municipal Museum of Art beginning in 1950; there she met the future Gutai artists Akira Kanayama, whom she married in 1965, and Kazuo Shiraga. She participated in a dozen Gutai group exhibitions before landing her first solo show in 1963 at Gutai Pinacotheca in Osaka. She was also included in *The New Japanese Painting and Sculpture*, a group show at the Museum of Modern Art in New York in 1966. Her first museum retrospective took place at the Ashiya City Museum of Art and History in 2001. In 2004, New York University's Grey Art Gallery hosted *Electrifying Art*, an exhibition of her work from the 1950s and 1960s, concurrent with a show at Paula Cooper Gallery of more recent paintings and drawings. ■

PEOPLE IN THE NEWS

Please send your name and listing to caanews@collegeart.org.

Academe



Carmen Colangelo

Carmen Colangelo, formerly director of the Lamar Dodd School of Art at the University of Georgia in Athens, has been named dean of the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, Mo.



Sara Nair James

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

Gary A. Keown has been promoted to professor of visual arts at Southeastern Louisiana University in Hammond.

Heather Hyde Minor has been appointed assistant professor of the history of architecture at the University of Illinois in Urbana-Champaign.

Annie Van Fossen Storr, formerly a principal of Museum Projects in Public

Service, has been appointed program chair for an art-education degree program to be developed and launched at the Corcoran College of Art in Washington, D.C.

Museums

John E. Buchanan, Jr., formerly director of the Portland Art Museum in Oregon, has been selected director of the Fine Arts Museums of San Francisco in California, succeeding **Harry S. Parker III**, who led the city-owned institution for 18 years.

Jan Debbaut, director of the collections at the Tate Gallery in London, England, has resigned.

Ann Demeester, formerly director of W139, an art space in Amsterdam, the Netherlands, has been named general director of De Appel Foundation, also in Amsterdam.

Heather Ecker, formerly assistant curator at the Museum of Islamic Art in Doha, Qatar, has been appointed curator of Islamic art and head of the Department of Middle Eastern, Islamic, and Asian Art at the Detroit Institute of Arts in Michigan.

Allison Hunter has been appointed executive director of the Houston Center for Photography in Texas. She had served as interim executive director there since March 2005.

Simon Kelly, formerly Andrew W. Mellon Post-Doctoral Curatorial Fellow at the Walters Art Museum in Baltimore, Md., has joined the Nelson-Atkins Museum of Art in Kansas City, Mo., as associate curator of European painting and sculpture.



Phillip C. Long

Phillip C. Long, director of the Taft Museum of Art in Cincinnati, Ohio, has announced his retirement.

Timothy Rub, formerly director of the Cincinnati Art Museum in Ohio, has been appointed director of the Cleveland Museum of Art, also in Ohio.



Joel Smith

Joel Smith, formerly curator at the Frances Lehman Loeb Art Center at Vassar College in Poughkeepsie, N.Y., has been appointed curator of photography at the Princeton University Art Museum in New Jersey, succeeding **Peter C. Bunnell**.

Hyunsoo Woo, formerly interim director of gallery affairs at the Japan Society in New York, has been appointed to the new position of associate curator of

Korean art at the Philadelphia Museum of Art in Pennsylvania.

Organizations

Ashton Hawkins, a lawyer who served as executive vice president and counsel to the trustees at the Metropolitan Museum of Art in New York, has been named chairman of Alliance for the Arts, a New York-based organization that researches and advocates for the arts.

Barbara Hunt, formerly executive director of Artists Space in New York, has been appointed director of the Judd Foundation, based in New York and Marfa, Tex. ■

GRANTS, AWARDS, & HONORS

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

Lucy Arai has been nominated for a 2005 Louis Comfort Tiffany Biennial Award by the Louis Comfort Foundation. She also received an AsiaAlive Artist residency at the Asian Art Museum in San Francisco, Calif., from December 28, 2005, to January 29, 2006.

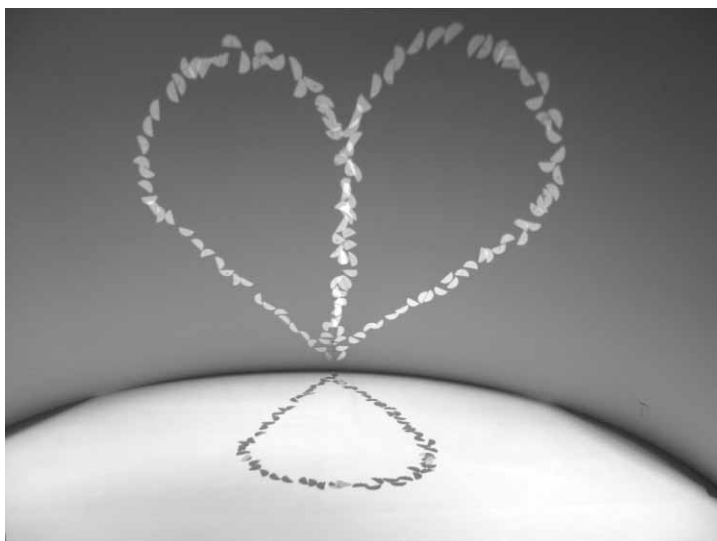
Timothy J. Clark, George C. and Helen N. Pardee Chair and professor of modern art at the University of California in Berkeley, has received a Distinguished Achievement Award from the Andrew W. Mellon Foundation.

Sam Durant, an artist and faculty member at the California Institute of the Arts (CalArts) in Valencia, was a finalist for the 2005 Ordway Prize, which recognizes midcareer individuals who have made important contributions to the field of contemporary arts and letters.

Jan A. Givens, associate professor of art history at the University of Connecticut in Storrs, has been awarded a 2006–7 National Endowment for the Humanities fellowship for her project, "Picturing the Healing Arts: Word, Image, and the Illustrated Tractatus de herbis, 1280–1526."

Judith W. Godwin, an Abstract Expressionist artist, has received the Professional Achievement Alumni Award from the School of the Arts at Virginia Commonwealth University in Richmond.

Elzbieta (Elka) Kazmierczak, an independent artist, has received 2 awards—a Mini Grant from the Illinois Humanities Council and a Public Access Project Award from Carbondale Community Arts and Illinois Arts Council—for the production of her book, *Art of Survival: Women, Healing, and the Arts*. The edition of 1,000 copies will be distributed free of charge throughout Illinois.



Charles Matson Lume, *What You Wrote About* (for Gustaf Sobin, 1935–2005), 2005, mirrors, dimensions variable. Artwork © Charles Matson Lume.

Pam Longobardi, associate professor of drawing, painting, and print at Georgia State University in Atlanta, has received the 2005 Outstanding Faculty Achievement Award from her school, the first time the award has been given to an artist.

Charles Matson Lume was selected the first artist-in-residence at the Science Museum of Minnesota in St. Paul. From July to December 2005, he completed 3 installations for the museum addressing the topic “Managing Light.”

Robert C. Morgan has been awarded a Fulbright Scholar grant to lecture and conduct research at Chosun University in Gwangju, South Korea, during the 2005–6 academic year. His work will focus on the emergence of a Korean avant-garde and on the impact of globalization on tradition arts in Korea.

Julie Umerle received a monetary award from the Arts Council England in December 2005.

Matthew Weber has been awarded a 2006 New Boston Fund Individual Artist Fellowship from the Greater Hartford Arts Council in Hartford, Conn., for his work in sculpture.

The Getty Research Institute in Los Angeles has named their 2005–6 scholars, including the following CAA members: **Yannis Hamilakis** and **Susan Siegfried** are Getty scholars; **Ann Jensen Adams**, **Frederick Bohrer**, **Whitney Davis**, **Jerzy Miziolek**, **Spyros Papapetros** are visiting scholars; and **Nina Dubin** is a predoctoral fellow; and **Jonathan Alexander** is a museum guest scholar. ■

INSTITUTIONAL NEWS

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

The Academy of Visual Arts, launched in January 2006, is the first government-supported art school in Hong Kong. Offering bachelor's degrees in commercial and fine art, the academy allows students to study Eastern and Western approaches to studio-art practice and to apply these skills to the large creative industry in Hong Kong or pursue a career as a fine artist.

The Sterling and Francine Clark Art Institute in Williamstown, Mass., has inaugurated a new award, the Clark Prize for Excellence in Arts Writing, that will recognize those writers whose work advances understanding of the world of visual art in a way that is grounded in scholarship yet appeals to a broad range of audiences. Three individuals will receive the prize in April 2006. The jury includes: Iwona Blazwick, Thelma Golden, David Joselit, Steven Lavine, and Robert Storr.

The Corcoran College of Art and Design in Washington, D.C., has created a new five-year combined bachelor of fine arts (BFA) and master of arts in teaching (MAT) program, which permits students to begin work on their MAT degrees in their sophomore year. The Corcoran will also offer a stand-alone MAT degree in fall 2006.

The Getty Research Center in Los Angeles, Calif., has awarded grants to the following CAA institutional members: for research resources and publications, the **Metropolitan Museum of Art** in New York and the **University of Cambridge** in England; for conservation, the **Art**

Center College of Design in Pasadena, Calif., and **Spelman College** in Atlanta, Ga.; for educational/professional and institutional development, the **University of Southern California** in Los Angeles.

The San Francisco Art Institute in California has restructured its academic programs. The School of Studio Practice consists of the painting, sculpture, film, photography, design and technology, printmaking, and new-genres departments. The School of Interdisciplinary Studies offers new degree programs in the history and theory of contemporary art, urban studies, and exhibition and museum studies. ■

OPPORTUNITIES

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

Awards, Grants, Fellowships

The Clay Studio is pleased to offer the Evelyn Shapiro Foundation Fellowship, an annual 1-year residency that includes studio space, kilns, materials and firing allowance, teaching opportunities, and a \$500/month stipend. A solo exhibition in fall 2007 with a small catalogue is also provided. The fellowship alternates annually between artists who create sculpture or installation work (odd years) and functional- or vessel-oriented work (even years.) This year only the latter kind of work will be considered. The complete program description and application are available at www.theclaystudio.org; by sending an SASE to: The Clay Studio, 139 N. Second St., Philadelphia, PA 19106; or by calling Artistic Director Jeff Guido at 215-925-3453, ext. 18. *Deadline: March 31, 2006.*

The American Friends of the Mauritshuis offers grants in the field of art history to support an academic project devoted to the study of Dutch art from the 16th to 18th centuries. Applicants must hold an MA in art history and must be working toward a PhD. Grants range from \$3,000 to \$10,000, depending on the financial requirements and merits of the project. Applicants are invited to submit a letter with a detailed description of the project and 2 letters of recommendation to: Otto Naumann, American Friends of the Mauritshuis, 22 E. 80th St., New York, NY 10021. *Deadline: April 1, 2006.*

The American Institute of Indian Studies welcomes applications for fellowships to conduct research in India. Fellowships are available to scholars holding the PhD degree and graduate students working toward the PhD. Short- and long-term fellowships are available. For information and applications, contact: American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773-702-8638; aais@uchicago.edu; www.indiastudies.org. *Deadline: July 1, 2006.*

Calls for Papers

The Southeast Chapter of the Society of Architectural Historians will hold its 2006 annual meeting September 28–30, 2006, at Auburn University. The conference committee invites abstracts for individual papers on any aspect of the history of the built environment; proposals for session panels, consisting of 3 papers and a chair and focused on a particular theme, are also welcomed. Abstracts (300-word max) should be clearly labeled with the applicant's name, professional affiliation, contact information, and title of the proposed paper and should be accompanied by a brief c.v. Send all materials as PDF or Word attachments to Nina Lewallen at lewallns@auburn.edu; www.sesah.org. *Deadline: April 1, 2006.*

Intermarriage in American Indigenous History: Explorations in Power and Intimacy is a special issue of *Frontiers: A Journal of Women Studies* that will consider the long and varied history and experiences of intermarriage between American Indians and non-Indians as a site of cultural contact and negotiation. Using these intimate relationships as our lens for social and political analysis, we will broadly consider how intermarriage has shaped the sovereignty of American Indian Nations, the course of European and American empires, the growth of societies, and the lives of individual men and women. An inter- and multidisciplinary journal, *Frontiers* welcomes submissions of creative works such as artwork, fiction, and poetry as well as scholarly papers. Submissions should be sent as e-mail attachments to frontiers@asu.edu or segray@asu.edu, along with 3 hard copies addressed to: Editors, *Frontiers: A Journal of Women Studies*, Dept. of History, Arizona State University, P.O. Box 874302, Tempe, AZ 85287-4302. *Deadline: June 1, 2006.*

The Medieval Academy of America's Graduate Student Committee seeks papers for “Across the Pond: Transatlantic Perspectives on the Job Market,” a panel on transatlantic diversity for the 2006 International Medieval Congress in Leeds. We hope to provide not only overviews of the administrative structures and processes most prevalent in North American and European institutions, but also answers to certain relevant questions. We hope the discussion will foster a productive dialogue among students and scholars about the ways in which cultural expectations and dissimilarities can affect the hiring process. To that end, we seek prospective panelists who can speak from their experience of hiring and interviewing international candidates or from being hired or interviewed by an institution abroad. Contributions from continental European universities are especially welcomed. Write to patrick.hornbeck@theology.oxford.ac.uk. *Deadline: September 20, 2006.*

The Archives of American Art is accepting submissions for its quarterly publication, *Archives of American Art Journal*. Articles must focus on some element of American art and be based in part on materials in the archives' collection. Articles should be 2,000–5,000 words in length. Please include photocopies of images and caption information. (Fees for image reproductions and permissions/rights clearance are the responsibility of the author.) Also include a brief cover letter containing the author's name, institutional affiliation, contact information, and an abstract. All submitted materials are accepted on a speculative basis only; payment of \$300 is made only upon publication. The author is given a byline and 5 complimentary copies of the issue. Please send submissions to: Darcy Tell, Editor, *Archives of American Art Journal*, Smithsonian Institution, P.O. Box 37012, MRC 937, Ste. 2200, Washington, DC 20013-7012. *Deadline: December 31, 2006.*

The 12th Congress of the International Courtly Literature Society (ICLS), taking place July 29–August 4, 2007, will be hosted by the Universities of Geneva and Lausanne. The congress theme, "Courtly Mythologies," will be developed through four lines of thought: 1) exemplary figures; 2) gender definitions and courtly mythologies; 3) rites and performances of power; and 4) questions of style and rewriting. The official languages of ICLS are French, English, and German. Please submit a title and a 250-word abstract to icls2007@unil.ch; www.unil.ch/icls2007. *Deadline: December 31, 2006.*

Conferences & Symposia

The Symposium on the History of Art, an annual event sponsored by the Frick Collection and the Institute of Fine Arts, New York University, will be held April 7–8, 2006. Graduate students from 15 northeastern colleges and universities will

present their recent research on a wide range of art-historical topics. The Friday afternoon session will be held at the institute, and the Saturday sessions will take place at the Frick. All interested graduate students, faculty members, and museum professionals are invited to attend the symposium and its related events. No registration is necessary; seating is available on a first-come, first-served basis. For more information and the program of speakers, please visit www.frick.org or www.nyu.edu/gsas/dept/fineart.

The 33rd Annual Saint Louis Conference on Manuscript Studies takes place October 13–14, 2006, at Saint Louis University in Missouri. Sponsored by the Vatican Film Library and Manuscripta, the conference features the guest speaker Lilian Armstrong. Inquiries may be addressed to: Vatican Film Library, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., St. Louis, MO 63108-3302; 314-977-3090; vfl@slu.edu; www.slu.edu/libraries/vfl.

Exhibition Opportunities

The SAC Gallery at the State University of New York, Stony Brook, invites artists, curators, or theorists to develop proposals for a show in celebration of Black History Month (February 2007), addressing the topic of "Reparations." The proposal should indicate how the contact person(s) plan to execute the show (i.e., shipping, installation, publicity, etc.). The gallery has a limited budget and will work with the contact person(s) to get necessary additional funding. Proposals should include: letter of introduction; description of the show, including title and artist(s); resumé of the contact person(s); 3 references (including telephone and e-mail; budget and sources of funding; CD or DVD, no slides; and an SASE. Send to: SAC Gallery, Student Activities Center, Rm. 222, State University of New York, Stony Brook,

Stony Brook, NY 11794-2800. For more information, contact: Keith Miller or Joanna Asvestas at 631-632-4312 or sacgallery@yahoo.com. *Deadline: March 31, 2006.*

Burlington County College invites sculptors over 18 years of age to submit work for the 19th Annual Sculpture Garden Exhibition. Work must be free-standing and able to withstand changing weather conditions. Entry fee is \$10 for 3 pieces; artists may submit up to 3 views of each work. Selected sculptures will be exhibited for a period of 1 year, with installation in August 2006. Artists receive a \$250 stipend plus travel expenses; sales of works are encouraged. An exhibition catalogue will be printed. Michael Taylor, curator of modern art at the Philadelphia Museum of Art, is the competition judge. For prospectus, contact: Leslie Kaufman, Burlington County College, 601 Pemberton – Browns Mills Rd., Pemberton, NJ 08068; 215-413-9126; lesliekaufman@verizon.net. *Deadline: April 3, 2006.*

The Laboratorium is dedicated to the advancement, dissemination, and promotion of historic photographic processes,

film, and book arts. It seeks work for *Past is Present*, an exhibition at the Visual Studies Workshop Gallery in September–October 2006. The exhibition is open to anyone working predominantly with historic or alternative photographic processes. Printmaking, sculpture, installation, and book arts using any historic photographic process are eligible. Submission fee is \$40 for up to 8 images on slides or CD; checks will be returned with submission materials if the work is not accepted into show. For prospectus, send an SASE to: The Laboratorium, c/o Visual Studies Workshop, 31 Prince St., Rochester NY 14607; www.thelaboratorium.org. *Deadline: April 22, 2006.*

Phoenix Gallery seeks work for its 2006 National Juried Competition, to be held June 21–July 15, 2006. Tricia Yunjoo Paik, curatorial assistant in the Dept. of Drawings at the Museum of Modern Art in New York, is the juror. All media are accepted, and awards include a solo and/or group show. For prospectus, send an SASE to: Phoenix Gallery, 210 Eleventh Ave., #902, New York, NY 10001; info@phoenix-gallery.com; www.phoenix-gallery.com. *Deadline: April 29, 2006.*

Rhode Island School of Design, Division of Fine Arts Full-Time Faculty/Assistant Professor Department of Ceramics

Rhode Island School of Design seeks applications for an Assistant Professor of Ceramics. Applicants should demonstrate a commitment and proficiency in the Ceramic Arts with a professional focus in sculpture as well as knowledge in a broad range of ceramic concept and craft. It would be desirable to have experience and skill in some, or all, of the following: clay and glaze formulation, specialized glazing techniques, model and mold making, wheel work, pressing, extruding, jiggering, large scale work, installation, figuration, digital technology, ceramic history, and contemporary and critical issues.

Applicants should have a MFA or equivalent professional experience and a minimum of two years teaching at the college level. Applicants should be committed to teaching and working with both undergraduate and graduate students who have a keen desire to make personal work of high technical caliber in a variety of forms. Full-time faculty are also responsible for mentoring and advising students, contributing to the development of the curriculum, and serving on school-wide committees. This position will commence September 2006.

Applicants should send a letter of application, statement of teaching philosophy, detailed curriculum vitae, slides or digital images of personal and your students' work, along with three letters of recommendation to:

**Ceramics Search Committee, Office of Academic Affairs,
Rhode Island School of Design, 2 College Street,
Providence, RI 02903.**

The Search Committee will begin reviewing applications beginning February 1, 2006 and continue until the position is filled.

RISD is an AA/EEO employer and educator strongly committed to maintaining a climate supporting equality of opportunity and respect for difference based on gender, culture, ethnicity, disability, sexual orientation, marital status, race, color, religion, national origin or ancestry, age, and lawful activities. We particularly encourage applications from individuals who would enhance and diversify our workforce.



Associate Development Director, Membership, needed by Manh museum. Direct dvlpmt, promotion & admin of membership schemes. Work on strategy & mktg plans for opening new facility. Manage annual fund campaign & other fund raising prgms. Dvlp & manage cultivation strategies to increase membership/income. Dsgn & manage d/base of membership info & constituent transactions. Plan, promote & host domestic & int'l art study tours; educ'l, stewardship & retention prgmg; & concurrent prgms of events. Foster personal relationships with indiv/corp patrons, artists & art world prof'l's. Research & steward capital campaign donors, trustees & high-level members. Coord & dvlp standard operating procedures/policies for stewardship & member mgmt. Dvlp & coord range of membership mktg & retention materials. Manage & facilitate board of directors. Must have MA in Art History or Museum Studies or equiv & 2 yrs exp in position offd. Resume to: A. Arias, New Museum of Contemporary Art, 210 11 Av., NY, NY 10001

DRAWING & PAINTING INSTRUCTOR: MiraCosta Community College in coastal San Diego County, California, invites applications for a tenure-track instructor position beginning in August 2006. The successful candidate must be an active, contemporary artist able to instruct in all aspects of drawing and painting; the duties will include teaching courses in traditional and contemporary two-dimensional art. The application deadline is **March 14, 2006**. Please visit the college website at <http://www.miracosta.edu> for general information about the college. For information about the position, application procedure, and salary, visit <http://www.miracosta.edu/info/admin/HR/jobs>. Or, leave a message on the MiraCosta job line 760-795-6868 or toll free 1-888-201-8480, ext. 6868. EOE

SPACES, an artist-run, alternative gallery in northeastern Ohio, is accepting applications for its 2006–7 season. We are seeking artists in all media, including digital, installation, and web art, as well as curatorial proposals for exhibitions. All themes are welcomed, and 3 are highlighted for 2006–7: Artists collaborating with scientists to produce art along the lines of scientific experimentation and/or invention; artists working within the public realm, integrating art into civic projects and/or discourse; and artwork of an obvious tactile nature. In addition, artists, including students, are eligible for the SPACELab program, which focuses on smaller, experimental, timely exhibitions or installations. All selected artists and curators are paid honoraria. To request an application form, contact: SPACES, 2220 Superior Viaduct, Cleveland, OH 44113; 216-621-2314; info@spacesgallery.org. Applications are available online at www.spacesgallery.org. *Deadline: May 12, 2006.*

The Clay Studio will host the 3rd Annual Marge Brown Kalodner Graduate Student Exhibition, June 29–July 30,

2006. This juried exhibition is open to any student currently enrolled in a graduate program and whose primary medium is clay. Applications are available at www.theclaystudio.org; by sending an SASE to: The Clay Studio, 139 N. Second St., Philadelphia PA, 19106; or by calling Artistic Director Jeff Guido at 215-925-3453, ext. 18. *Deadline: May 19, 2006.*

Residencies, Workshops, Exchanges

Dieu Donn  Papermill seeks applications from New York State artists for its Workspace Program, which gives emerging artists from all disciplines the opportunity to produce new projects in handmade paper. Three artists will be selected by panel and interview process to participate in the 2006–7 program. Each artist will receive a \$700 honorarium, advance preparation of materials, and professional assistance during a 7-day collaboration. The staff consults with each artist to strategize a logical approach in realizing the proposed work; they will also prepare the pulp, solve

technical issues, and collaborate with the artist in the fabrication and drying of the work. For applications and information, see www.dieudonne.org or call 212-226-0573. *Deadline: May 15, 2006.*

The Jentel Foundation awards 1-month residencies throughout the year to visual artists in all media and writers in all genres. The residency is located on a working cattle ranch in the foothills of the Big Horn Mountains, 20 miles from Sheridan, Wyo. The award includes accommodations, a separate private studio, and a \$400 stipend. Residents are invited to share their work through various outreach opportunities in the community. For more information, send a self-addressed mailing label and \$0.62 postage to: Jentel Artists Residency Program, 130 Lower Piney Creek Rd., Banner, WY 82832; 307-737-2311; www.jentelarts.org. *Deadline: September 15, 2006.*

The Split Rock Arts Program is the University of Minnesota's summer series of workshops in creative writing, visual art, and design. Held on the Twin Cities' campus and at the university's Cloquet Forestry Center in northern Minnesota, the program offers intensive study with outstanding artists and writers from around the world. Participants select workshops that are most appropriate to their needs and interests, and all workshops allow for significant one-to-one contact between participant and instructor. No prerequisites are required. Graduate and undergraduate credit and scholarships are available. Registration begins February 2006. For details, contact: 612-625-8100; srap@cce.umn.edu; www.cce.umn.edu/splitrockarts.

Unpaid Internships

The Saint Louis Art Museum offers 12 summer internships for students to work with curators and professional staff to document, research, and catalogue works in the museum collection and to help with exhibition projects. Twenty hours per week is required for a minimum of 8 weeks. Interns are selected based on their qualifications and how well their skills match available projects. Applicants must send: a statement of professional goals and how an internship at the Saint Louis Art Museum serves those goals; a list of all courses taken; a listing of job experience; languages spoken and/or read; the names of 3 references; and a writing sample (e.g., a research paper, so we can get an idea of an applicant's research skills). Applicants will be notified by April 21, 2006; program begins June 6. Contact: Janet Hawkins in Human Resources Dept. at Janet.Hawkins@slam.org; www.slam.org. *Deadline: March 31, 2006.*

The Arlington Arts Center, a leading contemporary visual arts center in the Washington, D.C., area, is accepting applications for curatorial and arts-education interns for summer 2006. Projects include coordinating and preparing exhi-

bitions, registering artworks, helping with art classes, developing educational programming, and organizing catalogues. Students should be entering their final year of undergraduate work, be recent graduates, or be enrolled in an arts-related graduate program. Internships run June 1–August and require 20–25 hours a week. Applicants must submit a r sum  and statement of interest to info@arlingtonartscenter.org. Early applications are encouraged. For more information, visit www.arlingtonartscenter.org. *Deadline: April 15, 2006.* ■

CLASSIFIEDS

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

For Rent

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished, elevator, washing machine, references required. 508-877-2139.

House for rent. South of France. Charming stone house, sleeps 8, modern kitchen, 3 baths, pool, terraced property with olive trees, magnificent views. 401-789-0468.

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

Paris apartment. Marais. Ideal for sabbatical. 212-367-7641.

Opportunities

The Creative Alliance's Patterson Residency Program provides a highly visible, intense, and creative environment for the production of artwork in all media. The Program is located in a former movie palace in Baltimore MD, now a thriving, community-based art center with theater, 2 galleries, classrooms, and media lab. Accommodating 8 artists for terms of one to three years, it is intended for emerging artists, and mid-career artists whose goal is to reinvigorate their work in an intensive atmosphere. Studios range 950–1,150 sf (including loft), and feature kitchen, bath, high ceilings, exposed beams, and ample natural light. Rents average \$685/month; separate utilities. Application deadline: March 24; terms begin July 1. Visit www.creativealliance.org or contact Jed Dodds at 410-276-1651 or jed@creativealliance.org for details.

Egg Tempera Instructional DVD. *Breaking Eggs; Making Paint*, a 70-minute film produced by the Brandywine River Museum featuring Professor Hilton Brown, provides a thorough introduction to egg tempera. From advice on handling eggs to notes about rare pigments and special brushes, artists and students will

Applications Invited

CAA

The College Art Association seeks qualified candidates for the position of Executive Director, and invites applications.

CAA is an umbrella arts organization and scholarly society with 15,000 member scholars, artists, and other visual-arts professionals, with offices in New York City.

The ideal candidate will have a demonstrated ability to lead the Association, working collaboratively with staff, a board of directors, volunteer committees, and partner organizations. He or she will have expertise in program management and development, providing services to members, and fundraising, and the skills to strengthen CAA's position as leader in cultural policy and advocacy for the fields of art scholarship and practice.

Candidates should have at least five to ten years' experience in upper-level management of a nonprofit organization and a knowledge of, and passion for, the visual arts and art scholarship.

A full job profile is posted at www.collegeart.org/ed/

Please send inquiries and letters of interest to:

Management Consultants for the Arts
132 East Putnam Avenue
Cos Cob, CT 06807
or mgtconarts2@aol.com
Attn: Gregory Kandel

gain invaluable insights. The DVD also features a rare interview with Andrew Wyeth who speaks briefly the unique qualities of egg tempera. The film retails for \$24.95 and is supported in part by the National Endowment for the Arts. Call 610-388-8326 or order online at www.brandywinemuseumshop.org.

For Feminist Archive Project / NYFAI. Trying to locate painter Catherine Allen who was at the NY Feminist Art Institute in the 1980s and who moved to Mexico and California. Also any other students, faculty members, friends of NYFAI, please be in touch with Nancy Azara: 212-925-5777 or nancy@nancyazara.com.

Formulating a Response: Methods of Research on Italian and Northern European Art, 1400–1600. April 20–23, 2006. Leiden University, Netherlands. To view the complete con-

cept of the program, please visit: www.pallas.leidenuniv.nl.

Georgia O'Keeffe Museum Research Center announces symposium in celebration of its 5-year anniversary: "Painting and Photography in American Art: Ideas, Sources and Influences, 1890 to the Present." Santa Fe, New Mexico. 6–8 July, 2006. For information contact: www.okeeffemuseum.org; 505-992-8687 (phone); 505-946-1093 (fax).

Seeking Traveling Exhibitions – Do you have an exhibition or collection you would like to circulate? Contact: Landau Traveling Exhibitions – 310-397-3098, info@a-r-t.com.

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DATEBOOK

March 1, 2006

Deadline for submissions to the CAA Publications Grant

March 10, 2006

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

March 15, 2006

Deadline for spring submissions to the Millard Meiss Publication Grant

March 22, 2006

Deadline for nominations and self-nominations for candidates to the Awards for Distinction juries

April 8, 2006

Deadline for nominations and self-nominations for candidates to the 2007–11 Board of Directors

April 17, 2006

Deadline for nominations and self-nominations for the *Art Journal* editorial board

May 1, 2006

Deadline for submission of preliminary proposals to session chairs for the 2007 Annual Conference

May 10, 2006

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

June 15, 2006

Deadline for nominations and self-nominations for the position of *Art Journal* reviews editor

June 30, 2006

Deadline for nominations and self-nominations for the position of *The Art Bulletin* editor-in-chief

July 10, 2006

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

August 31, 2006

Deadline for nominations for the 2007 Awards for Distinction

September 1, 2006

Deadline for curatorial proposals for the 2008 Annual Conference in Dallas

September 10, 2006

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

October 1, 2006

Deadline for fall submissions to the Millard Meiss Publication Grant

October 15, 2006

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

November 10, 2006

Deadline for submissions to the January 2007 issue of *CAA News*

January 10, 2007

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

February 14–17, 2007

95th CAA Annual Conference in New York

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Grant

February 20–23, 2008

96th CAA Annual Conference in Dallas

February 25–28, 2009

97th CAA Annual Conference in Los Angeles ■



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CAA is your leading visual arts and education resource.

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Visit www.collegeart.org or send a check to:
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2006 CAA Awards for Distinction

CONTINUED FROM PAGE 19

Senate Cultural Caucus. Kennedy is a member of the Board of Trustees of the John F. Kennedy Center for the Performing Arts.

Morey and Barr Award Finalists

CAA warmly recognizes the 2006 finalists for both the Charles Rufus Morey Award and the Alfred H. Barr, Jr., Award for their distinctive achievements:

Charles Rufus Morey Book Award: **D. Medina Lasansky**, *The Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy* (University Park: Pennsylvania State University Press, 2004);

Michael Leja, *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (Berkeley: University of California Press, 2004); **Alison Wright**, *The Pollaiuolo Brothers: The Arts of Florence and Rome* (New Haven: Yale University Press, 2005); **Xiaoneng Yang**, *New Perspectives on China's Past: Chinese Archaeology in the Twentieth Century* (New Haven: Yale University Press, in association with the Nelson-Atkins Museum of Art, 2004).

Alfred H. Barr, Jr., Award:

Robert Thomson, **Philip Dennis Cate**, and **Mary Weaver Chapin**, *Toulouse-Lautrec and Montmartre* (Washington, D.C.: National Gallery of Art, and Chicago: Art Institute of Chicago, in association with Princeton University Press, 2005);

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

has had an impact nationally and internationally on the field.

The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation honors outstanding contributions by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

CAA Seeks Award Nominations

CONTINUED FROM PAGE 13

The Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who has demonstrated particular commitment to his or her work throughout a long career and

The Distinguished Lifetime Achievement Award for Writing on Art celebrates the career of an author of note, and includes art criticism, art history, art biography, and/or art theory. ■

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CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2005–January 17, 2006): Pat Adams, Ingrid Alexander-Skipnes, Basil Alkazzi, Linda Lee Alter, Kimberly A. Arleth, Paul B. Arnold, Frederick M. and Catherine B. Asher, Donnette H. Atiyah, Nancy E. Bacci, Susan Ball, Susan Benfrado Bakewell, Helen D. Baldwin, Carmen C. Bambach, Mary Lee Baranger, Stephanie Barron, Victoria Beck-Newman, Laura H. Beiles, Annette Blaugrund, David F. Boffa, Bruce A. Boucher, Judith K. Brodsky, Robert E. Brooker, Barbara C. Buenger, Elizabeth M. Burin, Diane Burko, Sarah Burns, Jody Burstein-Gorton, James Cahill, Virginia A. and William A. Camfield, Madeline H. Caviness, Melissa L. Chaney, S. Hollis Clayson, Theresa R. Coco, Kevin Concannon, Maria Ann Conelli, Mildred Constantine, Kat C. Cope, Nita G. Corinblit, Dario A. Covi, Kyle R. Crocker, Charles D. Cuttler, Jadwiga Irena Daniec, Whitney M. Davis, Carol Neuman de Vegvar, Maria DeGuzman, Barbara Argento Dennig, Elizabeth J. DeRosa, William J. Dewey, Eleanor Dickinson, Therese A. Dolan, Timothy W. Drescher, Noreen Dean Dresser, David C. Driskell, Martina S. Droth, Alice J. Dubiel, Sally Anne Duncan, Francesca M. Eastman, Vivian L. Ebersman, Sheila Edmunds, Lauren Eldred, Martha G. Elton, Pamela and Michael Fahlund, Diana P. Fane, Sarah C. Faunce, Alicia Craig Faxon, Alan M. Fern, Marianne Ficarra, Susan B. Finnegan, Angela D. Fish, Margaret Flansburg, Jaroslav Folda, Fredericka Foster, Kathleen A. Foster, Elisabeth A. Fraser, Eva Frojmovic, Clarke H. Garnsey, Mary D. Garrard, Ann E. Gibson, Elvira Giraldez, Anne Collins Goodyear, Thomas H. Gretton, Marianne C. Grey, J. Eugene Grigsby, Hans Haacke, Colleen Hall, Michael D. Hansel, Hilary A. Helfant, Eric E. Hirshler, Edith M. Hoffman, Christine Huber, Constance Hungerford, W. Sheldon Hurst, Joel Isaacson, Simeen M. Ishaque, Sara N. James, Paul B. Jaskot, Brian C. Kelly, Norman Kleebblatt, Helen L. Kohen, Janet Koplos, Alice Kramer, Carol Hershelle Krinsky, Jane Kristof, Mernet R. Larsen, David and Ellen K. Levy, Samella Lewis, Elizabeth Amy Liebman, John

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Gifts have been received in memory of the following people: Rona Goffen, Peg Weiss. ■



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