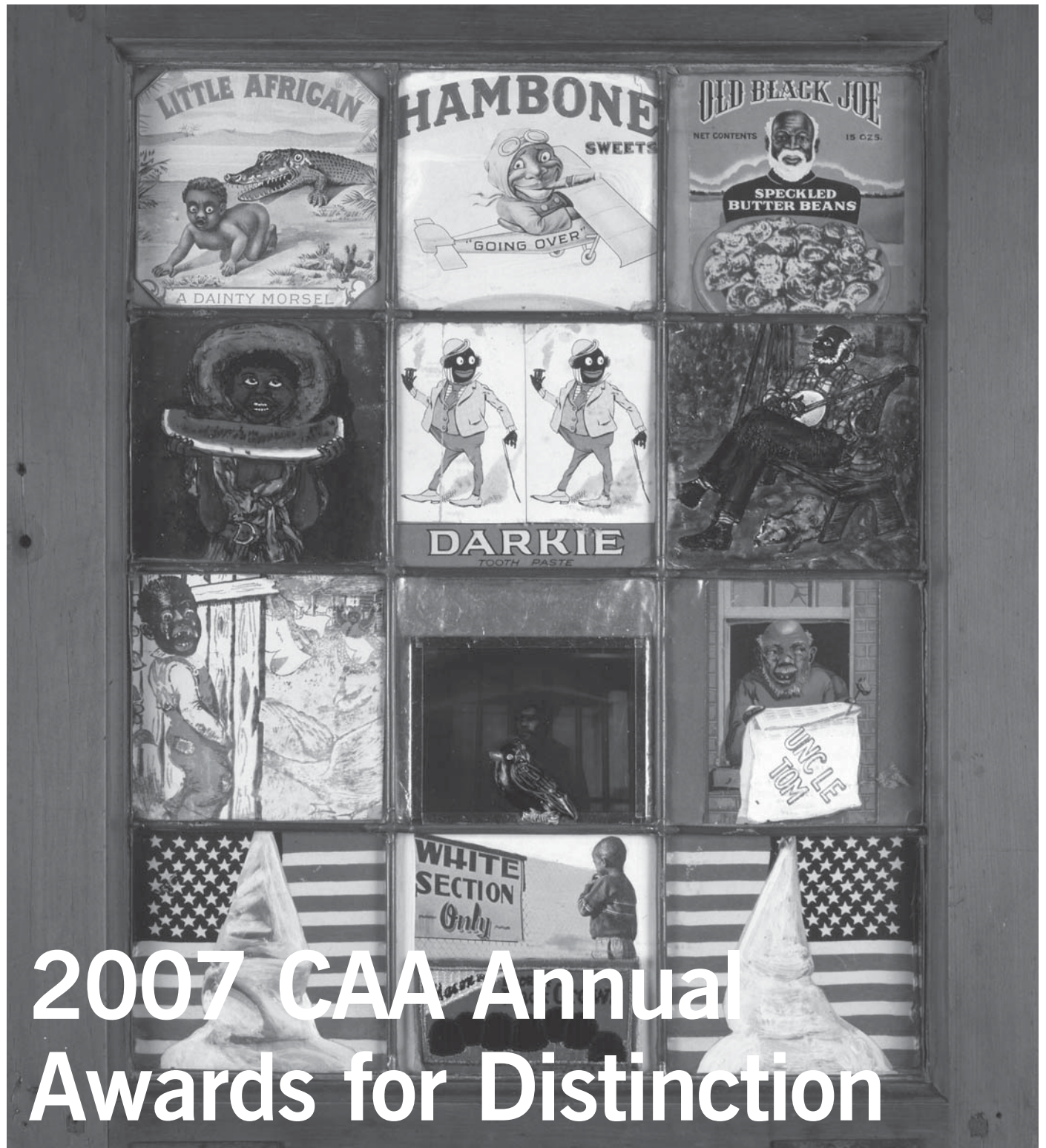


CAA NEWS



CONTENTS

FEATURES

- 3 2007 Awards for Distinction
- 10 *caa.reviews* Redesigned
- 11 Interview with Glaire Anderson
- 13 The Bookshelf

NEW IN THE NEWS

- 14 Join a CAA Award Jury
- 14 CAA Seeks Award Nominations
- 15 New Committee Members
- 16 2008 Call for Participation

CURRENTS

- 17 Advocacy Update
- 18 Career Development
- 19 Annual Conference Update
- 19 CAA News
- 22 Affiliated Society News

END NOTES

- 24 Solo Exhibitions by Artist Members
- 25 Books Published by CAA Members
- 25 Exhibitions Curated by CAA Members
- 25 People in the News
- 27 Grants, Awards, and Honors
- 27 Institutional News
- 28 Obituaries
- 33 Opportunities
- 34 Classifieds
- 35 Datebook
- 35 Photo Credits

Cover: Betye Saar, *Black Crows in the White Section Only*, 1972, mixed-media assemblage in a wood box, 22 x 18 x 1¾ in., signed and dated (artwork © Betye Saar; photograph provided by Michael Rosenfeld Gallery, LLC, New York, NY). Saar is the recipient of the 2007 Distinguished Body of Work Award. For details, see page 7.



Nicola Courtright

CAA AWARDS FOR DISTINCTION

Nicola Courtright is professor of fine arts at Amherst College and president of the CAA Board of Directors.

For me, one of the greatest pleasures of being CAA's president is handing out the annual awards at Convocation. Most of us make art or publish scholarship and criticism or teach from morning until night for years because it's our life's challenge, our *bête noire*, our compulsion, our passion, and, of course, our job. In truth, we usually aren't rewarded with much more than a sense of satisfaction (if we're lucky) before the next project demands our attention. So it is wonderful and moving to hear the tributes that our honorees receive from the hard-working juries and to hear the stories our colleagues tell about why they do what they do. Their awards and thanks are naturally all about their marvelous achievements, and we do marvel at them and envy them, but they are also familiar tales to us. The honorees' labors and accomplishments inevitably seem to recall our own experiences and ambitions, so much that at this occasion, more than at any other, I am struck by how we are all and always engaged in a communal act to understand and celebrate art.

CAANEWS

VOLUME 32, NUMBER 2
MARCH 2007

2007 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 last month by Board President Nicola Courtright at Convocation during the 95th Annual Conference in New York, 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 14–15 for more information). With your nominations and service, CAA can continue its mission and celebrate the dynamic individuals in our field.

CHARLES RUFUS MOREY BOOK AWARD

Peter Selz's politically courageous book, *Art of Engagement: Visual Politics in California and Beyond* (Berkeley: University of California Press, in association with San Jose Art Museum, 2006), is the most recent work in an important body of art-



historical and critical writing by a distinguished scholar. This latest book reflects Selz's lifetime of knowledge, experience, and profound personal engagement with his subjects. During his early years, he witnessed both the subjugation of culture to ideology and the vilification of modern art as "degenerate" in Nazi Germany.

From his work on German Expressionism in the mid-1950s to the present book, Selz has placed art in a social and political context. He has never accepted the limitations of formalism or stylistic "isms" as the only means of analyzing art.

Art of Engagement spans more than sixty years, from the 1940s to the present, and considers social and political changes well beyond the boundaries of California. The book presents a complex yet remarkably clear and inclusive survey of the work of more than three hundred artists. In an impressive feat of organization, Selz provides a chron-



Peter Selz

ological survey while also arranging his material thematically under four broad chapter titles: "Against War and Violence," "Countercultural Trends," "On Racism, Discrimination, and Identity Politics," and "Toward a Sustainable Earth." He discusses a tremendous variety of socially engaged art, including painting, sculpture, photography, video, murals, printmaking, posters, and performance. Stunning for its breadth and inclusiveness, the book is also elegantly written, weaving together biography, politics, and analysis in a compelling and seamless whole, provocative in its content yet presented with objectivity. The reader is guided through a multifaceted and meticulously constructed picture of contemporary art, combining convincing art-historical scholarship with lucid art criticism, historical analysis, current theory, artists' voices, and diverse perspectives. While admitting his "progressive" political persuasion, the author treats the art and the history in a judicious, evenhanded manner.

Art of Engagement is an inspiring example of historical and critical writing that is inclusive, engaged, and exciting. The author provides a distinguished model for an integrated and compelling art history—cogent, committed, timely, accessible. *Art of Engagement* is a landmark achievement and will long remain a valuable survey of the intersections of the art and politics of a tumultuous era. Above all, it crowns Selz's lifelong commitment to the importance of understanding the relationship between art and the context in which it is made.

Jury: William E. Wallace, Washington University in St. Louis, chair; Carol Mattusch, George Mason University; D. Fairchild Ruggles, University of Illinois, Urbana-Champaign; Susan Platt, independent scholar, Seattle

ALFRED H. BARR, JR., AWARD

The Alfred H. Barr, Jr., Award for 2007 goes to *American Paintings in the Brooklyn Museum: Artists Born by 1876* (New York: Brooklyn Museum, in association with D. Giles, 2006), by Teresa A. Carbone with Barbara Dayer Gallati and Linda S. Ferber. Destined to become a classic reference work, this beautifully produced two-volume set represents a permanent record of a portion of the Brooklyn Museum's rich holdings in



Teresa A. Carbone

American art. The result of twenty years' labor carried out by a team of three curators, *American Paintings in the Brooklyn Museum* includes a detailed history of the museum and its American art collection as well as a catalogue comprising 340 artists and nearly seven hundred paintings. The catalogue's exhaustively researched biographical entries are broadly conceived

and of general interest to scholars and students, while the painting entries effectively balance social and cultural history, art history, knowledge about related works, and technical observations.

At a time when museums are increasingly putting resources into splashy blockbuster exhibitions, *American Paintings in*



the Brooklyn Museum serves as a powerful reminder of the centrality of the permanent collection to the museum's mission and of the need for rigorous and necessarily time-consuming research to deepen public and scholarly understanding of its collections. Our congratulations go to Carbone, Gallati, and Ferber, and to the Brooklyn Museum

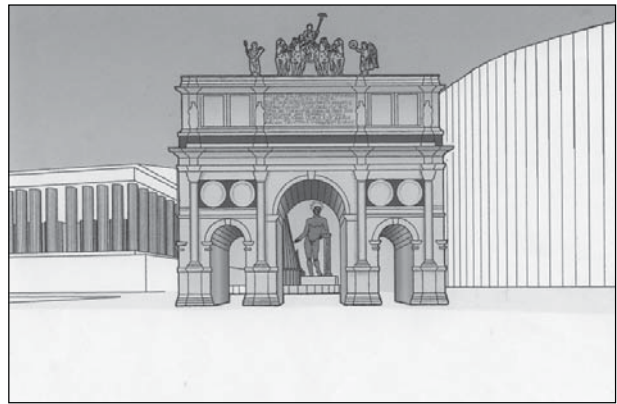
and D. Giles Limited, for their exemplary contribution to art-historical scholarship.

Jury: Alan Wallach, *College of William and Mary, chair*; Elizabeth Childs, *Washington University in St. Louis*; Beth Holman, *Center for Medieval Studies, Fordham University*; Susan Huntington, *Ohio State University*

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 within ten years of receiving the doctorate at the time the article was accepted for publication. Since its establishment in 1957, authors of fifty articles have been honored with this award, and many of these essays are now considered classics of art-historical writing. The latest in this distinguished series of Porter Prize winners is Elizabeth Marlowe's "Framing the Sun: The Arch of Constantine and the Roman Cityscape," which appeared in the June 2006 issue of the journal.

This impeccably researched and lucidly written article takes on the daunting task of reassessing a canonical monument. Marlowe's special contribution is a subtle and sophisti-



Study model showing the view at about 115 feet (35 meters) from the Arch of Constantine (model by Elizabeth Marlowe)

cated analysis of the placement of the Arch of Constantine in the complex and contested space of the Colosseum Valley. The author offers vivid reconstructive drawings that allow the reader to imagine the experience of approaching the monument in the fourth century. Through these models, Marlowe successfully argues that the arch was constructed in a manner that estab-



Elizabeth Marlowe

lished an especially close visual and spatial relationship between it and the Colossus of Sol. This, in turn, provides the author with a pivot-point for shifting our understanding of the monument's relief carving and inscriptions. An inscription on the arch that states that Constantine commissioned the arch on the basis of the "inspiration of

the divinity" has often been interpreted historically as an affirmation of Constantine's conversion to Christianity. In light of the evidence of the arch's unique connection to the Colossus, however, Marlowe argues convincingly that while the author of the inscription might have "striven for ambiguity in the description of Constantine's divine support ... in every other aspect of the monument, from its sculptural imagery to its setting, the favored deity is unambiguously Sol." Marlowe's impressive powers of observation lead her to construct nuanced arguments on the basis of a rich variety of visual evidence. Among her other memorable contributions, Marlowe finds meaning in the early photographic record of the Constantinian monument, revealing its siting with respect to the Meta Sudans and the surrounding topography before the tragic destruction of many key remains in 1936, thereby expertly lifting the curtain on one more act of barbarism of the Fascist era.

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

One of four essays in *Art Journal's* Fall 2006 issue exploring "Forty Years of Video Art," Sean Cubitt's "Grayscale Video and the Shift to Color" is a fascinating discussion of the work

and milieu of the 1970s British video artist David Hall. Cubitt's reading is rich in its historical specificity and expansive in its insights. "Video was a medium without an essence," he writes. "It was as if the machinery of video seemed too simple, too direct, to be capable of lying, or only capable of lying badly, like a child trying to act a part, and like the child, monochrome was very self-conscious." Cubitt's deep knowledge of his subject



Sean Cubitt

draws us into an understanding of the medium and its moment, too often relegated to a kind of "white noise" that lurks behind the volubility of the conceptualist and performance practices associated with the period.

Cubitt's essay breathes new life into the evolving historical picture of that moment. It considers striking new material and raises compelling formal and theoretical questions in lively, approachable writing. The vitality of the piece reflects the author's location at the intersection of media studies, new-media criticism, and contemporary art history. Indeed, his text encourages us to think that some of the disciplinary divides of recent years can be spanned by an intelligent and interactive interdisciplinary approach.

Jury: Darby English, University of Chicago, chair; Nicholas Mirzoeff, New York University; Joanna Roche, California State University, Fullerton

FRANK JEWETT MATHER AWARD FOR ART CRITICISM

For more than two decades, Jerry Saltz, senior art critic at the *Village Voice*, has passionately chronicled the New York art scene, providing weekly reviews of exhibitions and art-world events in entertaining, insightful articles. Beyond writing



Jerry Saltz (photograph by Ravi Sawhney)

for the *Voice*, he has contributed to almost every major art publication and has served as a curator, lecturer, and exhibition juror for a wide variety of venues. In all his activities Saltz has been a strong and articulate advocate for contemporary art and artists. With wit and intelligence he has conveyed art's excitement and significance to a wider public. Saltz has twice been a finalist for the Pulitzer Prize

in Criticism, most recently in 2006. *Seeing Out Loud*, a collection of his columns for the *Voice*, appeared in 2003. But the essence of his achievement lies in the generous attention he



Margot Lovejoy, *TURNS TABLE*, 2000, five computers, router, and overhead data projection connected to the internet, installation aspect of the generative website www.myturningpoint.com, 48 x 36 in. This work is produced with Hal Eagar, Jon Legere, and Marek Walczak (artwork © Margot Lovejoy; photograph provided by the artist)

gives week after week to art of all sorts, and his ability to consider art and its role in society in terms that are accessible to specialists and general audiences alike.

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

DISTINGUISHED TEACHING OF ART AWARD

It would be hard to imagine a better role model than Margot Lovejoy, professor emerita of art and design at Purchase College, State University of New York. Her efforts as an educator, artist, writer, activist, and mentor have made an immense



Margot Lovejoy

impression on the world of art and an army of students. Testimonials by former students consistently highlight her sense of humanity, teaching by example, and her ability to share "her wealth of knowledge and life experiences without arrogance or judgment." One student notes that she taught him "that there is no 'right' way to be an artist today." Another states, "She is

a ceaseless learner whose art and published works are as provocative as they are probing. She has broken new ground and made resonate works that have expanded our understanding of print media to include interactive media, book works, performance, installation, and most recently, web-based art."

Colleagues point out that Lovejoy's influence has gone well beyond the classroom. Her book *Postmodern Currents: Art and Artists in the Age of Electronic Media* (Ann Arbor, MI: UMI Research Press, 1989; 2nd ed. 1997) is a standard in the field, and *Digital Currents: Art in the Electronic Age* (New York: Routledge, 2004) is recognized as a textbook. She fosters student growth through interdisciplinary curricula and an atmosphere "of openness and inquiry."

Her work is in the collections of the Whitney Museum of American Art, the J. Paul Getty Museum, and the Museum of Modern Art. She has received a John Simon Guggenheim

Fellowship, and her work was included in the 2002 Whitney Biennial. The old saying about “those who can’t, teach” certainly does not apply to Lovejoy.

Jury: Michael Aurbach, Vanderbilt University, chair; Muriel Magenta, Arizona State University; Yong Soon Min, University of California, Irvine; Lester Van Winkle, Virginia Commonwealth University

DISTINGUISHED TEACHING OF ART HISTORY AWARD

CAA is pleased to honor two esteemed specialists in American art, Wanda M. Corn and Alan Wallach, with the 2007 Distinguished Teaching of Art History Award. The coincidence of their nominations provides an opportunity for CAA to celebrate the breadth and depth of teaching in this still-young field. As Corn observed in her oft-cited survey of the state of American art history (*The Art Bulletin*, June 1988), she and Wallach belong to only the second generation of academically trained Americanists. Each has played a pivotal role in inspiring the next generations.

Wanda Corn is Robert and Ruth Halperin Professor of Art History at Stanford University, where she arrived in 1980 (after an early curatorial career) as the university’s first appointment in American art. Her major study, *The Great American Thing:*



Wanda M. Corn (photograph by Brigitte Carnochan)

Modern Art and National Identity, 1915–35, published by the University of California Press in 1999, explores the workings of cultural nationalism within trans-Atlantic modernism. Awarded the 2000 Charles C. Eldredge Prize for Distinguished Scholarship in American Art, the book was one of the most anticipated publications in the field and has provided a model for the teaching and scholarship of others. Even her brief

essays, such as the catalogue for the M. H. de Young Memorial Museum’s exhibition, *The Color of Mood: American Tonalism, 1880–1910* (1972), remain canonical pieces decades after they were produced.

Much of Corn’s career has been devoted to community building, including the transformation of Stanford into a center for the study and teaching of American art and material culture. A dynamic lecturer, she has mentored numerous undergraduate and graduate students who have gone on to successful careers as professors and curators. Her former students, working on topics as varied as Abstract Expressionism, colonial portraiture, Native American textiles, and performance art, hold tenured and tenure-track positions at, among other institutions, Barnard

College, Harvard University, the Massachusetts Institute of Technology, the University of California, Irvine, the University of Pennsylvania, and the University of Texas at Austin. To one of her students, “what makes Wanda Corn one of the most popular teachers at Stanford is more than her knowledge alone, and it’s even more than her outstanding lectures; it’s her ability to transform her knowledge into dialogue with and among students.” To create and sustain community through her teaching is Corn’s abiding gift.

Alan Wallach has been Ralph H. Wark Professor of Art and Art History and American Studies at the College of William and Mary since 1989. His career has focused



Alan Wallach (photograph by Phyllis Rosenzweig)

equally on undergraduate and graduate education, beginning with his appointments at Rutgers University in 1967–70 and 1971–73; Kean College (now Kean University) of New Jersey in 1974–88; and the University of Michigan in 1989. Like Corn, Wallach brings the classroom clearly and unswervingly into his scholarship.

An early advocate of the New Art History and critical museum studies, he is the coauthor, with Carol Duncan, of the groundbreaking essays “The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis” (*Marxist Perspectives*, 1978) and “The Universal Survey Museum” (*Art History*, 1980), and the author of the much discussed, assigned, and anthologized “Making a Picture of the View from Mount Holyoke” (1990). This last essay is exemplary both for its revisionist treatment of a canonical work (Thomas Cole’s *Oxbow*) and, like all his scholarship, as a paradigm-setting statement of methodology.

Wallach’s teaching is eloquent and passionate, rigorous and critical. His students have hailed from varied backgrounds and, as scholars, populate academic and curatorial programs in English, art history, American studies, museum studies, and visual culture. Described by all as an exceptionally generous teacher, Wallach has served as mentor or outside advisor to many students at institutions where there was no Americanist. In the classroom his approach says, “Let me show you something fascinating,” and his material and manner fulfill that promise. A teacher of high and exacting standards, Wallach inspired one former student to observe, “Part of his pedagogical charm is that he does not suffer fools, but remains patient with the naïve. He admonishes the former and gently coaxes the latter; in my case, both were necessary and appreciated.” In striking this balance, Wallach extends, insists on, and assures the opportunity for learning.



Betye Saar, *Colored*, 2002, mixed-media assemblage with hand mirror, 14½ x 30 x 1½ in., signed. University of Michigan Museum of Art. Museum purchase made possible through the generosity of Dr. James and Vivian Curtis and the W. Hawkins Ferry Fund (artwork © Betye Saar; photograph provided by Michael Rosenfeld Gallery, LLC, New York, NY)

Corn and Wallach have revolutionized the teaching of American art and museum studies as they have opened these fields to new areas of inquiry through dazzling blends of social history, anthropology, and formal visual analysis. Their contributions in the classroom and through scholarship are everything our profession values in the best of welcoming, advanced, probing, and influential pedagogy.

Jury: Roger Crum, University of Dayton, chair; Eva Hoffman, Tufts University; Rebecca Corrie, Bates College; Barbara Jaffee, Northern Illinois University

DISTINGUISHED BODY OF WORK AWARD

For more than forty years, Betye Saar has created potent visions deeply imprinted by the African American experience. Best known for her assemblages and mixed-media constructions, Saar generates her iconography from a grid of historical memory and resistance to racial stereotypes. Self-described as



Tracy Saar-Cavanaugh, *Betye Saar holding a portrait of herself as an infant*, 2006

"born of depression era parents," she credits her early education and the lessons of childhood for providing her with the foundations for her life as an artist. She calls herself a narrative artist who tells stories and has been described by a critic as a "visual griot."

From 2005 to 2007, her work was celebrated in a national touring exhibition, *Betye Saar: Extending the Frozen Moment*, which focuses on the photographic fragment as a defining feature of her oeuvre. Saar explains, "I am intrigued with combining the remnant of memories, fragments of relics and ordinary objects, with the components of technology. It's a way of delving into the past and reaching into the future simultaneously. The art itself becomes the bridge." The exhibition has appeared at the University of Michigan Museum

of Art, the Norton Museum of Art, the Pennsylvania Academy of Fine Arts, and the Crocker Museum of Art, where it remains on view through April 29.

Extending the Frozen Moment pays homage not only to Saar's work, but also to the circumference of her legacy as one of the most influential figures in the history of African American art. One such legacy is her family: she is mother of two artist daughters of renown. An exhibition with them, called *Family Legacies: The Art of Betye, Lezley, and Alison Saar*, has been touring the United States since 2005; its final stop is the Palmer Museum of Art at Pennsylvania State University, on display through April 22.

Saar's distinguished career has been marked by important and provocative one-person exhibitions, including a fall 2006 show at Michael Rosenfeld Gallery, called *Betye Saar: Migrations/Transformations*, that explores race and gender in American society. Her inclusion in myriad group exhibitions is testament to the high regard and popularity of this artist. In the last two years alone, these include: *Los Angeles–Paris: 1955–1985* at the Centre Georges Pompidou, and exhibition and projects at the Wadsworth Atheneum Museum of Art, the New-York Historical Society, the Whitechapel Art Gallery, and the Boston University Art Gallery. Her work can be found in the collections of the Metropolitan Museum of Art, the Los Angeles County Museum of Art, the Detroit Institute of Arts, the Walker Art Center, the Hirshhorn Museum and Sculpture Garden, the High Museum of Art, and the Whitney Museum of American Art.

The jury confers this award on Saar with pleasure and great respect for her distinguished achievements and the impact of her work on the American and international art community.

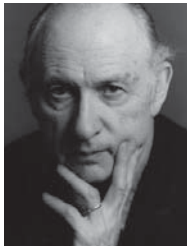
Jury: Patricia Failing, University of Washington, chair; Margo Machida, University of Connecticut, Storrs; Richard Kalina, Fordham University; Kevin Consey, Berkeley Art Museum/Pacific Film Archive, University of California

DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT

The distinguished American painter, printmaker, and teacher Will Barnet has been an important influence on the art world for close to eight decades. During his long career he has created art that ranges from classical figuration to abstraction; he has worked in many styles—often outside the expectations of the mainstream art world—while always remaining creatively independent. Through more than seventy years and countless movements in art, Barnet has maintained a recognized pres-

ence as an artist, a remarkable accomplishment.

Barnet's work has been widely exhibited both nationally and internationally, beginning with his first one-person show in 1938 at the Hudson Walker Gallery in New York. His solo exhibitions in museums and galleries continue into the twenty-first century: a show of new work is on view until May 27 at the Montclair Art Museum in New Jersey. His presence in



Will Barnet (photograph by Anne Sager)

public collections is impressive. A partial list of collections includes the Metropolitan Museum of Art; the Museum of Modern Art; the Philadelphia Museum of Art; the National Gallery of Art; the Los Angeles County Museum of Art; the Albright-Knox Art Gallery; and the Whitney Museum of American Art. The Ford Foundation, the National Academy of Design, the

Royal Society of Arts in London, and the American Academy and Institute of Arts and Letters have recognized his work with awards and fellowships.

Barnet's art career has been remarkable, but no less remarkable is the indelible mark he has made as a teacher. He has taught at the Art Students League, Cooper Union, the Pennsylvania Academy of the Fine Arts, Yale and Cornell Universities, and numerous other universities and colleges. His students have gone on to become extremely successful artists and influential educators. His inspiring work as a teacher will be sustained for years to come through the accomplishments of former students.

The continued exhibition of Barnet's work, the prominent presence of his former students in the art world, and his acknowledged importance as a teacher and creator are strong evidence of his impact on American art. It is with pleasure and gratitude that the jury awards the 2007 Distinguished Artist Award for Lifetime Achievement to Barnet.

Jury: Leo Morrissey, Winston-Salem State University, chair; Robert Berling, Purchase College, State University of New York; Ann Temkin, Museum of Modern Art

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, Lawrence Becker and Christine



Will Barnet, *Fourth of July*, 1954, oil on canvas (artwork © Will Barnet; photograph provided by the artist)

Kondoleon are recipients of this award for their meticulous, illuminating research and the publication of *The Arts of Antioch: Art Historical and Scientific Approaches to Roman Mosaics and a Catalogue of the Worcester Art Museum Antioch Collection* (Worcester, MA: Worcester Art Museum, 2005).

Occasioned by the Worcester Art Museum's 2000 exhibition *Antioch: The Lost Ancient City, The Arts of Antioch* complements and expands on the exhibition catalogue and presents findings from more than a decade of innovative collaborative research and study, bringing together expertise from the art-historical, scientific, and conservation communities. Combining a thorough review of the archeological record with analysis, art-historical research, and an exploration of ancient glass-making technology and tesserae production, this volume reconstructs the unique historical context of this important site and illuminates relationships obscured because fragments of the mosaic are held in many different collections. Opportunities to bring classical art and archaeology to a wider audience are rare, and this intelligently conceived and beautifully designed and produced volume sets a new standard for collaborative scholarly work that conveys a wealth of information in a clear, accessible manner.

Lawrence Becker is Sherman Fairchild Conservator in Charge of Objects Conservation at the Metropolitan Museum of Art in New York. Prior to holding that position, he worked at the Worcester Art Museum, the Virginia Museum of Fine Arts, the Metropolitan Museum of Art, and the British Museum. He has been a visiting lecturer and adjunct associate professor of



Lawrence Becker

conservation at the Institute of Fine Arts, New York University, and an adjunct lecturer at Virginia Commonwealth University. He has extensive experience at archaeological excavations in Egypt and Ireland and has been the recipient of several research and travel grants. He has lectured and published widely on technical aspects of ancient materials.

Christine Kondoleon is George and Marie Behrakis Senior Curator of Greek and Roman Art at the Museum of Fine Arts, Boston. She has held teaching positions at Tufts University, Williams College, and Harvard University, served as an adjunct curator of Greek and Roman art at the Worcester Art Museum, and was a codirector of a National Endowment for the Humanities seminar at the American Academy in Rome. Kondoleon has an extensive list of publications to her credit, including books, articles, and exhibition catalogues, and has lectured at universities and major museums throughout the United States. She also served on the CAA Board of Directors from 1996 to 2000.



Christine Kondoleon

Jury: Jay Krueger, National Gallery of Art, chair; Lisa Schrenk, Norwich University; Rebecca Rushfield, independent conservator; Harry Cooper, Fogg Art Museum, Harvard University

DISTINGUISHED LIFETIME ACHIEVEMENT AWARD FOR WRITING ON ART

James Cahill is the 2007 recipient of the Distinguished Lifetime Achievement Award for Writing on Art. Cahill, a longtime professor at the University of California, Berkeley (now emeritus), is the acknowledged leader of his discipline: the history of painting in China. Though scholarship on this vast subject has a long and distinguished past, Cahill has spent his career remaking the study of Chinese painting for new generations of students. He is widely praised for his sensitive incorporation of innovative methodologies from European art history, many derived from distinguished colleagues at Berkeley, which he sensitively modifies and translates for use in their appropriate context for China.

The combination of a curator's eye and an academic's methodological range has continued to inform Cahill's scholarship from his earliest Skira volume, *Chinese Painting* (1960);

still in print) and his Asia House exhibition of Southern Sung painting (1961) to his participation in later exhibitions and the



James Cahill

compilation of *An Index of Early Chinese Painters and Paintings: T'ang, Sung, Yüan* (1980). Like most scholars in his field, he has had to span the full range of Chinese cultural history—witness his participation in the anthology *Three Thousand Years of Chinese Painting* (1997; ed. by Richard M. Barnhart)—but he was also a pioneer in opening a dialogue with the art and the scholars of the People's Republic of China

as early as a 1983 exhibition on contemporary Chinese painting.

A mark of his distinction has been the numerous invitations he has received to present major lecture series, including the Charles Eliot Norton Lectures and the Edwin O. Reischauer Lectures at Harvard University and the Franklin D. Murphy Lectures at the University of Kansas. Testing his innovative ideas in these public fora, Cahill has produced some of his most provocative and daring interpretations of Chinese art: *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting* (1982), *Three Alternate Histories of Chinese Painting* (1988), and *The Lyric Journey: Poetic Painting in China and Japan* (1996). He is perhaps best remembered by students in his field for his magisterial three-volume survey of major artists from the Yüan to Ming dynasties: *Hills beyond a River: Chinese Painting of the Yüan Dynasty, 1279–1368* (1976), *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368–1580* (1978), and *Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570–1644* (1982)—handsome and lasting volumes whose very names are redolent of Chinese painting subjects and whose sensitive readings of individual artists and pictures set new standards for informed clarity. His gemlike book, *The Painter's Practice: How Artists Lived and Worked in Traditional China* (1994), now offers standard reading on a topic only dimly addressed by earlier scholars.

The CAA Distinguished Lifetime Achievement Award for Writing on Art should be given to someone whose leadership goes beyond his or her own field to speak to the discipline as a whole. Cahill exemplifies this productive dialogue across periods and geographical regions. All art historians have benefited and continue to benefit from his insights into Chinese art and from his sensitivity to the general problems of studying artists, artworks, and cultural questions.

Jury: John Beldon Scott, University of Iowa, chair; Larry Silver, University of Pennsylvania; Suzanne Preston Blier, Harvard University ■

caa.reviews Redesigned

Betty Leigh Hutcheson is CAA manager of publications.

caa.reviews, CAA's online reviews publication for books and exhibitions, has relaunched with a new design and features. In addition, the journal, founded in the fall of 1998 with a grant from the Andrew W. Mellon Foundation, will become one of the first born-digital journals to be archived in JSTOR. Since the journal's inception, nearly one thousand reviews have been published. A section of exhibition reviews was added in 2005, and the first textbook reviews appeared in 2006. This year, *caa.reviews* will publish its first conference review.

The journal's new website is different in look and functionality: the design has been updated; the three most recent reviews are posted in rotation on the homepage; and menu headings have been streamlined. The homepage also contains links to information about how to cite journal texts and obtain permission to republish reviews. Further, *caa.reviews* now offers a thorough list of art-book publishers with links to their websites; guidelines for reviewers; and contacts for the editorial board and field editors. Lastly, the journal has a new keyword search function for all reviews and essays, and an improved administrative interface for our many *caa.reviews* field editors.

The "Books Received" list, posted regularly on the *caa.reviews* website and published quarterly in *The Art Bulletin*, changes to "Recent Books in the Arts." Once fully implemented, it will include a much larger number of new book titles and will sort them by the same CAA subject categories used for our dissertations and job listings. Before this innovation, only books sent by publishers to the CAA office and catalogued into a database were included in this list, which remained unsorted. Through features built into the website, bibliographic information obtained from publishers will enable us to provide a more comprehensive list for reviews editors and members. CAA still accepts review books from publishers, and in-house cataloguing continues to take place.

Other new changes at *caa.reviews* will ensure its archival permanence. This year, the journal will be among the first

digital-only journals made available through JSTOR. JSTOR, which provides access to the entire digitized back run of *The Art Bulletin* and *Art Journal* to participating institutions, will offer *caa.reviews* with a one-year "moving wall." (A moving wall designates the number of years between the current year of publication available in JSTOR and the date of the most recent issue.) Thus, reviews from 1998 to 2005 will be available once the JSTOR archive is ready; reviews from 2006 will be available January 1, 2008. All reviews, of course, are immediately available to CAA members on the *caa.reviews* website.

caa.reviews will migrate to JSTOR through Portico, a non-profit electronic-archive service and a JSTOR affiliate. Portico is also responsible for preserving the journal's content through future digital conversions—making sure that coding and other digital details are kept up to date.

Another key component for digital preservation is the addition of a digital object identifier (DOI) number assigned to each review. This number is a standardized, permanent identifier used to cite online content, regardless of URL or host server. DOIs, like ISBN numbers, are distributed by registration agencies. CAA will obtain its DOI registration numbers through CrossRef, a nonprofit organization established by scholarly publishers. CrossRef provides citation linking, allowing users to navigate electronic journals across publishers, moving from a citation in one article to its source. Through this system, readers can click an active link to get to the full text of a cited article, either as an authenticated subscriber to the referenced journal or by paying a fee online.

By joining CrossRef and placing *caa.reviews* with JSTOR, CAA ensures the permanent digital identification of published content, adheres to scholarly conventions for digital citation, and increases the journal's exposure.

caa.reviews continues to expand its volume and content to fulfill its mission to provide continuous publication of intellectual and artistic material and to address issues of contemporary art-historical and critical practice. Please visit the new website at www.caareviews.org. ■

Interview with Glaire Anderson

Stacy Miller is CAA director of research and career development.

Glaire Andersen, a historian of Islamic art and a former CAA fellow, was recently appointed assistant professor in the Department of Art at the University of North Carolina (UNC) in Chapel Hill. Her position is a new one that was created to bring an Islamicist to UNC, complementing the strong medieval and South Asian art historians in the department as well as helping to fulfill the university's larger goal to strengthen its Middle Eastern and Islamic cultures programs.

In this interview, which was conducted by e-mail in late 2006, Anderson talks about her role in the department, the challenges of establishing a new area of study at her school, and her current research projects.

Can you describe your new position at the University of North Carolina?

I am an assistant professor of art history in UNC's Department of Art. My primary responsibilities are to create and teach courses in Islamic art history, to research and publish, and to perform administrative service for the university. Since mine is a new tenure-track position in the department, I am creating a group of new courses in my specialty. In addition to an introductory survey of Islamic art, I also teach undergraduate courses on early and medieval Islamic art, architecture (with a focus on the Mediterranean), and urbanism.

My department petitioned the university to create a new position for me. I had no idea when I began my job search that this sort of thing might be possible, so I should explain how it came about. My job search initially consisted of my reading the list of advertisements in my field and applying for the ones I thought I might fit. When I finished my first year on the job market without a position, I changed my approach. I spent some time seriously thinking about what I'd like my professional life to be, reflecting on issues that I hadn't considered in my initial rush to find a job. For example, would I prefer teaching in a large research university or a small liberal-arts college? What balance of research, teaching, and life outside academia would suit me best? Only then was I able to think about what I wanted from a career in art history, and to identify an institution where I'd like to begin a career.



Glaire Anderson

How did you start a new field of study, Islamic art, at the school, and how does it relate to the department and the university?

Coming in as an Islamicist, I had wonderful resources in place already. In addition to my departmental colleagues who are interested in Islamic art, UNC has strong faculty and interdisciplinary programs in Islamic and medieval studies. In many ways, these communities had already laid the groundwork for me—they've been building library and visual resources to support the study of Islamic art for some time.

My specialty complements my department's strengths in medieval European and non-Western art. More broadly, my specialization in early and medieval Islamic art fits well with UNC's programs in Islamic civilization and medieval studies.

Do you see any new developments and trends in the field of art history? How will your program evolve accordingly?

The increasing visibility of non-Western topics within the broader field of art history is one exciting trend; the recognition of early and medieval Islamic art's importance to the study of the larger medieval period is another. Both trends are reflected in my department. I feel incredibly fortunate to have specialists in crusader, late antique, South Asian, African, and Latin American art as colleagues. I've noticed that we share interests in historiography and theoretical issues that can make for interesting connections among our fields. As someone who came to Islamic art having previously focused on early modern Europe, I'm thrilled to see the level of interest and interchange between Islamicists and art historians working in other areas. I would like to continue exploring notions of interchange in my own work, and I hope my research on Islamic villa cultures in the Mediterranean is one way of doing so.

What are the challenges of your new position?

One of the most challenging and exciting aspects was the opportunity to create an entirely new group of courses in Islamic art. It didn't sink in immediately that shaping my courses was up

to me. At first I was preoccupied with the idea that I had to teach certain things, whether or not I was interested in them. Once I started thinking about how I could begin to bring my research interests into teaching, I really enjoyed the process of thinking through what I wanted to teach, and how.

My adjunct teaching experience was a great help, because I'd already created and taught an introductory survey and a seminar course. However, I didn't teach either of them in my first term! But they did give me two good courses on which to build my new offerings in Islamic art at UNC.

How did you create these new classes?

I chose the subject matter according to my research interests and experimented a bit based on my adjunct experience, or according to departmental or institutional needs. For example, I'd found that skimming through a thousand years and half the globe was a frustrating but unavoidable part of teaching an introduction to Islamic art. For my first semester at UNC, I decided to focus on the time period in which Islamic art was formed instead of teaching my usual survey course. This became my first new course, "Art in the Age of the Caliphate."

My second new course was a compromise. I was given the basic subject—Medieval Art in the Mediterranean/City as Monument—and asked to create a course. From my interest in Islamic urbanism and the historiography of the medieval Mediterranean, I invented a class that focused on medieval urbanism in the Islamicate Mediterranean, using the city of Córdoba (the focus of my dissertation) as a case study.

As an adjunct, I had also created a seminar on "Islamic Palaces, Gardens, and Court Cultures" because I was interested in the broader context of the case study in my dissertation. This is a course that I'll continue to offer and revise in the future as my research interests develop. For example, at the moment I'm writing a grant proposal to support the travel and research necessary to incorporate more North African material into both the palaces class and my other courses.

Topics for graduate seminars are inspired by interests I developed or classes I took as a doctoral student. Upcoming seminar topics include representations of Islamic architecture, Orientalism and visual culture, and the historiography of Islamic art in medieval Iberia, for example.

You are currently at work on an edited book, *Revisiting al-Andalus: Perspectives on the Art and Material Culture of Islamic Iberia and Beyond*. Tell us something about it.

Revisiting al-Andalus is an interdisciplinary volume of articles

that I coedited with a good friend and colleague, Mariam Rosser-Owen, a curator of Islamic art at the Victoria and Albert Museum in London. The title alludes to Jerrilyn Dodds's catalogue for the Metropolitan Museum of Art exhibition *al-Andalus: The Art of Islamic Spain* (1992), a milestone in the Anglo American scholarship in our field. Mariam and I brought together a group of international scholars of art, architectural and urban history, and archaeology to illustrate how the study of Islamic Iberia in the United States and Britain has developed in the wake of the Metropolitan catalogue. In addition to articles that explore connections between Andalusí literature and art, or domestic architecture and the processes of urbanism in medieval Iberia, we've included essays that examine cultural transfer from the Iberian Peninsula to the New World, and modern architectural and historiographical attempts to construct an Andalusí cultural identity. We're very happy that many scholars involved with the Metropolitan catalogue, as well as some of our colleagues in Spain, have participated. My contribution to the volume came from my dissertation research and discusses the architecture of tenth-century suburban villas in Córdoba, the capital of early Islamic Iberia.

My current book project also derives from my dissertation and focuses on suburban estate (*munya*) patronage in tenth-century Umayyad Córdoba. In it, I investigate the estates as a social, urban, and landscape phenomenon. This topic relates to my broader interest in notions of interchange because it adds a medieval, and an Islamic, case study to the broader history of the villa in the Mediterranean.

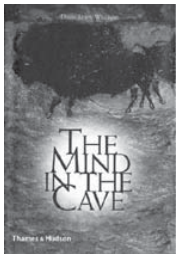
Now that you've completed almost a year at UNC, what issues do you see coming for your work and your department?

Most of my first semester was spent settling into a new institution and planning the courses I'll be teaching for the next few years. Now I see the real excitement and challenge beginning as I find the best way to balance my new responsibilities. I look forward to working on my book and to developing projects that have interested me since I finished my PhD. As an adjunct professor, I was surprised to discover the extent to which teaching shapes the way I think about my research. Likewise, I'm looking forward to learning from my students. I'd like to begin to repay the commitment that my department and the university have shown me as I work with committees both inside and outside my department. ■

The Bookshelf

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

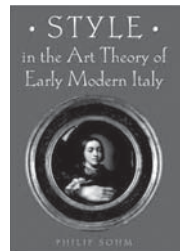
Richard Woodfield is emeritus professor of aesthetics and art theory at Nottingham Trent University in Nottingham, England. He is interested in aesthetics, philosophy, and art historiography. His books include *Gombrich on Art and Psychology*, *The Essential Gombrich*, *Framing Formalism: Riegl's Work*, and *Art History as Cultural History: Warburg's Projects*. Curator of the Gombrich Archive at www.gombrich.co.uk, he is writing a book on the work of Ernst Gombrich and the Vienna School of art historians.



David Lewis-Williams
The Mind in the Cave
 London: Thames and Hudson, 2002
 According to the Viennese semiotician Karl Bühler, all

signs have an appellative function in addition to their representational and expressive functions: they call to us. How did Upper Paleolithic cave imagery create demands for a perceptual response, and what should we look for when we look at it? Drawing on the resources of his own anthropological fieldwork, the findings of brain science, and archaeology, David Lewis-Williams arrives at a fascinating, compelling analysis of the ways in which cave imagery functioned. It has the peculiar merit of accounting for all the perceptual "noise" that inhabits cave walls—the strange scratching and marking that occupy the same visual field. Cave artists would have come from hunter-gatherer societies, and their pictures are consistent with the kinds of images described by shamans recalling their states of bodily deprivation: entopic images of entry into the earth and encounters with its beasts. *The Mind in the Cave* invites reflection on what cave artists considered themselves to be doing: creating a portal to the spirit world in which the rock surface became a pro-

jective membrane to recall and invite hallucinatory experiences.



Philip Sohm
Style in the Art Theory of Early Modern Italy
 New York: Cambridge University Press, 2001

There was an explosion of art criticism in the Italian seicento in which writers attempted to articulate and evaluate painters' individual styles. In a detailed and enlightening way, Philip Sohm demonstrates the various problems they faced with the linguistic tropes at their disposal. There are gems galore: like Boschini "who tells us what paintings taste like (spices, spongy bread, marzipan, and pasta), what they sound like (mostly concerts), and what they feel like when he runs his fingers across the surface." The heart of the matter is that, in the face of novelty, the artwork's aesthetic characteristics are unstable: each new work creates new old works. Works that had been regarded as "natural" became "stylized," "soft" became "hard," "elegant" became "artificial." The critics realized this, and at least one was reduced to voluble silence. The book offers a wonderful display of linguistic fireworks.



Arthur C. Danto
The Abuse of Beauty: Aesthetics and the Concept of Art
 Chicago: Open Court Publishing, 2003
 Arthur C. Danto is the only significant

philosopher today who has anything interesting to say about modern and contemporary art practices. In this book he turns his attention to the resurrection of "beauty" as a potentially important aesthetic concept after its banishment by what he calls "The Intractable Avant-Garde." Having argued that there is a conceptual divide between "art" and "the aesthetic" in which either can function well without the other, he is now interested in the rediscovery of the aesthetic by contemporary artists and theorists. At first he felt "somewhat sheepish in writing about beauty" but then "the spontaneous appearance of those moving improvised shrines everywhere in New York after the terrorist attack of September 11th, 2001, was evidence for me that the need for beauty in the extreme moments of life is deeply ingrained in the human framework." Danto establishes a strong connection between the feeling for the aesthetic and the texture of lived experience. To explore this requires an enhanced notion of lived experience beyond the routine experience of daily life.

Join a CAA Award Jury

CAA invites nominations and self-nominations for individuals to serve three-year terms (2007–11) on CAA's awards juries. Terms begin in May 2007. CAA's eleven awards 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.

Alan Wallach, a professor of art history and American studies at the College of William and Mary, has served twice (1996–98 and 2004–6) on the jury for the Alfred H. Barr, Jr., Award. He says, "The work can at times be demanding, but it has also been rewarding because, among other things, it provides an overview of recent museum scholarship. Jury service has not only broadened my knowledge of this published research, but also provided an unparalleled occasion for collegiality—of getting to know colleagues from across the country working in a variety of fields."

A member of the Distinguished Teaching of Art History Jury, Roger Crum of the University

of Dayton writes, "I have found it rewarding to confer—indeed, to make friends—with fellow jurors from other institutions, and to learn of the good and inspired work of colleagues in our discipline who are nominees for the award. This jury work has really given me a wider awareness of our profession, a sense of valued participation in recognizing the quality work of fellow art historians, and a greater engagement with various important roles of CAA and its dedicated staff in advancing and recognizing our fields of study. Simply being a member of this process has changed, for the better, how and what I do as an art historian and my sense of connection to CAA as a professional organization."

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 CV (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: April 1, 2007.*

The following eight jury vacancies will be filled later this spring: Charles Rufus Morey Book Award; Alfred H. Barr, Jr., Award; Arthur Kingsley Porter Prize; *Art Journal* Award; Frank Jewett Mather Award for Art Criticism; Distinguished Teaching of Art History Award; CAA/Heritage Preservation Award; Distinguished Lifetime Achievement Award for Writing on Art.

For more information on each award, see the next article or visit www.collegeart.org/awards.

CAA Seeks Award Nominations

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for a CAA Award for Distinction. Awards juries consider your personal letters of recommendation when making their selections. 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 practice or studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We also urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (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, 2006, and August 31, 2007. No more than ten letters per candidate are considered. For more information, please write to Susan DeSeyn, CAA manager of pro-

CLARK CONFERENCE 2007

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

APRIL 27 AND 28, 2007

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

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

More information and registration forms can be found on the Clark's website at www.clarkart.edu/research_and_academic

THE CLARK

grams, at sdeseyn@collegeart.org or consult www.collegeart.org/awards. *Deadline: July 31, 2007, for the Morey and Barr Awards; August 31, 2007 for all others.*

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 your nomination by July 31.)

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 your nomination by July 31.)

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 *Art Journal*.

The Frank Jewett Mather Award is awarded to an author of art journalism 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.

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 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.

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.

New Committee Members

The following individuals have been appointed to serve on CAA's Professional Interests,

Practices, and Standards (PIPS) committees beginning February 2007. Those marked as chair are previous committee members newly appointed to that position.

Committee on Diversity Practices: Julia Bryan-Wilson, Rhode Island School of Design; Jacqueline Francis, University of Michigan, Ann Arbor; Barbara Nesin, Spelman College (appointed chair); Christopher Olszewski, Jackson State University; Chitra Ramanathan, Indianapolis Art Center; Romita Ray, Syracuse University.

Committee on Intellectual Property: David Green, Knowledge Culture (appointed chair); Beth Reitmeyer, McDougal Littell/Houghton Mifflin; Virginia Rutledge, Cravath, Swaine & Moore.

Committee on Women in the Arts: Tracy Fitzpatrick, Neuberger Museum of Art, Purchase College, State University of New York; Delilah Montoya, University of Houston; Liz Roth, Oklahoma State University; Jorge Daniel Veneciano, Paul Robeson Gallery, Rutgers University.

Education Committee: Kermit Bailey, North Carolina State University; Larissa Bailiff,

THE WORLD'S MOST PRESTIGIOUS INTERNATIONAL ART HISTORY
CONFERENCE IS COMING TO AUSTRALIA IN JANUARY 2008

CROSSING CULTURES

Conflict • Migration • Convergence

32nd Congress of the International Committee of the History of Art (CIHA)

The University of Melbourne • Victoria • Australia • 13th - 18th January 2008

REGISTER NOW TO ATTEND

EARLY BIRD RATE AVAILABLE BEFORE 30 JUNE, 2007

EXHIBIT AT THE GLOBAL BOOK FAIR

THE LARGEST BOOK FAIR IN THE WORLD ON ART HISTORY

For session titles, chairs, scholarship applications
and full event information, please visit:

www.cihamelbourne2008.com.au



Conference Host

Museum of Modern Art, New York; Samantha Fields, California State University, Northridge (appointed chair); Melody Milbrandt, National Art Education Association; Buzz Spector, Cornell University.

International Committee: Christiane Andersson, Bucknell University (appointed chair); Jennifer Milam, University of Sydney; Veerle Thielemans, Musée d'Art Americain Giverny; Greg Thomas, Hong Kong University.

Museum Committee: Sally Block, Association of Art Museum Curators (appointed chair); Dorothy Kosinski, Dallas Museum of Art; Jon Seydl, J. Paul Getty Museum; Alan Wallach, College of William and Mary.

Professional Practices Committee: Sandra Esslinger, Mt. San Antonio College; Kate Wagle, University of Oregon.

Services to Artists Committee: Judith Thorpe, University of Connecticut; Philip Van Keuren, Southern Methodist University.

Student and Emerging Professionals Committee: Maria Ann Conelli, American Folk Art Museum; Nicole de Armendi,

Virginia Commonwealth University (appointed chair); Daniel Larkin, Fordham University; Katherine Manthorne, Graduate Center, City University of New York.

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 Professional Interests, Practices, and Standards committees appears annually in the July and September issues 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.

2008 Call for Participation

The next CAA Annual Conference takes place February 20–23, 2008, in Dallas, Texas. Listing more than 120 sessions, the *2008 Call for Participation* arrived in the mailboxes of

all CAA members earlier this month; it is also available online at <http://conference.collegeart.org/2008>. 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 recently added 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, 2008 conference attendees can look forward to four days of ARTspace programming, events at museums and galleries in Dallas and Fort Worth, and postconference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and other events will be held at the Adam's Mark Hotel. We look forward to your contributions. *Deadline for proposals for papers: May 11, 2007.*

CAA ANNUAL CAMPAIGN CONTRIBUTE!

Why Contribute to CAA?

Advocacy + Art Journal + The Art Bulletin + caa.reviews + Annual Conference + Career Services + Job Opportunities

CAA

www.collegeart.org/donate

Advocacy Update

For more information on CAA's advocacy efforts, visit www.collegeart.org/advocacy or write to advocacy@collegeart.org.

Senators Support NEA and NEH

In September, Senator Norm Coleman (R-MN) circulated a "Dear Colleague" memo, asking his fellow senators to cosign a letter in support of increased funding for the National Endowment for the Arts (NEA) and for the National Endowment for the Humanities (NEH). Senator Coleman urged the chairman and the ranking member of the Senate Interior Appropriations Subcommittee to consider funding increases of \$5 to \$10 million for each agency during fiscal year 2007. As of November 13, 2006, forty-three senators had signed this letter, including nine Republicans.

Currently, the NEA is funded at \$124.4 million, and the NEH receives \$141 million—figures significantly lower than their mid-1990s highs of about \$167 million and \$177 million, respectively. The House of Representatives approved a budget of \$129.4 million for the NEA in June 2006.

To read Senator Coleman's letter, please see www.americanartsalliance.org/img/an2/nonstandard_files/americanartsalliance/nea-funding-dear-colleague91906.pdf.

Adjunct Professors Union Upheld in Court

On November 27, 2006, a federal appeals court upheld a January 2006 ruling from the National Labor Relations Board (NLRB) regarding the unionization of part-time professors at George Washington University in Washington, DC.

In October 2004, adjunct professors at the school voted in favor of unionization in an election certified by NLRB. The university refused to recognize or negotiate with the union on the grounds that thirty disenfranchised part-time instructors should have been permitted to vote. The decision had passed with the slim margin of 341 to 331.

In January 2006, NLRB found that George

Washington University had engaged in unfair labor practice and ruled that the school had had sufficient time to argue the validity of the election in the early labor-board proceedings. The two-page decision issued by the US Court of Appeals for the District of Columbia echoed this view.

Museum Ends Reproduction Fees

The Victoria and Albert Museum in London, England, has announced that, beginning this year, it will no longer charge reproduction fees for its images used in scholarly publications. Publishers will be able to download images from the museum's collection of more than 25,000 works directly from its website, www.vam.ac.uk.

This decision maintains the institution's historic emphasis on the educative role of the museum. Director Mark Jones stated, "High charges have acted as a barrier to spreading knowledge and we want to play a part in removing this."

The museum is expected to keep a broad definition of "scholarly." The images will be available to students and teachers, as well as to publishers, for use in their research and coursework. The museum will continue to charge commercial publications, but their termination of fees for reproduction may encourage other institutions to follow suit.

MLA Report on Evaluating Scholarship for Tenure and Promotion

On December 7, 2006, the Modern Language Association's (MLA) Task Force on Evaluating Scholarship for Tenure and Promotion released its long-awaited report. The Task Force was established in 2004 in response to concerns over the growing difficulty of gaining tenure, and over the increasing emphasis on monograph publication in the tenure process.

Many of the task force's findings are based on a 2005 survey of 1,330 language and literature departments at 734 American institutions. This survey, which received a response rate of 51 percent of departments and 67 percent of institutions, suggested that tenure rates in the final stages of tenure had not decreased, with a denial rate of 10 percent. However, when examined more closely, the

data suggested that PhDs in MLA fields have a 35 percent chance of receiving tenure, as only 40 percent of PhD recipients who apply for tenure-track positions are hired; 20 percent of those leave their departments before they are considered for tenure.

The role of publishing in determining tenure has become increasingly important, and the task force found that the emphasis falls on the monograph over other forms of publication. However, these publishing demands have not adversely affected junior scholars' tenure rates.

The task-force report contains twenty recommendations, emphasizing departmental transparency in the tenure process, broadening the conception of scholarship to rely less heavily on the "tyranny of the monograph," and to include new media such as articles and monographs in electronic format.

The report also calls attention to the need to support academic presses, providing scholars with the means to publish. Many directors and editors at university presses were enthusiastic about these recommendations, as they addressed their concerns regarding their often overemphasized role as judges of scholarship.

To read the MLA report, please visit www.mla.org/tenure_promotion.

NEA Updates

In December, the National Endowment for the Arts (NEA) announced that it will award \$19.4 million for 848 grants during fiscal year 2007. This will include more than \$18 million in funding for Access to Artistic Excellence grants, supporting 798 projects in disciplines including the visual arts, museums, and media arts, as well as in literature, theater, and opera.

The US Senate confirmed six new members to serve on the National Council on the Arts, which advises the NEA. Nominated by President George W. Bush, Ben Donenberg, Chico Hamilton, Joan Israelite, Charlotte Power Kessler, Bret Lott, and Frank Price will help to make up the committee that consists of fourteen private citizens and six ex officio members of Congress. The council will advise NEA Chairman Dana Gioia on grant applications, funding program guidelines,

and national initiatives.

To learn more about the NEA and its current projects, visit www.arts.gov.

NEH and IMLS Advancing Knowledge Grants

Applications for the Institute of Museum and Library Services and the National Endowment for the Humanities grant program, "Advancing Knowledge: The IMLS/NEH Digital Partnership" are now available on www.neh.gov. This program "seeks applications for innovative, collaborative humanities projects using the latest digital technologies for the benefit of the American public, humanities scholarship, and the nation's cultural community." *Deadline: March 27, 2007.*

British School of Archaeology in Iraq Appeal

The British School of Archaeology in Iraq (BSAI) has made an appeal to raise funds to expand programs for Iraqi scholars, museums, and universities. BSAI hopes to raise £500,000 for scholarships for Iraqi students to train in Britain, for fellowships to provide for travel to and from Iraq for academics and museum employees, and for sending needed books and other materials to Iraqi museums. For more information or to make a donation, please visit www.britac.ac.uk/institutes/iraq/newappeal.htm.

Iraq National Library and Archive Closings

Saad Bashir Eskander, director-general of the National Library and Archive in Iraq, decided to temporarily close the institution on November 21, 2006, due to increasing violence. Since the US-led invasion of Iraq in March 2003, the library has been looted and damaged. Located near areas of conflict between Sunni and Shiite militias, it has experienced increasing safety risks as violence escalated and has been hit directly several times. The institution contains archive and manuscript material dating back to 1535. Eskander had hoped to reopen the library on December 3. However, on his arrival in the office, a bomb exploded in a nearby building. Although the situation did not markedly improve, the library reopened the week of December 11. Eskander divided his staff into two groups that will each work three days per week. He stressed the importance of the archives to Iraq's future. "If Iraq becomes a stable country," he wrote, the institution "can play a constructive role in the transition process to democracy."

AAUP Report on Nontenured Faculty

In a report issued December 11, 2006, the American Association of University Professors (AAUP) reported that contingent faculty are increasing in number at institutions of higher education. Contingent faculty include part-time faculty, non-tenure-track full-time faculty, postdoctoral fellows, and graduate-student teachers. AAUP based its report on the US Department of Education's 2003 data, which found that contingent faculty made up 65 percent of all faculty at colleges and universities in the United States. The increasing reliance on contingent professors may have troubling consequences for academic freedom, as these scholars lack the security enjoyed by tenured faculty.

Historic Campus Architecture Project

On November 16, 2006, the Council of Independent Colleges announced the launch of its new website for the Historic Campus Architecture Project, www.cic.edu/hcap. Support comes from two grants from the Getty Foundation. This database, designed with researchers, alumni, campus planners,

and prospective students in mind, contains information and images of campus architecture and landscapes from across the nation.

Career Development

For more information on CAA's career-development activities, please visit www.collegeart.org/careers or write to Melissa Potter, CAA career development associate, at mpotter@collegeart.org.

Chicago Professional-Development Workshop

Following the fall presentation of CAA's National Endowment for the Arts-funded career-development program in Nashville, Tennessee, CAA offers a second program in the spring in Chicago, Illinois. CAA presents this workshop as part of a two-day conference entitled "Do-it-Yourself: The Entrepreneurial Spirit," held at the Chicago Artists' Coalition on Friday and Saturday, April 13–14, 2007.

The Friday program features a panel comprised of Two Girls Working and a local Chicago artist. Two Girls Working is a collaborative team of two artists, Tiffany Ludwig and Renee Piechocki, dedicated to civic action and dialogue. Their ongoing project, Trappings, explores the complicated landscape of power and its relationship to personal identity. The panel is moderated by Melissa Potter, CAA career development associate, and addresses questions about career choices and employment opportunities beyond gallery representation and academic placement.

"Do-it-Yourself" is offered by CAA through a partnership with Columbia College Chicago's Art and Design Department, the Portfolio Center, the Chicago Artists' Coalition. Sign-up takes place at www.caconline.org later this spring.

Tremaine Foundation Workshops

CAA's National Professional Development Workshops, funded by the Emily Hall Tremaine Foundation, take place at various locations across the United States in 2007–8. By working closely with universities and art organizations

BE VISIBLE IN THE VISUAL ARTS

Advertise in *The Art Bulletin*, *Art Journal*, *CAA News*, and the Annual Conference Program and reach a broad, informed, discerning audience of **artists + art dealers + art historians + museum executives + curators + critics + educators**

CAA publications provide direct access to a vast visual-arts community. You'll increase visibility for your institution's degree programs, exhibitions, products, and services.

CAA

For more information call
212-691-1051 ext. 216

across the country, CAA staff and workshop leaders can create workshops that address each region's artistic needs and encourage ongoing local career-development programming.

In Alabama, professors at the University of Alabama in Tuscaloosa and Birmingham are working with CAA staff and a local cooperative arts center to bring workshops to students and emerging and midcareer artists in Birmingham. The Detroit Artists Market, celebrating its seventy-fifth anniversary this year, has enthusiastically agreed to host a CAA Professional Development Workshop. Originally founded to provide a source of income for artists under the age of thirty, today the Detroit Artists Market is rooted in the history of Detroit art and culture and continues to be an effective community organization promoting contemporary art. Professors at Wayne State University in Detroit have also offered their support and guidance for the Detroit program. The University of Oregon will make CAA's professional-development programs available in both Eugene and Portland. Additional workshops are offered in New England and the Midwest in 2007.

For more information about these workshops, please write to Melissa Potter, CAA career development associate, at mpotter@collegeart.org.

Philadelphia Panel

CAA is participating in a panel, called "Perspectives on the New York Art Market," offered by the Center for Emerging Visual Artists (CFEVA) in Philadelphia, Pennsylvania. The program takes place March 15, 2007, at 5:30 PM and is held at CFEVA, 237 South 18th Street, Suite 3A.

CAA's Melissa Potter will sit on this panel with Waqas Wajahat, a specialist in postwar and contemporary art who helps collectors to develop comprehensive art collections and who partners with diverse exhibition spaces to bring vital exposure to established and emerging artists. Wajahat has spent more than a decade working in for- and nonprofit art institutions and is a founding board member and trustee of d.u.m.b.o. Art Center. This panel is part of CFEVA's Direct Dialogue series, which presents professionals speaking on topics such as writing grant proposals, negotiating with galleries, and dealing with

legal issues in the arts. Direct Dialogue presentations are open to the public. An RSVP for the panel is required; to reserve a seat, please call 215-546-7775, ext. 11, or e-mail genevieve@cfeva.org.

For further information on CAA's upcoming career-development workshops, please contact Melissa Potter at 212-691-1051, ext. 249; mpotter@collegeart.org.

Annual Conference Update

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

Curatorial Proposals for 2009 Conference

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

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

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

- Name(s) of curator(s) or organizer(s), affiliation(s), and CV(s)
- A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance
- 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 ven-

ue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended

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

Please send your proposal by e-mail to elemakis@collegeart.org. Written inquiries may be addressed to: Emmanuel Lemakis, Director of Programs, Re: Exhibitions Committee, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 1, 2007.*

CAA News

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

Nominations for 2008–12 Board

Want to help shape the future of CAA? Tell us whom you would like to see on the CAA Board of Directors. Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2008–12 term. The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations should include the following information: the nominee's name, affiliation, address, e-mail address, and phone number, as well as the name, affiliation, and e-mail address of the nominator, if different from the nominee. You may use the form on the next page. Please forward nominations and self-nominations to: CAA Assistant to the Director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; lpeterson@collegeart.org. *Deadline: April 6, 2007.*

New *caa.reviews* Field Editors

caa.reviews welcomes several new field editors for books and exhibitions to the journal.

For books on twentieth-century art, Pamela Lee of Stanford University succeeds Emily

Braun of Hunter College, City University of New York. Robert Wojtowicz of Old Dominion University assigns books in architecture and urbanism from 1800 to the present. Mignon Nixon of the Courtauld Institute of Art follows Howard Singerman of the University of Virginia as field editor for books in contemporary art. Sylvester Okwunodu Ogbechie of the University of California, Santa Barbara, succeeds Monica Blackmun Visonà in assigning books in African art.

For exhibitions, Jacquelynn Baas, director emeritus of the University of California's Berkeley Art Museum, commissions exhibition reviews on the West Coast, and Cheryl Snay of the Blanton Museum of Art covers the Southwest.

CAA and the *caa.reviews* Editorial Board warmly thank all field editors who have recently completed their terms.

CAA Seeks Publications Committee Members

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

Publications Committee for a three-year term, July 1, 2007–June 30, 2010.

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

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

The committee meets twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy,

but members pay these expenses to attend the Annual Conference. Members of all committees volunteer their services to CAA without compensation.

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

Please send a letter of interest, CV, and contact information to: Vice President for Publications, c/o Alexandra Gershuny, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to agershuny@collegeart.org (all e-mail submissions must be sent as Microsoft Word attachments). You may also contact Eve Sinaiko, CAA director of publications, at esinaiko@collegeart.org for further information. *Deadline: May 30, 2007.*

NOMINATION FOR CAA BOARD OF DIRECTORS 2008

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

Fax to: 212-627-2381

Name: _____

Title: _____

Affiliation: _____

Address: _____

Phone: _____ Fax: _____ E-mail: _____

Person submitting this nomination: _____

Phone: _____ Fax: _____ E-mail: _____

DEADLINE: APRIL 6, 2007

caa.reviews Seeks Editor-in-Chief

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for a three-year nonrenewable term, July 1, 2008–June 30, 2011. This term is preceded by six months as editor designate, January 1–June 30, 2008, and followed immediately by one year of service on the editorial board as past editor. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

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

The editor-in-chief attends three annual meetings of the *caa.reviews* Editorial Board (twice in New York and once at the Annual Conference) and submits an annual report to CAA's Publications Committee. He or she also works closely with the CAA staff and receives an annual honorarium of \$2,000.

Candidates must be current CAA members who have published at least one book and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. A CV, statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Finalist candidates are interviewed in October. *Deadline: June 15, 2007.*

The Art Bulletin Seeks Editorial-Board Members

CAA invites nominations and self-nominations for three individuals to serve on the *Art Bulletin* Editorial Board for a four-year term, July 1, 2007–June 30, 2011. *The Art Bulletin*,

published quarterly by CAA, is the leading publication of art history in English.

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

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

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

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

may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

Art Journal Seeks Editorial-Board Member

CAA invites nominations and self-nominations for one individual to serve on the *Art Journal* editorial board for a four-year term, July 1, 2007–June 30, 2011. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. Artists and scholars with a commitment to pedagogical issues or criticism are especially urged to apply.

The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and 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 twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter

Enrich Your Knowledge of Jewish Art

If you are a museum professional who would like to learn more about Judaica, join us for the Henry Luce Foundation Institute in Jewish Art.

The Institute includes classes and visits to museums and private collections, under the direction of Dr. Vivian B. Mann.

June 4-8, 2007*
The Jewish Theological Seminary
3080 Broadway, New York City

*Plus a four day seminar: October 8-11, 2007

For more information, contact Aliza Strauss at (212) 280-6098 or alstrauss@jtsa.edu.

JTS The Jewish Theological Seminary

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

of interest, CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

caa.reviews Seeks Editorial-Board Member

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

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

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

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

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

Millard Meiss Publication Fund Seeks Jury Member

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

The Meiss jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects. It reviews manuscripts and grant applications twice a year and meets in New York in the spring and fall to select awardees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information about the jury, see www.collegeart.org/meiss.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest explaining interest in and qualifications for appointment, CV, and contact information to: Millard Meiss Publication Fund Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 13, 2007.*

Staff Changes

Michael Goodman became CAA's director of information technology in January 2007. Prior to CAA, he worked for almost nine years as the director of information services at Japan Society, a nonprofit, nonpolitical organization in New York that brings the people of



Japan and the United States closer together through understanding, appreciation, and cooperation. Goodman received his BS in computer science–information science from the Watson School of Engineering at Binghamton University, State University of New York.

Laurel Peterson joined CAA in October 2006 as the assistant to the director. In January 2007, she began work as the directories project coordinator, managing the production of CAA's *Directories of Graduate Programs in the Arts*. She received her BA in the history of art from Yale University in May 2006. While at Yale, she was named a Duncan Robinson Scholar of British Art, receiving a fellowship to work in the Paintings and Sculpture Department at the Yale Center for British Art. She primarily assisted with the summer 2006 exhibition, *Britannia and Muscovy: English Silver at the Court of the Tsars*. As an undergraduate, Laurel also served as editor-in-chief of *Our Education*, a student magazine devoted to K–12 educational reform. She hopes to pursue a graduate degree in art history in the near future.

Affiliated Society News

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

Art Historians of Southern California

The Art Historians of Southern California (AHSC) is pleased to announce the recipient of its inaugural travel grant: Stacy Schultz, adjunct faculty member at the California State

CAA

College Art Association
acknowledges the
generous support of the
95th Annual Conference
by

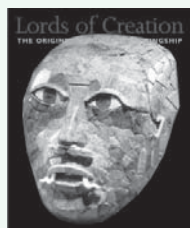
CHASE 

University, Northridge. This \$250 grant is supported by contributions from AHSC members and is awarded annually to an adjunct faculty, student, part-time museum professional, independent art historian or artist, or member of this society who presents a paper at the CAA Annual Conference. Schultz presented a paper, "Southern California Feminists and Body Image: A Performative Response," for the AHSC session, "Feminist Art in Southern California," at the New York conference last month.

For more information about the AHSC travel grant or about membership, please e-mail Irina D. Costache, AHSC president at irina.costache@csuci.edu.

Association for Latin American Art

The seventh annual Association for Latin American Art (ALAA) Book Award was given to Virginia M. Fields and Dorie Reents-



Budet for *Lords of Creation: Origins of Sacred Maya Kingship* (London: Scala, in association with the Los Angeles County Museum of Art, 2005).

In this fascinating and lavishly illustrated volume, the authors chart the development of sacred Maya kingship from its tenth-century BCE origins along the Gulf Coast of Mexico through its codified manifestation in the Early Classic Period (550 CE). Equally intriguing is the groundbreaking exploration of connections between the ancient forms of royal authority and contemporary Maya religious and social practice. 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 to be considered in the 2007 competition should be forwarded to Virginia Fields at vfields@art.lacma.org.

Historians of German and Central European Art and Architecture

The Historians of German and Central European Art and Architecture (HGCEA) has received nonprofit status. HGCEA has also been awarded a grant from the Trust for

Mutual Understanding in support of their symposium, "Meanings of Modernity in Central Europe," to be held in New York in November 2007. The two-day conference is organized in conjunction with the exhibitions *Foto: Modernity in Central Europe, 1918–1945* at the Solomon R. Guggenheim Museum and *From the Baltic to the Balkans: Modernism in Europe, 1910–1935* at the New York Public Library.

Papers from a previous HGCEA conference on Max Beckmann, held at the Graduate Center, City University of New York, in September 2003, will be published this year by Peter Lang as an anthology. *Of Truths Impossible to Put into Words: Max Beckmann Contextualized* is edited by Maria Makela and Rose-Carol Washton Long.

HGCEA celebrated its first decade with a special session at the 2007 CAA Annual Conference and a reception at the Galerie St. Etienne.

Japan Art History Forum

The Japan Art History Forum (JAHF) is pleased to announce Melissa McCormick of Harvard University as the newly elected treasurer, and Chelsea Foxwell of Columbia University as the returning graduate-student representative.

The JAHF website, www2.ku.edu/~jahf, is expanding. Most new sections appear on the password-protected member side. These sections include: a current member list, bibliographies (a new feature is the annual bibliography of publications in Western languages on Japanese art history), course syllabi, practical professional and travel advice, photo acquisition sources, online reference materials, archives of discussions from our e-mail list, JAHF annual activities, and official documents. The visitor side includes information on joining JAHF, upcoming exhibitions, public lectures, and panels at scholarly meetings.

JAHF's annual business meeting takes place March 23, 2007, 7:00–9:00 PM, at the Boston Marriott Copley Place in Massachusetts. The meeting includes a roundtable discussion entitled "Teaching Japanese Art: New Challenges in the Twenty-First Century."

Society of Architectural Historians

The Society of Architectural Historians (SAH) holds its sixtieth annual meeting April 11–15, 2007, in Pittsburgh, Pennsylvania. Scholars will deliver over 125 papers on the history of architecture, landscape design, urban planning, and other disciplines related to the designed environment. In addition, more than thirty local tours, including two to Frank Lloyd Wright's Fallingwater, examine the riches of Pittsburgh's historic architecture, engineering, and planning achievements. For details, visit www.sah.org or call 312-573-1365.

Society for Photographic Education

The Society for Photographic Education (SPE) is now accepting proposals from all photographers, writers, educators, curators, historians, and professionals from other fields for its forty-fifth national conference, "Agents of Change: Art and Advocacy," to be held March 13–16, 2008, in Denver, Colorado. Proposals are requested that explore the ways artists respond to the local and global challenges that are reshaping politics, cultures, economies, and the planet, and that acknowledge the following questions: As educators, artists, and scholars, what has been the historical impact of our advocacy? What role will we play in shaping the future? Topics may include: image making, history, contemporary theory and criticism, multidisciplinary approaches, new technologies, effects of media and culture, educational issues, funding, and presentations of work in photography, film, video, performance, and installation. A downloadable 2008 proposal form is available on the SPE website, www.spenational.org. *Deadline: June 1, 2007.*

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) seeks proposals for papers from art and architectural historians, studio artists, visual-resources and museum professionals, art educators, and graphic artists for its annual conference, to be held October 17–20, 2007, in Charleston, West Virginia. Marshall University and West Virginia University host the event. Check www.secollegeart.org for available sessions. For more details, contact Don Van Horn, conference coordinator, at vanhorn@marshall.edu. *Deadline: May 1, 2007.*



Tom Matthews, *Surplus XXXIV*, 2006, used school chairs, 8 x 35 x 2 ft. (artwork © Tom Matthews)

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2006), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to caanews@collegeart.org.

Mid-Atlantic

Les Barta. UPC Artspace Gallery, University of Virginia, Charlottesville, VA, February 1–15, 2007. Photoconstructions.

Luca Buvoli. Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, January 20–March 25, 2007. *A Very Beautiful Day After Tomorrow* (*Un Bellissimo Dopodomani*). Installation.

Christine Goldbeck. Pennsylvania State Capitol East Wing Rotunda, Harrisburg, PA, January 2–30, 2007. *Elemental: Photography and Digital Painting*.

Nate Larson. Gallery 1401, University of the Arts, Philadelphia, PA, January 5–February 2, 2007. *Burden of Proof*. Photography.

Carolyn H. Manosevitz. Institute for Jewish-Christian Understanding, Muhlenberg College, Allentown, PA, September 17–October 31, 2006. *Healing: A Personal Journey*. Mixed media.

Creighton Michael. Center for the Arts, Towson University, Towson, MD, January 27–March 10, 2007. *SQUIGGLElinear: Paintings and Sculptures by Creighton Michael*.

Lili White. Jersey City Museum, Jersey City, NJ, May 16–September 9, 2007. *The Balloon Garden*. Video.

Midwest

Chad Colby. Lightwell Gallery, School of Art, University of Oklahoma, Norman, OK, October 2–20, 2006. *Recent Paintings about Creatures and Structures*.

Karen Kunc. Bemis Center for Contemporary Art, Omaha, NE, March 2–May 26, 2007. *Sensory Source*. Printmaking.

Karen Kunc. Leedy-Voulkos Art Center, Kansas City, MO, March 2–April 28, 2007. *Lyrical Legacy: The Prints of*

Karen Kunc. Printmaking and artist's books.

Northeast

Arlene Baker. Noho Gallery in Chelsea, New York, October 17–November 4, 2006. *Transparent Spaces*. Mixed media and painting.

Susana Viola Jacobson. Pratt at Munson Williams Proctor Arts Institute, Utica, NY, January 26–March 2, 2007. *Likeness*. Painting, printmaking, and collage.

Ellen K. Levy. Michael Steinberg Fine Art, New York, February 15–March 10, 2007. *Public Secrets*. Mixed media.

Susan Manspeizer. Bendheim Gallery, Greenwich Arts Council, Greenwich, CT, March 15–April 15, 2007. *Recent Sculpture*.

Juri Morioka. Merge Gallery, New York, February 1–March 22, 2007. *Compositions in Four Dimensions*. Painting.

Debra Ramsey. Franklin 54 Gallery, New York, February 3–28, 2007. *Opening to Perception*. Mixed media.

Athena Tacha. Kouros Gallery, New York, February 1–March 3, 2007. *Small Wonders*. Sculpture.

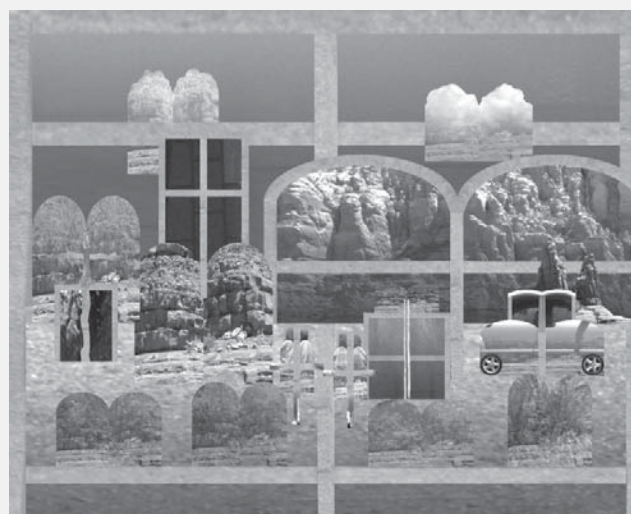
South

Tom Matthews. Marfa Studio of Arts, Marfa, TX, October 6–November 11, 2006. *Marfa Moment*. Sculpture.

Rose Marie Prins. C. Emerson Fine Arts, St. Petersburg, FL, January 12–February 17, 2007. *LOST and found*. Mixed media.

West

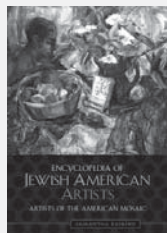
Cheryl Coon. ARTshare 25 Gallery, San Mateo, CA, January 5–February 27, 2007. *Minute Observations*. Installation, sculpture, and painting.



Les Barta, *Frank Religion*, 2005, computer photoconstruction, 16 x 20 in. (artwork © Les Barta)

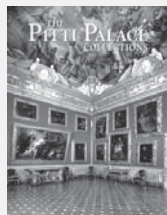
Books Published by CAA Members

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



Samantha Baskind. *Encyclopedia of Jewish American Artists* (Westport, CT: Greenwood Press, 2007).

Barbara A. Beall-Fofana. *Understanding the Art Museum* (Upper Saddle River, NJ: Prentice Hall, 2007).



Associates, 2006).

Alexandra Bonfante-Warren. *The Uffizi Gallery Museum* (Westport, CT: Hugh Lauter Levin Associates, 2006).



Mary Ann Caws. *Glorious Eccentrics: Modernist Women Painting and Writing* (New York: Palgrave Macmillan, 2006).

Cordula Grewe, ed. *Die Schau des Fremden: usstellungskonzepte zwischen Kunst, Kommerz, und Wissenschaft* (Stuttgart: Franz Steiner, 2006).

Frederick A. Horowitz and Brenda Danilowitz. *Josef Albers: To Open Eyes; The Bauhaus, Black Mountain College, and Yale* (London: Phaidon, 2006).

Sheri R. Klein. *Art and Laughter* (London: I. B. Tauris, 2006).



Matthew Landrus. *The Treasures of Leonardo da Vinci* (London and New York: Carlton Books and HarperCollins, 2006).

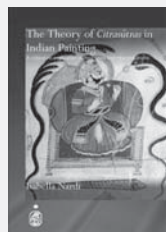
Allison Levy. *Re-membering Masculinity in Early Modern Florence: Widowed Bodies, Mourning, and Portraiture* (Burlington, VT: Ashgate, 2006).

Julie L. McGee. *David C. Driskell: Artist and Scholar* (Petaluma, CA: Pomegranate Communications, 2006).

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



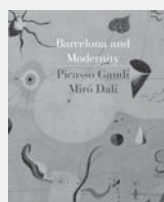
Richard Minsky. *American Decorated Publishers' Bindings, 1872-1929* (Stockport, NY: Richard Minsky, 2006).



Isabella Nardi. *The Theory of Citrasutras in Indian Painting: A Critical Re-Evaluation of Their Uses and Interpretations* (New York: Routledge, in association with the Royal Asiatic Society, 2006).

Frank G. Popper. *From Technological to Virtual Art* (Cambridge, MA: MIT Press, 2006)

William H. Robinson, Jordi Falgàs, and Carmen Belen Lord. *Barcelona and Modernity: Picasso, Gaudí, Miró,*



Dalí (Cleveland: Cleveland Museum of Art, in association with Yale University Press, 2006).

Exhibitions Curated by CAA Members

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

Kevin Avery. *Treasures from Olana: Landscapes by Frederic Edwin Church.* Princeton University Art Museum, Princeton, NJ, January 27–June 10, 2007.

Benigna Chilla and Luisa Barrios. *Oscillating Impulses: Contemporary Mexican Prints.* Sidney Mishkin Gallery, Baruch College, City University of New York, New York, February 9–March 9, 2007.

Jordi Falgàs, William H. Robinson, Jared Goss, and Magdalena Dabrowski. *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí.* Metropolitan Museum of Art, New York, March 7–June 3, 2007; Cleveland Museum of Art, Cleveland, OH, October 15, 2006–January 7, 2007.

Linda Stratford. *A Romance with the Landscape: Realism to Impressionism.* University of Kentucky Art Museum, Lexington, KY, September 10–December 10, 2006.

Nadine Wasserman and Rachel Seligman. *Armed.* Mandeville Gallery, Union College, Schenectady, NY, October 26, 2006–February 4, 2007.

People in the News

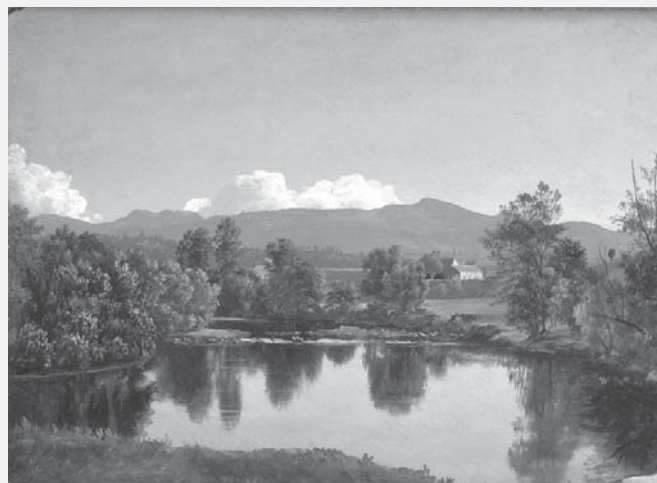
Please send your name and listing to caanews@collegeart.org.

Academe



Thomas Crow, director of the Getty Research Institute in Los Angeles, CA, has been

name Rosalie Solow Professor of Modern Art at the Institute of Fine Arts at New York University.



Frederic Edwin Church, *The Catskill Creek*, 1845, oil on beveled pine panel, 21 3/4 x 17 1/4 x 3 in. (framed), Olana, Hudson, NY, OL. 1980.1873.a (artwork in the public domain; photograph provided by the Princeton University Art Museum)



Russell Ferguson, chief curator and deputy director for exhibitions at the Hammer

Museum in Los Angeles, CA, has become chair of the Art Department at the University of California, Los Angeles, replacing the acting chair **James Welling**. Ferguson will remain an adjunct curator at the museum.

Clemente Marconi, formerly associate professor of art history at Columbia University in New York, has been named James R. McCredie Professor in the History of Greek Art and Archaeology at the Institute of Fine Arts at New York University.



Milbert Mariano has been appointed chair of the Department of Visual Arts at

Pacific Union College in Napa Valley, CA.

Christopher McNulty has been promoted from assistant to associate professor of art at Auburn University in Auburn, AL.

Ilenia Colón Mendoza has been appointed assistant professor of art history in the Herron School of Art and Design at Indiana University–Purdue University in Indianapolis.

Leighton Pierce, an experimental film and video artist and director of the Film and Video Production Program at the University of Iowa in Iowa City, has been named Victor E. Ferrall, Jr., Artist in Residence at Beloit College in Beloit, WI, for the spring term. He will work with faculty and students in the Department of Art and Art History on an exhibition of his work, a public presentation, and a student workshop.

Hannelore Roemich, formerly science officer for the European Cooperation in Scientific Technical Research at the European Science Foundation in Brussels, Belgium, has been appoint-

ed associate professor of conservation science at the Conservation Center of the Institute of Fine Arts at New York University.

Debra Higgs Strickland has been appointed deputy director of the Glasgow Centre of Medieval and Renaissance Studies at the University of Glasgow in Scotland.

Thelma K. Thomas, associate professor and associate dean of graduate studies in the Horace H. Rackham School of Graduate Studies at the University of Michigan in Ann Arbor and associate curator at the Kelsey Museum of Archaeology, has been appointed associate professor of early Christian and Byzantine art at the Institute of Fine Arts at New York University.

Jeffrey Weiss, head and curator of modern and contemporary art at the National Gallery of Art in Washington, DC, has been appointed the first Kirk Varnedoe Visiting Professor at the Institute of Fine Arts at New York University.

Museums and Galleries

Andaleeb Badiie Banta has been appointed Moore Curatorial Fellow in the Department of Drawings and Prints at the Morgan Library and Museum in New York.



Barbara Bloemink, formerly curatorial director at the Cooper-Hewitt, National Design Museum in

New York, has been appointed deputy director of curatorial affairs at the Museum of Arts and Design in New York.

Dan Bomfort, senior restorer of paintings at the National Gallery in London, has been hired as associate director for collections at the J. Paul Getty Museum in Los Angeles, CA.

Peter Eleey, curator and producer for Creative Time in New York, has been appointed visual arts curator



at the Walker Art Center in Minneapolis, MN. He replaces **Douglas Fogle**, who joined the Carnegie

Museum of Art in Pittsburgh, PA.

Brian J. Ferriso has been named Marilyn H. and Dr. Robert B. Pamplin, Jr. Director of the Portland Art Museum in Portland, OR.

Garry Garrels, senior curator at the Hammer Museum in Los Angeles, CA, has been promoted to chief curator and deputy director for exhibitions at the museum.

Steven High, formerly director and CEO of the Nevada Museum of Art in Reno, has been appointed director of the Telfair Museum of Art in Savannah, GA.

Philipp Kaiser, formerly curator for modern and contemporary art at the Museum für Gegenwartskunst Basel in Switzerland, has joined the Museum of Contemporary Art, Los Angeles, as curator. He succeeds **Connie Butler**, who became Robert Lehman Chief Curator of Drawings at the Museum of Modern Art in New York.



Toby Kamps, formerly senior curator at the Contemporary Arts Center in Cincinnati, has been appointed

to senior curator at the Contemporary Arts Museum Houston in Texas.

Roxana Marcoci has been appointed curator in the Department of Photography at the Museum of Modern Art in New York.



Paola Morsiani has been promoted to senior curator at the Contemporary Arts Museum Houston in Texas.

Valerie Cassel Oliver has been promoted from associate curator to curator at the Contemporary Arts Museum Houston in Texas.

Marc Pachter, director of the National Portrait Gallery, Smithsonian Institution, in Washington, DC, has announced his resignation, effective October 2007.

Christian Rattemeyer, formerly curator of Artists Space in New York, has joined the Museum of Modern Art in New York as associate curator in the Department of Drawings.

Bennett Simpson, formerly associate curator at the Institute of Contemporary Art, Boston, has been named associate curator at the Museum of Contemporary Art, Los Angeles.

Ali Subotnick, an independent curator who ran the Wrong Gallery with **Maurizio Cattelan** and **Massimiliano Gioni**, has been named adjunct curator at the Hammer Museum in Los Angeles.

Elizabeth Thomas, formerly associate curator of contemporary art at the Carnegie Museum of Art in Pittsburgh, PA, has been appointed curator of the MATRIX Program for Contemporary Art at the University of California's Berkeley Art Museum/Pacific Film Archive.

Organizations

Mary L. Chute has been reappointed deputy director for library services at the Institute of Museum and Library Services, a federal organization based in Washington, DC.

Joseph Grima has been appointed director of the Storefront for Art and Architecture in New York.

Rick Hernandez, executive director of the Texas Commission on the Arts for 30 years, has announced his resignation from the agency, effective August 31, 2007.

Nato Thompson, a curator at Mass MoCA in North Adams, MA, has been

named the successor to **Peter Eleey** as curator and producer for Creative Time in New York. Thompson joins **Mark Beasley**, a London-based independent curator, writer, and artist before coming to Creative Time in late 2006 as curator and producer.

Neville Wakefield, an independent curator, critic, and editor based in New York, has been appointed curator of Frieze Projects at the Frieze Art Fair in London.



James N. Wood, director of the Art Institute of Chicago in Illinois from 1980 to 2003, has been named

president of the Getty Trust in Los Angeles, CA.

Grants, Awards, and Honors

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



Stanley Abe, associate professor at Duke University in Durham, NC, has received a 2007–8 fellow-

ship from the National Endowment for the Humanities for his project, "Moving Buddha: Making Chinese Buddhist Sculpture into Art."

Cristina de Gennaro has been awarded an artist residency fellowship at the Fundación Valparaíso in Mojacar, Spain, during January 2007 to continue work on a new installation. She also received an artist residency fellowship at the Constance Saltonstall Foundation for the Arts in Ithaca, NY, in July 2006.

Blane De St. Croix, associate professor in the Department of Visual Art and Art History at Florida Atlantic University in Boca Raton, FL, has

been awarded a Fulbright Scholar Grant to Poland for the 2006–7 academic year.



Phoebe M. Farris, professor in the Department of Visual and Performing Arts at Purdue

University, has been awarded the Committee for Institutional Cooperation (CIC) American Indian Studies Fund for Innovative Projects. This 1-year award allows Farris and Patricia Stuhr of Ohio State University to develop and teach a graduate-level interdisciplinary course, "Contemporary Native American Art and Culture," at the Smithsonian Institution's National Museum of the American Indian during summer 2007. The grant provides funding for research, educational supplies, and the development of teaching resources.

Elisabeth Fraser of the University of South Florida in Tampa has been awarded a 2007–8 fellowship from the National Endowment for the Humanities to complete her book project, "Mediterranean Encounters: Travel, Representation, and Expansionism, 1780–1850."

Barry Freedland, assistant professor of art at New College in Sarasota, FL, has won the 2006 Southeastern College Art Conference (SECAC) Artist's Fellowship. He will receive a solo exhibition this October at the 2007 SECAC conference in Charleston, WV, and will be interviewed in an upcoming issue of *SECAC Review*.

Leslie Fry has been selected as the first artist in residence at Boca Ciega Millennium Park in Seminole, FL. She will create 6 new sculptures along the West Loop boardwalk trail.

Julie L. McGee of Bowdoin College in Bowdoin, ME, has received a Rockefeller Foundation Humanities Fellowship at the Smithsonian Institution's Center for Folklife and Cultural Heritage. From January to May 2007, she will theorize cultural heritage and the arts for her project, "Cultural

Heritage and Nationalizing Discourses: South African Art/ists as Mediators."

Lorna Ritz has been awarded a 6-week artist residency at the Helene Wurlitzer Foundation of New Mexico in Taos. She was also a cultural ambassador to Cape Town, South Africa, through the International Program of Augusta Savage Gallery at the University of Massachusetts, Amherst.

Jeffrey Baykal Rollins, an Istanbul-based artist who teaches at Bosphorus University, has created a series of paintings that feature prominently in the Turkish film *Küçük Kiyamet* (roughly translated as *Little Apocalypse*; the film's official English title has not yet been confirmed). The film is directed by Durul Taylan and Yagmur Taylan (the Taylan Brothers) and written by Dogu Yücel.

United States Artists, a new arts organization dedicated to providing direct support to living American artists in all disciplines, has announced the recipi-

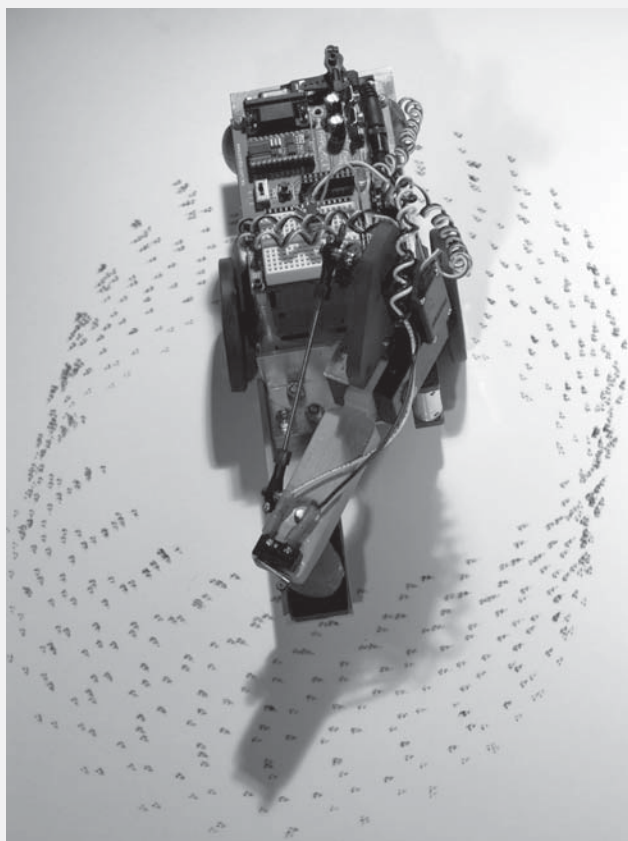
ents of the inaugural USA Fellowships. CAA members who have received an unrestricted \$50,000 grant are **Sam Durant** and **William Pope.L**.

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 College of Santa Fe in New Mexico has received a \$1.5 million grant to establish the Eugene V. Thaw Professorship in Art History. **Khristaan D. Vilella**, associate professor of art and director of the college's Art History Program, is the first recipient of the professorship.

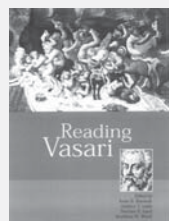
The Figge Art Museum in Davenport, IA, has been awarded a \$120,000 grant from the Henry Luce Foundation to support the museum's Grant



Barry Freedland, Thumbprinter, 2006, Delrin, aluminum, electronics, and ink, 12 x 6 x 6 in. (artwork © Barry Freedland)

Wood archives project for the next 3 years. The grant enables the Figge to properly conserve Wood's personal possessions, handwritten letters, photographs, and gallery announcements from the 1920s to 1942, and material collected by the artist's sister through 1975.

The Georgia Museum of Art, on the campus of the University of Georgia in Athens, has won 2 awards from the Southeastern College Art Conference (SECAC). The exhibition *Coming Home: American Paintings, 1930–1950* was awarded the 2006 SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials. The exhibition was organized by the Georgia Museum of Art and the Mobile Museum of Art. In



addition, the book *Reading Vasari* (London: Philip Wilson, in association with the Georgia Museum of Art, 2005) was

awarded the 2006 SECAC Award for Excellence in Scholarly Research and Publication. *Reading Vasari* was edited by Anne Barriault, Andrew Ladis, Norman Land, and Jeryldene Wood.

The High Museum of Art in Atlanta, GA, has received \$12,500 from the Terra Foundation for American Art to help support a spring 2007 panel discussion of Samuel F. B. Morse's painting *Gallery of the Louvre* (owned by the Terra) as part of an exhibition called *Kings as Collectors*, on view at the museum through September 2007.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has been awarded \$50,000 by the Terra Foundation for American Art to support the 2008 exhibition *Like Breath on Glass: Painting Softly from James McNeill Whistler to Arthur B. Davies*. The Clark also received \$54,100 for operating support from the Massachusetts Cultural Council. The grant completes a 3-year funding cycle totaling \$138,250 in support of the institute's education programs.

Obituaries

Benny Andrews died November 10, 2006, in Brooklyn, NY. He was 76.

Growing up in rural, segregated Georgia during the Depression and war years, Andrews and his brother, the writer Raymond Andrews, learned mainstream American values by studying the popular culture of that era, including movies, radio, newspapers, comics, and magazines. Despite the racism and poverty he endured in these years, he developed a deep faith in the spirit and promise of America, a belief he maintained throughout his life. In the 1990s, when I asked him how he had decided that the primary subject of his art would be America, he replied: "It was always America. Even when I was a child. Our lives were about America. We were inundated in being American. We grew up with the American Dream. That is why I wore saddle oxfords and tried to look like Pat Boone.... We grew up that way. I know America."

One of 10 children, Andrews was born November 13, 1930, in Plainview, GA, a light-skinned, blue-eyed, blond-haired baby. James Orr ("Mr. Jim"), his paternal grandfather, was the son of a prominent white plantation owner. His paternal grandmother was Jessie Rose Lee Wildcat Tennessee. And, like her, his maternal grandparents, John and Allison Perryman, were mixed race, with black and Indian blood. His father, George Andrews, was a self-taught artist, the "Dot Man," who never lived more than 10 miles from Plainview and never left Georgia. In contrast, his mother, Viola Perryman Andrews, loved travel and was an advocate for education who encouraged her children to write and to draw daily.

The first member of his family to graduate from high school, Andrews attended Fort Valley State College (1948–1950), supported by a scholarship. He was not allowed to attend the University of Georgia, nor to enroll in Lamar Dodd's well-known art classes there, due to the color of his skin. In 1954, after serving as a military policeman in the Korean

War, he used the GI Bill to attend the School of the Art Institute of Chicago. No longer constrained by the racial laws of the South, he entered an art museum and saw original masterworks for the first time, an experience that brought tears to his eyes.

After graduating in 1958, he moved to New York, where he maintained a studio for the rest of his life. Despite limited connections to the city's art world, by 1962 he began

onstrated this, beginning in 1970, when he announced an ambitious series of new works, a 6-year project entitled the *Bicentennial Series*, devoted to depicting the complex history of African Americans for the American Bicentennial.

After exhibiting that project, he returned to the studio and to his position as a member of the Queens College art faculty (an academic position he held for almost 3 decades),



Benny Andrews, *Harlem USA (Migrant Series)*, 2004, oil and collage on canvas, 54 x 72 in. (artwork © Benny Andrews; photograph provided by ACA Galleries, New York)

to exhibit regularly at Bella Fishko's Forum Gallery. However, over a matter of principle, he left that gallery in 1965. By the late 1960s, influenced by the Civil Rights Movement and troubled by the social, racial, and gender inequities he discovered in the art world, Andrews entered a period of social and cultural activism, which was reflected in his art. After he cofounded the Black Emergency Cultural Coalition in 1969 and participated in marches outside the Metropolitan and Whitney Museums, demonstrating against the exclusion of women and artists of color from those institutions, he was often classified as a "protest artist."

Throughout his life, Andrews remained an independent figure who was never limited by classifications assigned by others, whether in the segregated South or in the New York art world, which he found to be an equally stratified environment. He had been well tempered in his independence, self-confidence, and sense of purpose from an early age. He dem-

moving away from the political activities of the previous years. He created a new series, *Women I Have Known*, including a portrait of Nene Humphrey, an artist he first met at the McDowell Colony and who would later become his wife. From 1982 to 1984, he served as director of the Visual Arts Program for the NEA, a position that brought him increased national stature.

Returning to his studio, Andrews entered the most productive stage of his career, as evident in a series of evolving projects: the *Completing the Circle Series*, the *Portrait Series*, the *America Series*, the *Southland Series*, the *World Series*, the *Cruelty and Sorrow Series*, the *Revival Series*, the *Music Series*, the *Langston Hughes Series*, the *Musical Interlude Series*, the *Critic Series*, the *Human Spirit Series*, and, finally, the *Migrant Series*. He also placed a new emphasis on the history and culture of his extended family, expanding on his own earlier work and building on the research that his brother Raymond had initiated.

During the late 1970s and 1980s, Raymond Andrews explored the history of the Andrews family and Morgan County, GA, by fusing fiction and nonfiction in his Muskogean County novels, all illustrated by Benny, including *Appalachee Red* (1978), *Rosiebelle Lee Wildcat Tennessee* (1980), and *Baby Sweets* (1983). In 1984, Benny and Nene worked from designs created by his son, Christopher Andrews, an architect trained at RISD, to build a studio outside Athens, GA, where Benny was able to work more closely with his Georgia family. After completing the studio, he encouraged his father to expand his art production to include painted canvases and artist boards. From 1984 until 1996, when George Andrews died, Benny worked to advance the recognition of his father's art.

In 2001, after living and working in Manhattan for more than 40 years, Benny and Nene renovated and moved into a new studio and residential structure in Brooklyn. There his studio filled with new projects, including a series of illustrated children's books and an artist's book and print project created for the Limited Edition Press. However, the primary focus in the studio during his last years was the *Migrant Series*, inspired by his reading of writers such as Flannery O'Connor and Langston Hughes and his rediscovery of *The Grapes of Wrath* by John Steinbeck.

Andrews envisioned his *Migrant Series* to be an ambitious, multiyear project serving as a grand summation of the themes and issues that had dominated his life and career. Each of the 3 major components was planned to reflect one aspect of his own mixed heritage—he was of African American, Scotch Irish, and Cherokee descent—and was to be related to a major migration in American history, beginning with the Dust Bowl migration to California (2004), continuing with the Cherokee Trail of Tears migration (2005), and concluding with the Great Migration of African Americans to the North. In 2006, after repeated visits to New Orleans and the Gulf Coast, he decided to add a concluding chapter to the series,

devoted to the mass migration that emerged in the wake of Hurricane Katrina.

The evolution of the project was suspended when Andrews was diagnosed with the cancer that led to his death. As he intended, the *Migrants Series* will be featured in a major exhibition, publication, and documentary film being organized by the Ogden Museum of Southern Art, University of New Orleans, scheduled for 2008. In 2005, as his 75th birthday approached, I asked the artist, while we traveled with a film crew through Georgia and North Carolina on the Trail of Tears, why he continued to work in such an unrelenting manner. "My life is a journey," he replied, "and my art is a journey. It is, and always has been, a journey of discovery for me, an adventure in many ways. The art is a reflection, a creative response to that extended journey."

—J. Richard Gruber, Director, Ogden Museum of Southern Art, University of New Orleans

Muriel Castanis, a New York-based sculptor who created numerous public artworks, died November 22, 2006, in Manhattan at the age of 80.

A self-taught artist who lived in Greenwich Village for many years, Castanis began her career in art in 1964 after 10 years as a full-time wife and mother. After working in collage and assemblage, she turned to sculpture a few years later, when she developed her signature technique of draping layers of epoxy-soaked cloth



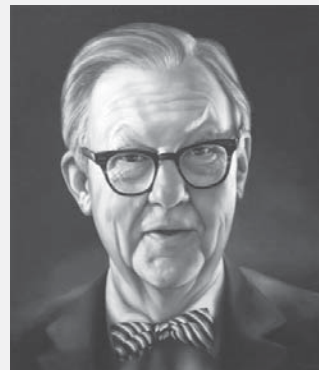
Muriel Castanis, *Gloria*, 1989, cloth, epoxy, and bronze powder, 98 in. tall (artwork © Muriel Castanis; photograph provided by OK Harris)

over mannequins; the underlying forms were removed, leaving a hollow shell of human form with drapery that looked like ancient Greek statuary. Castanis received art-world acclaim in 1980, when a solo exhibition at OK Harris Works of Art in New York sold out.

Castanis's works can be found in the Detroit Institute of Arts, the Norton Museum of Art, the library at Mount Holyoke College, and the IBM Corporation Atrium in Atlanta. Her work adorns a Philip Johnson and John Burgee-designed building, 580 California Street, in San Francisco. In New York, her *Flatbush Floogies*, a series of cast-bronze reliefs from 1992, are embedded in the walls of the Flatbush Avenue–Brooklyn College subway station.

Rudolf de Crignis, a Swiss-born abstract painter who lived and worked in New York, died December 23, 2006, at the age of 58.

Born in Winterthur, de Crignis studied at the Form + Farbe School for Art and Media Design in Zurich and the Academy of Fine Arts in Hamburg, Germany. He began his artistic career as a performance and video artist, exhibiting in a group show, entitled *The Environment*, in the Swiss Pavilion at the Venice Biennale in 1976. The artist began painting after a visit to New York in the late 1970s, where he saw Blinky Palermo's *To the People of New York*, a series of Minimalist abstract paintings, at the Dia Center for the Arts. De Crignis began creating seemingly monochrome paintings built up from thin layers of different colors. The resulting blue or gray works possessed shimmering qualities that some compared to James Turrell's light installations. Galerie Palette in Zurich first showed these works in 1980. In New York, the artist debuted at Pamela Auchincloss Gallery in 1995; later exhibitions in the city took place at Stark Gallery in 1997 and Peter Blum Gallery in 2001 and 2004. His work is found in a number of collections, including the Yale University Art Gallery, the Albright-Knox Art Gallery, the Fogg Art Museum, and the Kunsthau Zürich.



Glenda Green, *Portrait of S. Lane Faison, Jr.*, 1975, oil on canvas, 15 x 13 in. (artwork © Glenda Green)

S. Lane Faison, Jr., one of the nation's most influential teachers of art history, a Williams College professor for 40 years, and a former CAA president, died November 11, 2006, at his home in Williamstown, MA. He was 3 weeks shy of his 99th birthday.

Liberal-arts students in their early years at Williams quickly discovered that a triumvirate of professors was teaching art history (Faison, Whitney Stoddard, and William Pierson) and word of mouth boasted that there were no finer teachers at the college. Lectures were compelling: informative, humorous, and engaging. Slides had to be memorized, which guaranteed that each student carried away from their courses some information, useful on the rare occasions when museums were visited.

An odd thing happened, though. Faison, Stoddard, and Pierson were so good that legions of Williams students, and others besides, found themselves in the habit of enjoying frequent trips to museums, and that the desire to learn more about art came eagerly. Much has been celebrated about those students of Faison who made art their careers and became distinguished directors of museums and art institutions. Some of these are: Earl "Rusty" Powell III, director of the National Gallery of Art; Tom Krens, former director of the Guggenheim; Glenn Lowry, director of the Museum of Modern Art; the late Kirk Varnedoe, MoMA's chief curator of painting and sculpture; Michael Govan, director of the Los Angeles County Museum of Art; James Wood, former director of the Art Institute

of Chicago (and present head of the Getty Trust); John Lane, director of the Dallas Museum of Art; and Roger Mandel, president of the Rhode Island School of Design.

And there are the rest of us, who did not have a career in art but whose lives have been forever changed by learning from Faison, one of the nation's great teachers. Thousands of us, not counting the myriads of others whom we have infected with our own enthusiasm, have trekked to galleries and art museums, even started collections of our own, because the art world was opened for us by him.

Faison himself graduated from Williams College in 1929, studying under Karl Weston, and earned an MA at Harvard University and an MFA from Princeton University. He taught at Williams from 1936 to 1976, chairing the Art History Department from 1940 to 1969. He was also director of the Williams College Museum of Art from 1948 to 1976. In 1945 and 1950 he traveled to Austria and Germany, working to place works in Hitler's art collection back into their respective collections and museums.

It is true that once a student of Faison (or of his two colleagues), always a student—and eventually a colleague. Faison cared about his students and relished learning what we experienced as our lives unfolded. He was active until his death.

A CAA member since 1931, Faison became president of the Board of Directors on January 26, 1952, and served for 3 years. The membership that year passed 2,000, and the total budget was \$32,000. In a conversation I had with Faison several years ago, I told him I had noticed in the record that, when he became president, he began holding Executive Committee meetings in Williamstown. He smiled and said: "Well, why not? I was president, wasn't I?"

I asked him what he considered the issue facing CAA that he cared the most about. On this point he responded quickly and with no hesitation. "I believed that the practicing artists were underrepresented both at CAA and elsewhere, and that there

should be a balance of artists and art historians both on the Board and in the membership."

I followed up: "Did you ever paint or sculpt yourself?" To which he replied, "No. But I have been fascinated by the creation of art, even if I could not do it myself. I think that's why I felt so strongly that educational institutions and associations like CAA should promote and be receptive to the creative artist. I have always felt," Lane said, "that the enemy is the whole gang of art historians who are in love with words rather than objects. I felt we needed what I like to call 'people of the eye' instead of just 'people of the mind.'"

"I would say that you were extremely busy promoting the cause of artists at a critical time," I suggested. He only smiled and said, "You do what you can."

—John Hyland, Jr., *McFarland Dewey & Co., and Treasurer, CAA Board of Directors*

Christine Federighi, a professor of art at the University of Miami since 1974, died November 17, 2006, after a long and valiant fight with cancer.

Federighi was a ceramicist of national renown, a beloved teacher, and a regular guest artist-in-residence at Anderson Ranch Arts Center in Aspen, CO. She received her BFA from the Cleveland Institute of Art in 1972 and earned an MFA from Alfred University in 1974. She joined the Department of Art and Art History at the University of Miami in 1974 and was head of the ceramics area. She eventually became a full professor and one of the first recipients of the College of Arts and Sciences' Cooper Fellowships. Other honors followed: she received the Provost's Award for Scholarly Activity in 2003 and 10 other university-related research awards. Federighi also received the State of Florida's Individual Artist Grants 5 times and in 1988 won a grant from the NEA. Her works can be found in numerous private collections and museums.

Nancy Ellen Forgione, a visiting assistant professor of art history at Johns

Hopkins University, died December 3, 2006, in Baltimore, MD, after a sudden illness. She was 54.

A specialist in 19th-century art, Forgione wrote a 1993 dissertation, "Edouard Vuillard in the 1890s: Intimism, Theater, and Decoration" for Michael Fried at Hopkins. She was a popular teacher at Hopkins, teaching courses on 19th- and 20th-century art as well as surveys. She also taught innovative classes in the Masters of Liberal Studies program at Hopkins: one on "The Idea of Home" and another on "The History and Art of Walking." Previously, she had taught at a number of other institutions in the Baltimore area, including Loyola University of Maryland, Goucher College, and the Maryland Institute College of Art.

Before completing her PhD, Forgione earned an MLS from the University of Maryland and served as a cataloguer in the library at the

Maryland Institute College of Art from 1976 to 1981. From 1993 to 1996, she lived in Johannesburg, South Africa, where she joined the faculty at the University of the Witwatersrand.

Her scholarly interests focused on late-19th-century French culture, beginning but not ending with Vuillard. In addition to her interdisciplinary dissertation, which examined Vuillard within the theatrical and cultural milieu of Paris, she published 2 articles in *The Art Bulletin*: "The Shadow Only: Shadow and Silhouette in Late Nineteenth-Century Paris" in September 1999 and "Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris" in December 2005. She also wrote reviews for the *Baltimore Sun*.
—Ann M. Roberts, Professor of Art, Lake Forest College

Roy Newell, a geometric abstract painter and a founding member of

THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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

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

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

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

the Eighth Street Artists' Club in New York, died November 22, 2006, in Manhattan. He was 92.

A slow, methodical artist who finished only about 100 paintings, Newell was known for his bold colors and shapes. He worked up his paintings constantly, sometimes taking decades to finish them. A self-taught artist born from Eastern European immigrants, he felt an affinity with early modern artists, especially Cézanne, Malevich, and the Nabis painters; Albert Pinkham Ryder was also a major influence.

Though admired by critics and peers, including the de Koonings, whom he befriended in the early 1940s, Newell never received commercial or widespread critical acclaim. Disinterested in self-promotion, Newell often refused to sell work; a painting in the Guggenheim is only one of a few works in major museums.

Henry Pearson, a pioneering Op artist, died December 3, 2006, in Manhattan at the age of 92.

Pearson drew from his experience creating topographical maps of Japan in WWII as a member of the Army Air Corps to make linear abstractions in ink or oil on canvas, as well as in 3D works.

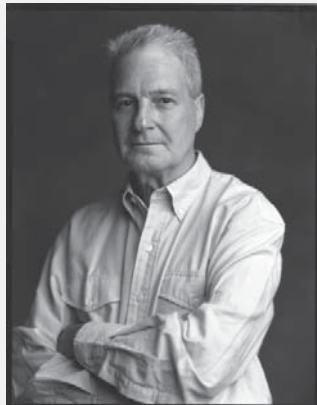
Born in Kinston, NC, Pearson earned a BA at University of North Carolina, Chapel Hill, in 1935 and an MFA from Yale University School of Drama, studying set design, in 1938. In 1953, after a long stay in Japan, he enrolled in the Art Students League in New York, where he studied under Will Barnet.

In 1959, Pearson hit on his signature style in which topographic lines became nonobjective abstractions. He was included in the landmark show *The Responsive Eye* in 1965 at the Museum of Modern Art, but the intuitive rhythms and poetic elegances of his work is often at odds with the calculated, hard-edged quality typical of Op art.

Pearson's work can be found in many museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the

Guggenheim Museum, the National Gallery of Art, and the North Carolina Museum of Art.

Robert Rosenblum died December 6, 2006, at the age of 79 at his home in Greenwich Village after a long struggle with cancer.



Timothy Greenfield-Sanders, *Portrait of Robert Rosenblum*, 1993, gelatin-silver contact print, 11 x 14 in. (artwork © Timothy Greenfield-Sanders; photograph provided by the artist)

One of the most influential art historians of the modern period, Rosenblum produced publications and exhibitions spanning 4 centuries. He provided a leading voice in revising the modernist canon and in broadening the scope of art history far beyond its previous borders.

A native New Yorker, he received a BA from Queens College, City University of New York, and an MA from Yale University, and completed his doctoral studies at New York University's Institute of Fine Arts (IFA). His dissertation "The International Style of 1800: A Study in Linear Abstraction" (1956) formed the core of his first book, *Transformations in Late Eighteenth-Century Art* (1967), which quickly became a standard text and is still in print after 40 years. In that book, he challenged the canonical definitions of Neoclassicism and demonstrated both the extraordinary fecundity of the art of the period and its long-term influence. This became the criterion that guided his research, writing, and exhibitions, a kind of intellectual contrarianism that challenged canonical attitudes. He taught at Princeton before returning to NYU in 1966, where, a decade later, he became

the Henry Iltleson, Jr. Professor of Modern European Art; in a later "transformation" in 1996, he became the Stephen and Nan Swid Curator of Twentieth Century Art at the Solomon R. Guggenheim Museum.

If museum installations of modern art, and in particular nineteenth-century art, look different today than they did in his own youth, this was largely the result of Rosenblum's work. His exhibition *French Painting 1774–1830: The Age of Revolution* (1974–75) provided a more inclusive survey of the art of that period than the standard David-to-Delacroix lineage championed by his own mentor, Walter Friedlaender. His *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (1975) bypassed the Francocentric canon of modernism to trace an altogether different genealogy of northern European painting. His exhibition *1900: Art at the Crossroads* (2000) included a cross-section of the art being produced throughout the world at that time, just as his *19th Century Art* survey text (1984), coauthored with his IFA colleague H. W. Janson, attempted to shake up the standard modernist reading of the period by including many artists whose work was then unfamiliar or dismissed as academic. His writings often introduced areas of research and proposed interpretations of art that other scholars went on to explore for a lifetime: Scandinavian art, 19th-century Salon artists, Futurism, kitsch.

His interests were by no means limited only to the works of early modernism, however, but extended to the 20th and even the 21st century. He produced groundbreaking work in *Cubism and Twentieth Century Art* (1961), where he investigated that movement's international ramifications, and in "Picasso and the Typography of Cubism" (1973), where he was the first to suggest that we should actually read the collage material used by Cubist artists as indicative of the range of meanings of their works. He published numerous essays, books, and catalogues on contemporary artists, including Warhol, Stella, Gilbert and George, and Koons. With his unerring instinct

for hot-button issues, he even championed kitsch, organizing an exhibition of the work of Norman Rockwell at the Guggenheim (2001–2) and publishing *The Dog in Art from Rococo to Post-Modernism* (1988). He did all this with great good humor and a modest, unassuming air of naïveté, as though he really were Candide, surprised to discover that his ideas often rendered colleagues and critics apoplectic.

On rereading his work, I am always struck by the open-ended quality of his conclusions. He was never doctrinaire and always left the door open to the ideas of others. For younger generations of scholars, he established an art history where there are no longer any taboos or conclusions that cannot be challenged. Perhaps his greatest legacy is this ability to put aside received wisdom and review and rethink everything. As a result, much of the enormous breadth and depth of art-historical revisionism as it exists today can be traced back to his original work.

Part of Rosenblum's modesty was revealed by the fact that, at his death, he didn't even have an up-to-date CV. Although he received honors and awards—among them honorary degrees from Oxford University (where he delivered the Slade Lectures in 1972) and an appointment by the French government as Chevalier de la Légion d'Honneur—he never seemed as interested in them as in whatever project he was working on at the moment. It is somehow appropriate that, at his death, his 2 current exhibitions were at the 2 poles of his intellectual interests: *Portraits Publics, Portraits Privés 1770–1830* at the Grand Palais in Paris (*Citizens and Kings: Portraits in the Age of Revolution 1760–1830* at the Royal Academy in London), and *Best in Show: Dogs in Art from the Renaissance to the Present* at the Museum of Fine Arts, Houston.

One cannot write about Rosenblum without mentioning his pets. When I first met him, his idea of the perfect pet was an enormous iguana that he would offer to visitors with the assurance that "he is really quite affectionate." Later he discovered bulldogs and

from then on was never without a few recent photos of Archie, whose mega-life-size photograph once graced the mantelpiece of his Greenwich Village home, where he lived with his wife, the artist Jane Kaplowitz, and their children, Theodore and Sophie. After Archie, Winnie the girl-bulldog joined their household and the Rosenblum photography collection, often in costume or in Hollywood poses.

A true existential man, Rosenblum lived only in the present. When he was already quite ill with the cancer that eventually took him, I mentioned to him that I was impressed that he still kept up an exhausting professional schedule. His response was "What choice do I have? You do what you can until you can't do it any more."

He will sorely be missed by a legion of present and former students, colleagues, and friends.

—Patricia Mainardi, Graduate Center, City University of New York

Craig Hugh Smyth, a renowned art historian and administrative leader, died December 22, 2006, in Englewood, NJ. The resident of Cresskill, NJ, was 91.

Under the leadership of Smyth, director of the Institute of Fine Arts (IFA), New York University, from 1951 to 1973 and director of Harvard's Center for Renaissance Studies in Florence, Villa I Tatti, from 1973 to 1985, these respected centers for learning and research were augmented and enhanced, and prospered in ways that continue to move them forward. Through thoughtful and convincing conversations with funding sources, Smyth, one of his generations most gifted persuaders, was

able to both develop opportunities for study and secure the concomitant resources.

Smyth was an endearing individual, generous with his time, an attentive listener, more considerate than judgmental, and possessed of a powerful force of discernment. He cared little for received wisdom. He seemed to have the ability to perceive in applicants with odd or unremarkable records those strengths and latent abilities awaiting nourishment, which his institutions might provide.

He and I first met in 1959 at the American Academy in Rome, when he was art historian in residence and I was a fellow. It was by chance that we stopped to look at the south flank of St. Peter's while on our way to see the Barocci frescoes in the Casino of Pius IV. Questions raised at that time led to more than 40 years of intermittent collaboration, mulling over Michelangelo's intentions and accomplishments.

In 1987–88, Smyth's year as Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art, brought him back to the institution where, in 1941, subsequent to his Princeton MFA of that year, he received his initial appointment as an art historian. A fresh degree and a new post at the National Gallery allowed him to marry Barbara Linforth on June 24, 1941, and settle into an apartment above the Smithsonian's National Zoo. They celebrated their 65th anniversary last June.

Shortly after the outbreak of WWII, Smyth was among staff members that accompanied works from the National Gallery of Art to safekeeping at Biltmore House, the Vanderbilt estate in Ashville, NC.

In 1942 Smyth joined the US Navy Reserve. In June 1945, less than a month after the war in Europe had ended, he was detailed as officer-in-charge and director of the Central Art Collecting Point in Munich. On a long jeep drive to his new assignment in Munich, Smyth began planning the organizational structure for receiving, identifying, and returning sequestered or stolen works of art to the museums and

institutions to which they belonged. By the time Smyth left Munich in 1946, much of the planning was completed for conversion of the collecting point into a new German art-history facility, the now famous Zentralinstitut für Kunstgeschichte.

From 1946 to 1950, Smyth was appointed to a staff lectureship at the Frick Collection in New York. In 1949–50 he spent the last year of his Frick appointment as a Senior Fulbright Research Fellow, which took him to Florence. While there, he received a phone call from Walter Cook, director of the IFA, offering him a faculty appointment. In a short 3 years, Smyth was sitting in the director's chair.

CAA did what it does so well in recognizing young art historians and published Smyth's earliest writing. His first contribution accepted by the *College Art Journal* (1947) discussed the new Zentralinstitut in Munich. A second paper, a scholarly examination of "The Earliest Works of Bronzino," appeared 2 years later in *The Art Bulletin*. This would be the first public expression of his lifelong interest in Mannerism and predated the acceptance of his Princeton dissertation, "Bronzino Studies," in 1955.

In September 1961 Smyth read a paper at the 20th International Congress in the History of Art on "Mannerism and Maniera" in a session on "Recent Concepts of Mannerism." An expanded version of the paper appeared twice—once in 1963, in vol. II of the *Acts of the Congress*, without notes and again, in the same year, by the IFA with 30 pages of text and 57 of notes.

The article in *The Art Bulletin*, the book on *Mannerism and Maniera*, his essay on "The Sunken Courts at the Villa Giulia and the Villa Imperiale" in *Essays in Memory of Karl Lehmann* (1964), and *Bronzino as Draughtsman: An Introduction* (1971) established a foundation for several later publications that included our collaborative studies on Michelangelo and St. Peter's. In 1988, Smyth published an expanded version of the Third Gerson Lecture, entitled *Repatriation of Art from the Collecting Point in Munich after*

World War II (1986), that probed the origins, development, and activities of the Monuments, Fine Arts, and Archives Service program during WWII.

Smyth was an astute art historian, as his published works demonstrate, but what elevated him to the top rank in the world of scholars was his great and natural gift for institutional leadership. Under a soft voice and modest demeanor, Smyth carried the unquestioned skill and force to present a persuasive vision of an institution's potential.

—Henry A. Millon, Dean Emeritus, CASVA, National Gallery of Art

Allan Stone, a prominent New York art dealer and collector, died December 15, 2006, at his home in Purchase, NY. He was 74.

Stone received a law degree from Boston University. He joined the



Phyllis Herfield, *Allan Stone*, 1990, oil on panel, 12 x 9 in. Collection of Allan Stone (artwork © Phyllis Herfield; photograph provided by the artist)

New York art world in the late 1950s while working as a Wall Street lawyer, offering free legal advice to artists. He befriended Ivan Karp, director of the Leo Castelli Gallery (and current owner of OK Harris Gallery) and opened his own space, Allan Stone Gallery, in 1960, which he and his daughters operated for decades.

Stone collected and exhibited the work of the Abstract Expressionists such as de Kooning, Gorky, Newman, and Kline, as well as that of John Graham and Joseph Cornell. He was also interested in the California Pop of Wayne Thiebaud, whom he represented for the artist's entire

**California State University
San Bernardino
Department of Art**

Two Faculty Positions

Starting September 2007

**Graphic Design
Glass Art**

For position descriptions and
application guidelines contact:

Sant Khalsa, Art Chair
santk@csusb.edu 909.537.5808

Accepting applications until filled

career; the photorealism of Richard Estes; and the sculpture of César and Robert Mallory. John Chamberlain's crushed-car sculptures and African, tribal, and Outsider art also found their way into Stone's collection.

Opportunities

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

Calls for Papers

Drain Magazine is organizing an issue on the theme of cruelty. In cruelty we can see the obscene throbbing pulse of the Real. Cruelty is an orgy: constituted forms are knocked off their pedestals, signs perverted, bodies abused. Cruelty inaugurates a "pornology": a logic of the obscene that aims at confronting language and knowledge with its own limits, with "nonlanguage" and "nonknowledge." Cruelty, like pornography, is about death: a death caught within a symbolic exchange among the perpetrator, the victim, and the observer/witness. Cruelty lies beyond, or more accurately before, good and evil in a state of abject confusion and regressive attachment. This issue of *Drain* is an attempt to stalk the many faces, spaces, and institutions of cruelty. We are interested in papers that explore the metalanguage of cruelty, focusing on the theory, experience, and visual mediation of cruelty. We are also interested in papers that explore the staging of cruelty from the artist's viewpoint. Contact Olivier Chow at olivier@drainmag.com. *Deadline: July 1, 2007.*

Frontiers: A Journal of Women Studies has been pushing the boundaries of feminist scholarship since 1975, making it one of the oldest and most respected feminist journals in the US. We are interested in creative work that is either done by a woman artist and/or explores gender. Only copies of original art, as 5 x 7 or 8 x 10 in. black-and-white glossy photos or images as TIFF files scanned at 300 dpi, should be submitted for editorial review. All images

are published in black and white. Submissions and correspondence should be sent to: Editors, *Frontiers: A Journal of Women Studies*, Dept. of History, Arizona State University, PO Box 874302, Tempe, AZ 85287-4302; 480-965-4787 or -3876; fax: 480-965-0310; frontiers@asu.edu or Gayle.Gullett@asu.edu; <http://unp.unl.edu/journalinfo/17.html>. *Deadline: August 1, 2007.*

Conferences and Symposia

Collaboration and Competition is the 5th annual art-history symposium, presented April 14, 2007, at California State University, Sacramento. Free and open to the public, the event considers the culture-making dynamics of competition and collaboration from a wide range of geographical, temporal, and ideological perspectives. Presenters and topics include: Jeff Kelley on "post" Allan Kaprow; Karen Fraser on Ueno Hikoma and Tomishige Rihei; Steven Doctors on architectural collaboration as boundary marking; Melissa Geiger on Robert Rauschenberg's *Soundings*; Renate Prochno on Anthony Van Dyck and Peter Paul Rubens; and Royce Smith on the 2004 Sydney Biennale and the "Network of Uncollectible Artists." For more information, visit www.asn.csus.edu/art/events.html or contact Elaine O'Brien at eobrien@csus.edu.

San Jose State University hosts its 13th annual symposium April 14, 2007, in the College of Engineering Auditorium, beginning at 9:30 AM. Graduate and advanced undergraduate students present papers on various aspects of art, architecture, and culture. For more information, please contact Penelope Midlock at penelopemidlock@sbcglobal.net.

The 2nd Annual UCIRA State of the Arts Conference is held May 18–19, 2007, at the Berkeley Art Museum/Pacific Film Archive at the University of California, Berkeley. This year's focus on new-media arts provides a broad umbrella under which to: explore the digital mediation of performance, space, sound, and other

embodied experience; showcase faculty and graduate-student research projects that exemplify interdisciplinary and intermedia arts practice; and consider the impact of new media on the research functions and modalities of arts practice. Registration is free, and the conference is open to all. For more information, visit www.ucira.ucsb.edu/conference.

British Printed Images to 1700 is a project funded by the Arts and Humanities Research Council that by 2009 will make available online, in fully searchable form, more than 10,000 printed images from early modern Britain. For details, see www.bpi1700.org.uk. On July 13–14, 2007, the project holds a conference devoted to innovative research on printed images from early modern Britain. Taking place at Birkbeck, University of London, it offers a full program of papers dealing particularly with book illustration. Topics covered include: images of animals, Robert Hooke's Micrographia, plates in the 1684 edition of Foxe's Book of Martyrs, and the

influence of illustrations in Protestant conduct books on domestic decoration. There will also be facilities for the display of posters on related topics. Offers and inquiries should be made to m.hunter@bbk.ac.uk.

Exhibition Opportunities

The Bowery Gallery sponsors a national juried show, held July 31–August 18, 2007. The juror is John Walker, an internationally known painter. The exhibition is open to all artists working in 2D media. For prospectus, send an SASE to: Bowery Gallery, 530 W. 25th St., New York, NY 10001. *Deadline: April 15, 2007.*

The Port of San Diego is accepting submissions for its Sculpture-on-Loan Program, which serves to place 1 or more significant sculptures at high-visibility areas in the tidelands of San Diego Bay. Sculptors of national and international standing, as well as artists with exceptional creativity, are encouraged to apply. The budget for this program ranges from \$100

FIND QUALIFIED EMPLOYEES THROUGH THE CAA ONLINE CAREER CENTER

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

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

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

CAA
www.collegeart.org/careers

to \$150,000 for a loan period of no less than 1 year. Budget is all-inclusive and covers transportation, installation, loan fee, requisite anchoring costs, and loan stipulations. For complete details and registration, go to www.portofsandiego.org. *Deadline: April 30, 2007.*

Jumping Off of Cliff: Work Inspired by H. C. Westermann is an exhibition that features 2D and 3D artworks. It is part of a proposal package that will be sent to several different museums in the Midwest/Chicago area. Entries can be actual work that you would like to show or work representative of your style. The final result is a group show paying tribute to a true American maverick. Work is accepted in the form of slides, photographs, and JPEGs on disc (no e-mailed images). Be sure to mark all materials with your phone number. Materials will only be returned if you have provided an SASE. Artists may enter 1–6 pieces; there are no entry fees. Detail slides may be submitted in addition to the 6 entries. Please send materials to: Rob Millard-Mendez, 1721 Bayard Park Dr., Evansville, IN 47714; www.robmillardmendez.com/westermann.htm. *Deadline: May 1, 2007.*

The University Center Rochester Art Gallery is accepting submissions for the 2007–8 season. Lecture opportunities and a small stipend are available. All media are considered. Please submit a written proposal, résumé, artist statement, 20 images in slides or CD (Mac), image list, and SASE to: Simon Huelsbeck, University Center Rochester, 851 30th Ave. SE, Rochester, MN 55904; simon.huelsbeck@roch.edu. *Deadline: May 6, 2007.*

The Carlisle Arts Learning Center, a nonprofit gallery and educational center, seeks US artists 18 and older working in any medium except film and video. Miniaturism is encouraged, although not required. Artwork limit of 12 in. in any direction, including frame. Entry fee is \$40 for 1–3 entries; a 30 percent commission. *Deadline: May 26, 2007.*

Curt Teich Postcard Archives seeks entries for traveling exhibition featuring works in the 4 x 6 in. postcard size. Artists must be 18 or older. Art in any 2D medium reproducible by photographic process is acceptable, as is 3D work with a depth no greater than 3/8 in. The top 12 entries receive cash prizes, and all submitted art is eligible to participate in an art sale. Thirty-six winning artworks will be included in an exhibition that opens in fall 2007 at the Lake County Discovery Museum, near Chicago; it then travels to various galleries and cultural institutions for 1 year. The entry fee is \$20 for up to 3 entries; \$5 for each additional entry. Download prospectus at www.LCFPD.org/PACE or call 847-968-3381. *Deadline: August 21, 2007.*

New York's Atlantic Gallery seeks works from CAA member artists for an exhibition entitled *The Artist's Choice*. Each Atlantic Gallery member selects a CAA member artist to include in the show. The exhibition, planned for January 2008, explores issues that attract artists to select certain work. Entry fee is \$10. Send a résumé; 5 slides or a CD containing 5 JPEGs; an identifying list with titles, sizes, and media; a check for \$10 to Atlantic Gallery; and an SASE to: John Morrell, Coordinator for , Dept. of Art, Music, and Theater, 102 Walsh Bldg., Georgetown University, Washington, DC 20057; www.atlanticgallery.org. *Deadline: September 1, 2007.*

The National Aeronautics and Space Administration (NASA) announces a college level, all-media art competition for the 2007 fall semester. Students from architecture, industrial design, fine arts, computer arts, and more are invited to submit representations of life and work on the Moon. Entries are accepted in 3 major categories: 2D, 3D, and digital. Preliminary plans include a best in show prize of at least \$1,000, as well as category prizes, honorable mentions, and certificates. Exhibition opportunities are planned at NASA facilities and at space-science museums. All entries require certification of originality, an artist's

statement, and a signed release form. For more information on rules, eligibility, prizes, resources, and dates, check <http://artcontest.larc.nasa.gov>. *Deadline: December 1, 2007.*

Ohio University Art Gallery is accepting proposals for upcoming solo and/or group exhibitions. All media are eligible. Send 10–20 slides (no entry fee) with current résumé, artist statement, and exhibition proposal. Color copies, photographs, videos, and CD-ROMs are acceptable. Include an SASE for return of slides and mail to: OUAG, Director of Exhibitions, Seigfred Hall 534, Athens, OH 45701; www.ohiou.edu/art/galleries.html. *Deadline: Ongoing.*

Residencies, Workshops, Exchanges

The Museum of Fine Arts, Houston, offers 9-month fellowships for visual artists and critical writers. Established in 1982 within the Glassell School of Art, the teaching wing of Houston's Museum of Fine Arts, the Core Program awards residencies to highly motivated, emerging visual artists and critical writers. Residents engage in intensive dialogue and meet regularly with preeminent visiting artists, critics, and curators. Residents receive a \$9,000 annual stipend and studio or office space. Visit www.core.mfah.org for more information. *Deadline: April 1, 2007.*

Scholarly Inquiries

Information on the Park Place Gallery group is sought for a fall 2008 exhibition to be staged at the Blanton Museum of Art at the University of Texas. Requested are details about works by the group's members during its years of operation, 1962/63–67, including painters Dean Fleming, Tamara Melcher, David Novros, Edwin Ruda, and Leo Valledor; and sculptors Mark di Suvero, Peter Forakis, Robert Grosvenor, Tony Magar, and Forrest (Frosty) Myers. Please contact: Linda Dalrymple Henderson, Dept. of Art and Art History, Doty Fine Arts Bldg. 2.122, University of Texas at Austin, 1 University Station, D1300, Austin,

TX 78712-0337; 512-232-2474; fax: 512-471-5539; dnehl@mail.utexas.edu.

The painter Paul Georges lectured extensively at art schools across the US from 1961 to 2002. Film footage of the artist is sought for possible inclusion in documentary film portrait of Georges's life and work, directed by his daughter. The film's executive producer is D. A. Pennebaker. Write to paulgeorgesstudio@yahoo.com for more information.

Classifieds

To place a classified in CAA News, visit www.collegeart.org/news or write to Alexis Light at alight@collegeart.org.

For Rent

Tuscany. (Easy commute Archives/Libraries Florence, Siena, Arezzo). Two furnished apartments in renovated farmhouse (sleep 2/4/6). Fully-equipped, Wifi/SatTV, inspiring views. Weekly rental or monthly sabbatical rate. www.poggiolotuscany.com.

Venice. Historic center, charming 2 bedroom house, 2 bathrooms, fireplaces, studio attic, Euro 800/week, 2600/month. Contact: luisasartori@earthlink.net; tel. 718-855-4120.

Opportunities

Edwin Austin Abbey Mural Workshop: Advanced Studies in Public Art. The Edwin Austin Abbey Mural Workshop provides practical information about how to compete for a public art mural commission. Students meet professionals working in the field of public art during lectures, demonstrations, and critiques. At the conclusion of the workshop, students will have developed a project budget, created a project maquette, navigated the application process, and delivered a persuasive presentation. Past participants have gone on to secure mural commissions and install public art projects across the country. Twelve participants will be selected and awarded a \$1,200 stipend. National Academy

Museum and School of Fine Art, 1083 Fifth Avenue, New York, NY 10128; Tel: 212-369-4880; www.nationalacademy.org; e-mail: khartwyk@nationalacademy.org. *Application deadline: May 1, 2007.*

Encaustic Workshops in Santa Fe and Ghost Ranch, NM. Paula Roland's encaustic intensive and retreat: Encaustic Monotype (No solvents used, No press); M.M. Drawing; Painting; Collage. Full details: <http://www.paularoland.com>. Questions? Email EncausticSantaFe@yahoo.com or phone 505-989-3419.

Fine Art Frames Online. Custom size maple frames at 40% off retail. Includes mats, backing & plexiglass for exhibition ready frames. www.santafeartframes.com.

Full tuition fellowships: MA in Art History/Museum Studies at The City College, CUNY. Two years guaranteed (grade dependent). Housing subsidies available. Internship opportunities in all area museums. For information, Dr. Harriet F. Senie; Director of Museum Studies; The City College, 160 Convent Avenue; New York, NY 10031 or 212-650-7430 or hserie@ccny.cuny.edu.

Datebook

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

March 10, 2007

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

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Fund.

Deadline for submissions to the annual CAA Publications Grant.

April 6, 2007

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

April 13, 2007

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

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

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

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

May 10, 2007

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

May 11, 2007

Deadline for submission of proposals for papers to session chairs for the 2008 Annual Conference.

May 30, 2007

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

June 1, 2007

Deadline for 2007 Annual Conference session chairs to notify applicants of their acceptance or rejection of proposals for papers.

Deadline for CAA director of programs to receive session roster and audio-visual request forms from session chairs.

June 15, 2007

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

July 10, 2007

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

July 31, 2007

Deadline for nominations for the 2008 Charles Rufus Morey Book Award and the Alfred Barr, Jr. Award.

August 31, 2007

Deadline for nominations for the 2008 Awards for Distinction.

September 1, 2007

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

September 7, 2007

Deadline for 2008 Annual Conference session chairs to receive final abstracts from speakers.

September 10, 2007

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

October 1, 2007

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

November 10, 2007

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

December 1, 2007

Deadline for 2008 Annual Conference session chairs to receive final texts of papers from speakers.

February 20–23, 2008

96th CAA Annual Conference in Dallas.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

Photo credits

The photograph of Barbara Bloemink on page 26 was taken by Ben Baker.

The photograph of Russell Ferguson on page 26 was taken by James Welling.

The photograph of Toby Kamps on page 26 was taken by Mark Gambrel.

The photograph of Paola Morsiani on page 26 was provided by the Contemporary Arts Museum Houston.

The photograph of James Wood on page 27 is © 2005 J. Paul Getty Trust.

Volume 32, Number 2

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

Editor: Christopher Howard
Designer: Steve Lafreniere

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

Copyright © 2007 College Art Association

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

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

CAA NEWS

MARCH 2007



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

Board of Directors:

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

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