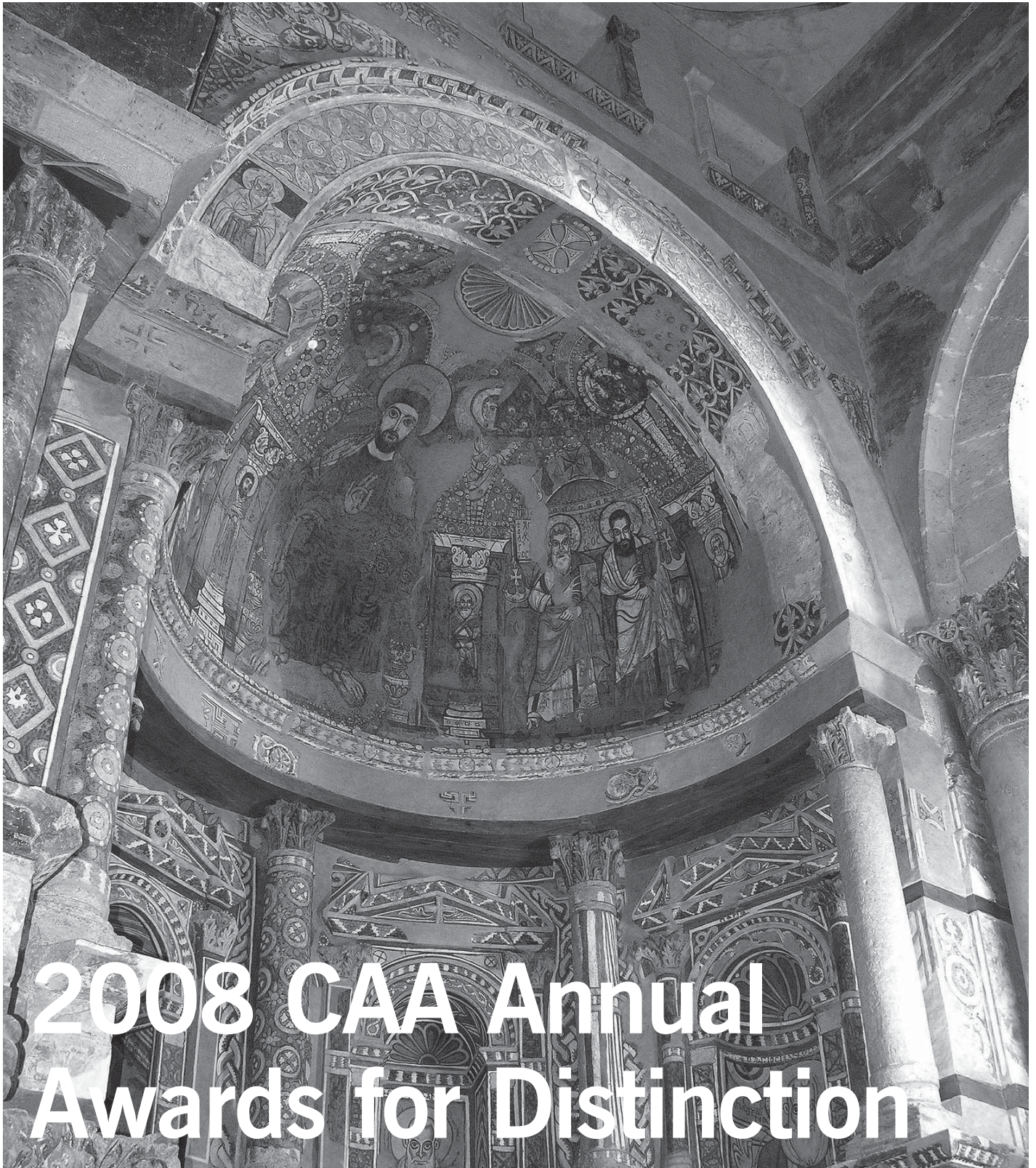


# CAA NEWS



2008 CAA Annual  
Awards for Distinction

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Nicola Courtright

## FROM THE CAA PRESIDENT

*Nicola Courtright is president of the CAA Board of Directors.*

The art and academic community of Dallas, Fort Worth, Arlington, and Denton provided a warm Texan welcome to more than four thousand CAA members at the 96th Annual Conference, held February 20–23, 2008. Countless fields in the visual arts were presented in 144 sessions during the conference's four days, and the annual Awards for Distinction honored eleven artists and scholars for their great achievements in the field. You can read about the award recipients in the next few pages.

ARTspace featured interviews with artists Yoko Ono and Adel Abidin. Ono showed home movies of her childhood in Japan and reminisced with Jonathan Fineberg about her New York performances in the 1960s. She also screened a film highlighting her latest interactive pieces called *Onochord* at various international venues, which featured audience members flashing a code she invented for "I love you" with a penlight as a way of spreading peace. She asked the CAA audience to do so likewise with the penlights she had distributed—and they enthusiastically obliged. In addition, she invited audience members to approach the stage and select pieces of a large broken ceramic urn, which she said she would reassemble in ten years. Interviewed by Nada Shabout, Abidin talked about his provocative work and presented his video *Baghdad: Much More than a Holiday!*

Although the keynote speaker Donny George could not attend the conference due to a family emergency, Shabout read his moving account of the looting and partial restoration of the collection of the National Museum in Baghdad.

Many CAA members commented to me about the quality of this year's convocation and conference. As president, I would like to thank Dale Kinney, former chair of the Annual Conference Committee, and the other committee members for organizing an exciting, balanced program. I would also like to thank our colleagues in Texas for their considerable contributions, as well as the participation of all conference attendees from around the world.

A full report on the Dallas–Fort Worth conference will appear in the May issue of *CAA News*.

Cover: Postrestoration view of the south apse in the Red Monastery (photograph by Elizabeth S. Bolman and © American Research Center in Egypt)

## 2008 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 February 21, 2008, by Board President Nicola M. Courtright at Convocation during the 96th Annual Conference in Dallas–Fort Worth, 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 16–17 for more information). With your nominations and service, CAA can continue its mission and celebrate dynamic individuals in our field.

### CHARLES RUFUS MOREY BOOK AWARD

**Elizabeth C. Mansfield's** *Too Beautiful to Picture: Zeuxis, Myth, and Mimesis* (Minneapolis: University of Minnesota Press, 2007) is an ambitious and innovative book, covering a wide chronological range of material on the subject of creating beauty.

Mansfield traces development and change in the concept of beauty as outlined by Cicero in the famous and ever-provocative story of Zeuxis painting a picture of a perfect beauty for the people of Kroton by choosing five of their most beautiful virgins and combining their best features into a single work. She investigates the ways in which that story has been interpreted over the centuries in the visual arts, in literature, and in history. She covers everything from traditional historical narratives to radical contemporary approaches, considering the full range of the subject, from the classical to the contemporary. Mansfield makes fascinating connections to the Zeuxis myth by introducing unexpected topics, such as Mary Shelley's *Frankenstein*, Pablo Picasso's *Demaiselles d'Avignon*, and the twenty-first-century plastic-surgery performances of Orlan.

Mansfield approaches her subject not only from the visually literate perspective of an art historian, but also from other



Elizabeth C. Mansfield

angles: philosophical, literary, psychoanalytical, feminist, and philological. Her conclusion is that the many retellings of the Zeuxis myth reveal a persistent anxiety about the value of nature as a model for the ideal, as well as an interpretation of the male who creates and the female who is created. Mansfield finds that this legend “encodes a disguised history of Western art, an unconscious record of the West's reliance on mimetic representation as a vehicle for social and metaphysical solace.”

Mansfield's writing is refreshing for its breadth, for its clarity, for its freedom from jargon, and for its accessibility. Her highly original analysis of her subject is intellectually stimulating to readers at all levels with interests ranging from archaeology to art history, from philosophy to literature, from art criticism to gender studies.

This book is a fascinating and convincing treatment of the “dialogue between the real and ideal,” with implications for pictorial traditions beyond those of the Western world. *Too Beautiful to Picture* is an ideal introduction—or a provocative centerpiece—for university courses in classics, art, theory, aesthetics, and philosophy on the subject of myth and mimesis.

**Jury:** Carol Mattusch, George Mason University, chair; Susan Platt, independent scholar, Seattle; Perri Lee Roberts, University of Miami; Marianna Shreve Simpson, Johns Hopkins University; David M. Sokol, University of Illinois, Chicago

### ALFRED H. BARR, JR. AWARD



The Alfred H. Barr, Jr., Award for 2008 is given to *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson* (Washington, DC: National Gallery of Art, in association with Princeton University Press, 2007) by **Sarah Greenough** and **Diane Waggoner**. The exhibition consists of approximately 235 photographs,



Diane Waggoner (left) and Sarah Greenough

selected from a private collection of over 8,000, around which the catalogue authors have constructed the first account of the development of the snapshot during a period of nearly 100 years. The four essays, each covering a period of roughly two decades, are lucid and well coordinated into a single cogent narrative, offering a seamless combination of social history, history of technology, and visual culture; here, visual culture is explored in its full and literal sense: how we see and want to be seen and, with the aid of technology, how we manipulate what others see. Although ubiquitous and familiar as personal document, the snapshot acquires new meaning and significance within a larger historical and aesthetic context that promises to reframe issues in the history of photography. Our congratulations to the collector, Robert E. Jackson, to the curators Greenough and Waggoner with Sarah Kennel and Matthew S. Witkovsky, to the National Gallery of Art, and to Princeton University Press for their contributions to this new vision in this exemplary and beautifully produced catalogue.

*Jury: Beth Holman, Center for Advanced Study in the Visual Arts, chair; Teresa Carbone, Brooklyn Museum; Susan Huntington, Ohio State University; David Penney, Detroit Institute of the Arts; Susan Sidlauskas, Rutgers University*

## ARTHUR KINGSLEY PORTER PRIZE

**Fabio Barry's** "Walking on Water: Cosmic Floors in Antiquity and the Middle Ages," published in the December 2007 issue of *The Art Bulletin*, is a beautifully written, at times even poetic, article that stands out for the breadth and depth of its research. Its wide cross-cultural and cross-chronological range and its engagement with a variety of media are impressive. Approaching the marble



Frigidarium of the Villa of the Quintili, Rome, late second–early third century CE (photograph by Fabio Barry)

floors of Hagia Sophia and other churches, east and west, not in a formalist way but instead considering them in their historical context—through the "philological, geologic, and cosmogonic associations" of their materiality—the author helps us to see the floors in an entirely new manner. This in turn enhances our understanding of these buildings as a whole and the culture that produced them, while reminding us of the long and tenacious life of certain forms of symbolism.

*Jury: Petra ten-Doesschate Chu, Seton Hall University, chair; Marni Kessler, University of Kansas; Jack M. Greenstein, University of California, San Diego*

## ART JOURNAL AWARD

The Art Journal Award for 2007 is presented to **Simon Leung**



Simon Leung

for his beautifully written essay "The Look of Law," published in the Fall issue. While this piece ostensibly explains how Leung organized an eponymous exhibition at the University of California, Irvine, in 2006, it takes a number of unexpected twists and turns, yielding an essay that brings together discussions of war, vision, theory, and practice. Not only through the exhibition but also with his text, Leung explores the impact of war on vision and on affect. His essay powerfully demonstrates that

affect can and should be considered as a form of understanding the condition of perpetual war that characterizes the present moment. Leung's piece combines a profound understanding of the making and viewing of art with a theoretical sophistication that creates new theory rather than quotes familiar passages, providing unique insight and readerly pleasure. Only in this essay can one learn more about the philosopher Michel Foucault from the songwriter Burt Bacharach. The jury is particularly pleased that the distinctive nature of the essay reflects *Art Journal* at its best, working at the interface of contemporary theory and practice.

*Jury: Nicholas Mirzoeff, New York University, chair; Steven Nelson, University of California, Los Angeles; Alexander Alberro, University of Florida*

## FRANK JEWETT MATHER AWARD FOR ART CRITICISM



Chris Kraus

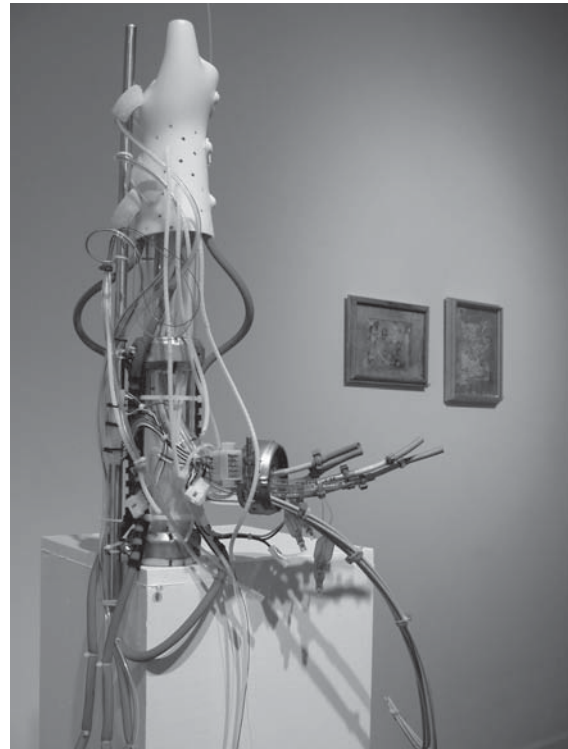
Institutions may make critics, but **Chris Kraus** is not a made woman. Nor, perhaps to her regret, is she likely become one. She contributes to whatever we mean by art and criticism not by defining those words but by keeping them in their place—a morass of hypocrisy, compassion, inexplicable talent, humiliation, envy, wit, strategic fucking, courage, brilliance, theft, beauty, unrequited

love, clueless sexism, loneliness, and unanswered e-mail. *Video Green: Los Angeles Art and the Triumph of Nothingness* (2004) comprises her occasional essays on art in Los Angeles at the turn of the twenty-first century. The next year she returned to this theme in *LA Artland: Contemporary Art from Los Angeles*, cowritten with Jan Tumlir and Jane McFadden, and contributed an essay to the catalogue for the New Zealand collective et al.'s installation at the 2005 Venice Biennale. Her novels *I Love Dick* (1997), *Aliens and Anorexia* (2000), and *Torpor* (2006) min-

gle fiction, confession, and criticism. Her numerous films include *How to Shoot a Crime* (1987), *The Golden Bowl*, or, *Repression* (1990), and *Gravity and Grace* (1996).

Regardless of genre or medium, Kraus's works exemplify honesty, wit, and plot. She transforms art writing's possibilities by rescuing theories of privi-

lege, gossip, and feminism from their occasional tumbles



Ronald A. Leax, *Anatomism #4*, 2005, stainless steel, glass, wire, latex hose, plastic, and medical equipment, 24 x 12 x 4 in. (artwork © Ronald A. Leax)

into the lackluster. Never one to hold her tongue, Kraus helps other women speak with equal force. As founding editor of *Semiotext(e)*'s Native Agents imprint, she has published powerful, idiosyncratic feminists and queer theorists as diverse as Eileen Myles, Michelle Tea, Lynn Tillman, Cookie Mueller, and Shulamith Firestone.

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

## DISTINGUISHED TEACHING OF ART AWARD

**Ronald A. Leax**, Halsey C. Ives Professor of Art at Washington University in St. Louis, is the enthusiastic choice for CAA's Distinguished Teaching of Art Award. Leax is a sculptor whose teaching philosophy, creative production, work ethic, and wisdom have dramatically influenced an army of students and colleagues.

Several of Leax's former students noted that he is the ideal role model because of his commitment to the teaching of art,



Ronald E. Leax

his extraordinarily high energy level, and his commitment to integrating art with life. It was not Leax's pedagogical style, one former student wrote, "to present quick-fix solutions or provide pat answers but to generate options and opportunities." "Ron is tough, honest, and provocative in a critique," another added, "and he is uncompromising when it comes to the integrity of craft and sharpness of thinking." A student recalls

that on the first day of sculpture class, Leax declared, "First and foremost I view you as fellow artists." He added that friendship with his fellow artists was more important to him than the student/teacher relationship.

Leax's current and former colleagues speak with warmth and gratitude of his generosity, commitment, and leadership. His colleagues too see him as a role model: he has remained a productive artist with an outstanding exhibition record while also having served as director of graduate studies, associate dean, chair of the faculty, and area coordinator in sculpture.

Leax did his undergraduate work at Brown University and received his MFA degree from Cranbrook Academy of Art. In 2002 he received the Washington University Alumni Association's Distinguished Faculty Award. His exhibition record is extensive, and he has received grants from the Andrew W. Mellon Foundation, the Michigan Council for the Arts, the Missouri Arts Commission, and the National Oceanic and Atmospheric Administration.

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

## DISTINGUISHED TEACHING OF ART HISTORY AWARD

CAA is pleased to honor **Wu Hung** with the 2008 Distinguished Teaching of Art History Award. Wu is Harrie A. Vanderstappen Distinguished Service Professor in the Department of Art History and Department of East Asian Languages and Civilizations at the University of Chicago, where he has taught since 1995. This follows more than three decades in Beijing, including work at the National Palace Museum and then at Harvard University. His combination of rigorous, generous, and innovative teaching and prolific and exemplary scholarship has inspired a generation of scholars, transforming the study of East Asian art. Teaching both undergraduate and graduate courses, he mentors as many as fifteen graduate students at a time. Most striking has been his dexterous combination of the roles of teacher, scholar, and curator. He has also played a crucial role in his original field of premodern Chinese art, as well as in the development of scholarship on and the exhibition of contemporary Chinese art. His work has brought to students, scholars, and publics around the world an awareness of one another's art and culture, both ancient and contemporary—an effort important for its contribution to the field and to our wider society.

Wu's service to the field is extensive. He serves the University of Chicago as director of the Center for the Art of East Asia, consulting curator for the Smart Museum of Art, and organizer of the annual Visual and Material Perspectives on East Asia workshop. He is chair of the Artistic Board of the He Xiangniang Museum and OCT Contemporary Art Terminal in Shenzhen, China, and is a member of the Museum Advisory



Wu Hung

Committee of the Asia Society in New York. Wu is a model of the scholar-teacher as exemplary citizen: over the years he has served on numerous fellowship committees, including those for the J. Paul Getty Museum, the National Endowment for the Humanities, and the American Council of Learned Societies (ACLS); on visiting and review committees for the universities of Taiwan and Hong Kong; and on the editorial and advisory boards of several journals, including *The Art Bulletin*. He has received Guggenheim, ACLS, and Ford Foundation fellowships. His publications as author, coauthor, and editor on the art of premodern China and contemporary Chinese art are legion, and many have been awarded prizes: the Haskin Award from the Association of American Publishers was given in 1998 to *Three Thousand Years of Chinese Painting*, which he coauthored. Students and colleagues alike find new directions in their own work in his evolving scholarship, for example, in his 2005 book *Remaking Beijing: Tiananmen Square and the Creation of a Political Space*.

But it is above all for his extraordinary teaching that this award is given—teaching that earned him the Faculty Award for Excellence in Graduate Teaching at the University of Chicago last year. Wu combines an expectation of scholarly rigor with an ability to inspire students with the joy of intellectual discovery and historical investigation. His teaching, a writer remarks, is "pedagogically brilliant in cultivating the creativity and individuality of each of his students." He stresses both the traditional and the new in education, requiring students to understand fully the value of interdisciplinarity in academic and nonacademic contexts.

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All these values are clear in his teaching of premodern Chinese art. But his embrace of modern and contemporary Chinese art has been instrumental in bringing it to the attention of scholars and general audiences in the West, particularly the United States. His publications on artists such as Wenda Gu and on Chinese photographers have been essential to the emergence of this subject and to the development of a new generation of historians working on it. In a sense his work has created

a new field in the teaching of art history in the US. His goal, as many note, is to expand the horizons of his students, both those focusing on East Asian art and those whose work is rooted in the Western tradition. A colleague writes, "His own broad-reaching seminars have proved just as rewarding to students in the Western program as to those in East Asian.... There is no cookie-cutter Wu Hung-style dissertation or BA paper. The projects are as diverse as the students who come into the program."

In graduate seminars such as "Chinese Scroll Painting" and "Ruins in Chinese Art," and in large lecture classes designed for both graduate and undergraduates such as "Feminine Space" and "Arts of China," he maintains remarkable intellectual complexity and excitement. Students comment on the breadth of his intellectual curiosity and the degree to which he encourages them to explore their interests, so that at times they bring new fields to his attention. They also commend his use of new analytical methodologies and technologies, from presentation software to his development of a five-person graduate-student team for the *Digital Scrolling Paintings* project, which allows viewers to view scroll paintings as long, continuous images.

Wu's innovative scholarship is matched by the innovative use of technology. But his students and colleagues make it clear that his greatest influence lies in the atmosphere that he creates through his encouragement of graduate students: he expects that while he mentors them they will mentor each other and the next generation of students, guaranteeing the continuation of a generous, exciting intellectual community.

*Jury: Rebecca Corrie, Bates College, chair; Eva Hoffman, Tufts University; Barbara Jaffee, Northern Illinois University; Carol Purtle, University of Memphis*

## ARTIST AWARD FOR A DISTINGUISHED BODY OF WORK

The jury is pleased to present this year's Artist Award for Distinguished Body of Work to **Yoko Ono** for the exhibition *Yoko Ono, Gemälde/Paintings, 1960–1964*, mounted by the Kunsthalle Bremen in Germany (June 13–August 5, 2007). Confounding simple categorization, Ono's work spans diverse genres and media, including hybrids of conceptual art, poetry, music, and performance. Since the 1960s, she has produced text compositions framed as series of often mysterious and provocative directives to her audiences. Thirty of those works, entitled *Instructions for Paintings*, were gathered for this recent exhibition. Together with event scores by George



Yoko Ono (photograph by Chris Floyd and © Yoko Ono)

Brecht and La Monte Young, these *Instruction Paintings* are among the most distinctive achievements associated with the legacy of Fluxus. *Instructions for Paintings* were translated into German for the first time on the occasion of this world-premiere exhibition. The texts are transposed onto handwritten paper by the artist and accompanied by an English version comprising photocopies, a Japanese variant, a poster entitled *Fenster* (*Window*) designed especially for public spaces throughout Bremen, and other related works. Simultaneously closing down and opening up the limits of artistic "originality," the exhibition pays homage to one of Ono's earliest *Instruction Paintings*, a 1964 composition that reads:

PAINTING TO EXIST ONLY WHEN IT'S PHOTOGRAPHED  
OR COPIED

Let people copy or photograph your paintings.  
Destroy the originals.

As a body of work, Ono's *Instructions* affirm the agency of the imagination, encouraging viewers to use her suggestive poetry as a point of departure to envision their own versions of reality. Indeed, their participation is foundational to the realization of the work. Ultimately these pieces convey a spirit of hopefulness and belief in the transformative power of thought, both for individuals and for society at large.

*Jury: Patricia Failing, University of Washington, chair; Jonathan Fineberg, University of Illinois, Urbana-Champaign; Margo Machida, University of Connecticut, Storrs; Kevin Consey, Harriet and Esteban Vicente Trust*

## DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT

**Sylvia Sleigh** has contributed greatly to the history of figurative painting for several decades, and her influence continues into the present century. For more than sixty years Sleigh has continued to create challenging paintings, often working independently, outside of popular trends. Throughout she has maintained a recognized presence as an accomplished artist, especially among her peers.

Sleigh's exhibition record in museums and galleries is impressive. Her work has been exhibited countless times,



Sylvia Sleigh

internationally and domestically, from her first solo exhibition in 1952 at Kensington Art in England to her most recent exhibition in 2007 at I-20 Gallery in New York.

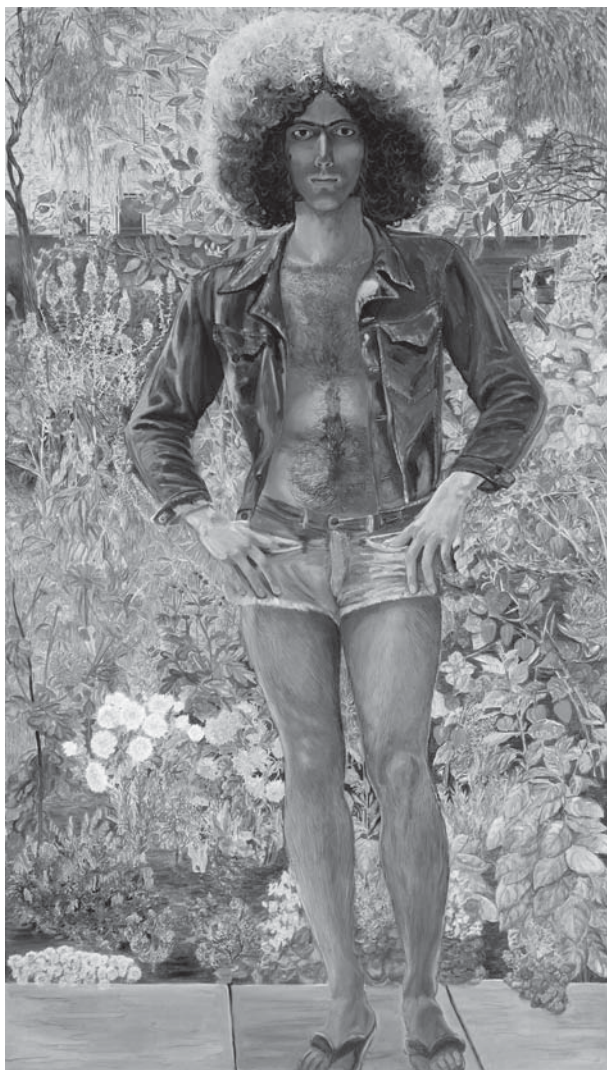
There is no doubt that Sleigh's art career has been remarkable. Her paintings have changed historical expectations of the representation of the nude male figure. She has played an important role in the feminist art movement and has been a positive influence on several generations of artists. Though her paintings may be more familiar than her name, her impact is unquestionable. As an acknowledgment of her significant career and continuing contribution as an artist, it is with great pleasure that the jury awards the Distinguished Artist Award for Lifetime Achievement to Sylvia Sleigh.

*Jury: Leo Morrissey, Winston-Salem State University, chair; Robert Berlind, 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 outstanding contributions to the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year's award goes to **Elizabeth S. Bolman**, associate professor of art history at the Tyler School of Art, Temple University, for her work on the conservation of wall paintings in the so-called Red Monastery, a late-antique basilica near Sohag, Egypt, as well as the neighboring White Monastery.

Bolman identified the potential significance of the Red Monastery in the late 1990s, when the basilica was little



Sylvia Sleigh, *Annunciation*, 1975, oil on canvas, 90 x 52 in. (artwork © Sylvia Sleigh)

known and its paintings barely visible. In 2000 she began what has become a complex project involving many conservators, art and architectural historians, and other specialists. Work began at the Red Monastery in December 2002 and at the White



Elizabeth S. Bolman

Monastery in May 2004. About one-third of the Red Monastery restoration is now complete. Bolman has published two scholarly articles on the results and succeeded in placing both sites on the World Monuments Fund endangered list. Other plans include a blueprint for the future protection of the sites, a visitor's center with brochures, and a major book.

The logistics and diplomacy behind all this work are impressive. Bolman assembled a multidisciplinary team, obtained funding from various sources, and dealt successfully with the Coptic Church, the Egyptian government, and other interested parties and agencies. Even more impressive are the results of the restoration, which are quite simply stunning. The ensemble of figural wall paintings and associated decorations gives us a full sense of the wall painting common in late-antique churches but obscured or lost until now. Bolman's



Claude Monet, right fragment of *Déjeuner sur l'Herbe*, 1865–66, oil on canvas. Musée d'Orsay, Paris (artwork in the public domain)

interpretations of the results offer major insights into the role of polychromy in religious experience at the time and in relation to chromophobia of later eras. In honoring her outstanding achievement, we hope to encourage the completion of such an important project.

*Jury:* Harry Cooper, National Gallery of Art, chair; Jonathan Binstock, Corcoran Gallery of Art; Wynne Phelan, Museum of Fine Arts, Houston; Rebecca Rushfield, independent conservator

## DISTINGUISHED LIFETIME ACHIEVEMENT AWARD FOR WRITING ON ART

Methodological innovation, scholarly impeccability, disciplinary impact, and durability of contribution characterize the published works of **Robert L. Herbert**, recipient of this year's Distinguished Lifetime Achievement Award for Writing on Art. From his earliest essay on Georges Seurat in the *Gazette des Beaux-Arts* in 1959 to last September's *Art Bulletin* article on Jean-François Millet's reading material, Herbert's writing on art spans forty-eight years. In that sweep of time, he has produced a major work of scholarship—a book, exhibition catalogue, substantial article, or edited publication—approximately every year and a half. That almost half-century of sustained writing on art encompasses not only nineteenth-century French topics, his primary area of research, but also studies of eighteenth- and twentieth-century art.

Noted for his original iconographic reading of Impressionist painting, the deep social contextualization of art production, and a series of monographic studies of Millet, Seurat, Claude Monet, and Pierre-August Renoir, Herbert embraces the full spectrum of

art history in his methodologies, from the cultural to the highly technical, from art criticism to the connoisseurship of drawings, from the broad to the focused, from decorative arts to masterpieces like *La Grande Jatte*.

The jury especially recognizes Herbert's faultless scholarship as manifested in his writing, which securely bridges the space between cultural phenomena and the materiality of artworks, including the processes by which they are made. We



Robert L. Herbert

learn from him not only about peasant and landscape, about ballet dancers and class exploitation, but also about the painter's touch and the application of pigment to surface, its consequences and meanings.

Through his publications, two generations of art historians across North America and Europe have felt the impact of his fresh thinking about important artists and their canonical works. The 1975 catalogue on Millet for the exhibition at the Grand Palais in Paris resurrected that artist from neglect and misunderstanding, reestablishing his reputation and forming the basis for much subsequent scholarship by others. The books and catalogue on Seurat, his paintings, and his drawings—from 1962, 1991, and 2001—have also provided the foundation for major studies by successive researchers.

Testimonials from major scholars and persistent citations in new publications confirm the continuing validity of Herbert's published contributions, which have laid the groundwork for decades of accumulating new scholarship. This is an achievement founded on the meticulousness of his art-historical practice and the fact that his publications arise from the strength of his thinking and his recovery of primary sources from overlooked deposits and archival collections.

The jury also observes that Herbert's writings seek a wide, culturally engaged readership, as indicated by more than twenty years of his reviews published in the *New York Review of Books*. Most of these are megareviews of multiple catalogues and books, such as that on Monet appearing in the August 2007 issue. Art historians and other interested readers alike have benefited from both his scholarship and his accessible writing style. Most of all, the jury wishes to acknowledge that Herbert's lifetime of writing on art has helped shape the contours of today's discipline of art history.

*Jury:* John Beldon Scott, University of Iowa, chair; S. Hollis Clayson, Northwestern University; Janet A. Kaplan, Moore College of Art and Design ■

# CAA Names 2007 Fellows

This past year, CAA awarded two grants and four honorable mentions through the Professional-Development Fellowship Program.

CAA initiated the program in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

Unlike previous years in which CAA fellowships were awarded in two parts—\$5,000 to the fellows at the outset and \$10,000 to an employer (with a matching requirement) upon the recipients securing a professional position—fellows are now honored with a one-time grant of \$15,000 to help them with various aspects of their work, whether it be for their job-search expenses or purchasing materials for their studio. CAA believes a grant of this kind, without contingencies, can best nurture artists and scholars at the beginning of their professional careers.

## 2007 CAA FELLOWS



Hagit Barkai

**Hagit Barkai** is an MFA student in visual arts at Pennsylvania State University in University Park, where she is currently working on her thesis show, *Every Body Knows*. An Israeli native, Barkai received a BA in philosophy from Hebrew University of Jerusalem and studied painting and drawing at the Jerusalem Studio School.

Viewing the body as the prime location in which rights are given and removed, and through which histories take place and are understood, Barkai reflects somatic experiences in her work, seeing them as political, social, and psychological symbols. The bodies in her paintings are confined within the frame in unstable and uncomfortable positions. Her work focuses on conflicts regarding identities, morality, and difference, which are embodied through demands addressed to the body in public and personal spaces. She is



Hagit Barkai, *Blindfold 1*, 2007, oil on canvas, 42 x 35 in. (artwork © Hagit Barkai)

influenced by cultural critics such as Julia Kristeva, Luce Irigaray, and Judith Butler, and by artists such as Hannah Wilke, Mona Hatoum, and Marlene Dumas.

Barkai's paintings have been exhibited at Chashama Gallery in New York and at the Pennsylvania State Museum in Harrisburg. Her painting represented Pennsylvania State University at the Big Ten Conference in Chicago, Illinois. At Penn State, she received a first-place award in the university-wide Graduate Research Exhibition; a travel grant to Israel from the University's School of Visual Arts; and a painting commission from the Alumni Association.



Nouchinne "Nini" Lavasani

Born in Tehran, Iran, **Nouchinne Nini Lavasani** moved to southern California following high school. After studying architecture and design, she decided to continue in art and architectural history; Lavasani is currently a PhD candidate in those subjects at the University of California, Los Angeles (UCLA) and teaches art history in the Los Angeles

Community College District.

Her dissertation, "Tehran: Architecture and Urbanism as Forms of Tutelage and Conveyors of National Identity," deals with an inquiry into the emergence of nationalism and its expression in the built environment, cultural meaning of urban space, and architectural symbolism and iconography in postrevolutionary Tehran. This work is a continuation in a time capsule of her interest in the nature of cities, particularly capital cities of the nineteenth century, and the buildings and

neighborhoods within them. What is Islamic about a city—and images of what is Islamic and of what is considered modern that dominated the nineteenth century—have been at the heart of her studies during the past several years. She is now asking these questions in a contemporary period, exploring connections between urban planning and religion and how they form national identity and mark human relationships.

A fellow at the American Research Institute in Istanbul, Turkey, Lavasani earned her master's degree from UCLA with an emphasis in art history; her thesis focused on panoramic views of Istanbul in the nineteenth century. She worked closely with the J. Paul Getty Museum's exhibition *Displaying the Asian Shore: Nineteenth-Century Photographs of the Ottoman Empire* (1998) and collaborated with the Getty's Research Institute in the Vocabulary and Provenance Program. Lavasani also helped to train six docents for the exhibition *Royal Persian Painting: The Qajar Epoch 1785–1925* at the UCLA Hammer Museum (1999), which displayed well-known yet rarely viewed paintings and objects. Before starting her doctoral program, she was a curatorial intern at Los Angeles County Museum of Art for the *Legacy of Genghis Khan* exhibition.

A painter as well as a scholar, Lavasani had an exhibition, entitled *Abstract Romanticism: Once Again with Feelings*, in Tehran and Florence, Italy, in 2003.

## 2007 HONORABLE MENTIONS



Michelle Dizon

**Michelle Dizon** is an artist, filmmaker, writer, and theorist based in Los Angeles, California. Her works address postcoloniality, globalization, racialization, sexuality, identity, and historical memory. She is completing an MFA in interdisciplinary studio in the Department of Art at the University of California, Los Angeles (UCLA) and is also a doctoral student in the Department

of Rhetoric, with a designated emphasis in women, gender, and sexuality, at the University of California, Berkeley.

For her MFA exhibition, Dizon is working on an interdisciplinary project comprised of a feature-length film, a video installation, and a series of photographs that deal with situations of urban revolt, specifically those that occurred in Los Angeles in 1992 and Paris in 2005. On the one hand, this inquiry into events of civil unrest attempts to locate the relation such events hold to questions of decolonization, subjecthood, and citizenship, with specific attention paid to the



Michelle Dizon, *Echos*, 2007, jury tape for the Rodney King trial projected on three boards propped against wall, 4 x 15 ft. (artwork © Michelle Dizon; photograph by Hirofumi Inaba)

gendering of such terms; on the other, it tries to examine how history relates to such events. The principle that governs the project is one of “echos,” or an “echoing” that passes between geographically and temporally distinct moments. By removing us from the realm of historic causality, the echo expresses how ideas such as nonpresence, delay, drag, and deferral might expose the present to itself.

Dizon is also working on two books. The first, entitled *Race in Ruins: The Field of Vision and Its Unbeseen*, elaborates on the project described above and will complete her doctorate in rhetoric. *Race in Ruins* theorizes the regime of vision in which racial and gendered subjects are formed, and how a notion of “visuality of the unseen” might expand the terms through which we understand the condition of subalternity. The other book project is a photonovella entitled *Letters to a Daughter I Will Never Have*, which focuses on the political and ethical demands of inheritance, understood through the passage of intergenerational loss between women.

She has exhibited at the Yerba Buena Center for the Arts, the Pacific Film Archive, Artist's Television Access, Southern Exposure, the New Wight Gallery, Film Arts Foundation, the Cinema Project, the Women in the Director's Chair Festival, Los Angeles Contemporary Exhibitions, the Asian American International Film Festival, the Visual Communications Film Festival, the San Diego Asian Film Festival, CineManila, and Documental, as well as in universities throughout the United States.



Courtney M. Leonard

**Courtney M. Leonard** is an MFA student in ceramics at the Rhode Island School of Design (RISD) in Providence. After receiving an AFA in museum studies and three-dimensional arts from the Institute of American Indian Arts in Santa Fe, New Mexico, she earned a BFA in ceramics from the New York State College of Ceramics at Alfred University in Alfred, New York.



Courtney M. Leonard, *Hakame*, 2007, glaze on fired clay, 9½ x 10 x 4 in. (artwork © Courtney M. Leonard; photograph by the artist)

Leonard's current work explores memory and language through her personal narrative as a woman from the Shinnecock Indian Nation of Long Island, New York. Believing that tradition is not stagnant and that the past strengthens the present, she embodies a mixture of the "old" and "new" in her work. Scheduled for May 2008, her MFA thesis exhibition, *Connecting Shards*, explores the unspoken history and influence between Dutch delftware and the Algonquin pottery of the Shinnecock. The artist fuses coats of monochromatic shades of blue, going beyond traditional delftware techniques in order to create her own visual language. If both the English and Dutch have delft, then this work opens the door to a new visual category: Shinnecock delftware.

Leonard received her teaching certificate from Brown University's Sheridan Center for Teaching and Learning. For the past two years, she has taught courses such as "Hand Building" and "Wheel Throwing" at RISD. The founder of the ceramics program at the Art Farm, a summer camp in the Hamptons on Long Island, she teaches ceramics to children during the summer months, with an emphasis on expressing a broader care and concern for nature and animals through art.

In fall 2007, Leonard presented a lecture "Connecting Shards: A Retrospective on Eastern Algonquin Pottery" to the International Ceramics Symposium at the University College for the Creative Arts in Farnham, England. Also that fall, she presented her work on the "The Colonial Dutch Impact on Native American Art in New York" at the University of Rostock in Germany. She is the recipient of a 2007 Cultural Fellowship from the Netherland-America Foundation and hopes to facilitate a great conversation of the cross-cultural exchange still ongoing among European and indigenous American art via her work.



Erika Navarrete

A California native, **Erika Navarrete** was born in Santa Cruz and raised in Visalia, located in the heart of San Joaquin Valley. She is currently an MFA student in painting at the University of Nebraska, Lincoln. She received her BFA in painting and art history in 2003 from the Kansas City Art Institute in Missouri.

Navarrete is a storyteller. The dominance of women in her extended family and friendships marks the underlying current of these stories and experiences. Her work almost exclusively includes female protagonists. Through these characters, she explores the transformation between childhood and adulthood and the tendency to revert back to childlike states as adults. This tendency also influences the physical distortions of the characters she creates, merging the proportions of children with those of adults. Through this integration of body types, Navarrete explores issues of body image and sexuality. Her characters exist in a world that is both reality and the thought process inside their own minds. They are confrontational, weak, whiny, strong, self-conscious, and defiant all at once. Whether her paintings depict a single character or a set of three, they all reflect a story or state of being waiting to be unraveled. The figure is a central component of Navarrete's work, allowing her to investigate these stories, relationships, and life as a woman on a fundamentally human level.

An active member of the local artistic community in Lincoln, Navarrete volunteers at the Haydon Art Center, a local nonprofit organization that values the artistic community, including art education. She was recently awarded the Hispanic Scholarship Fund/McNamara Creative Arts Project Grant, which funded the creation of a substantial body of work. She has exhibited her work in Visalia; Lincoln; Kansas City; numerous cities in South Dakota; and Highland Heights, Kentucky.



Charles A. Stewart

**Charles A. Stewart** is completing his dissertation in Byzantine architectural history and theory at Indiana University in Bloomington. Previously, he earned an MA in medieval archaeology from the University of York in England. His research concerns intersections of Umayyad Arab and Byzantine-Cypriot culture, specifically concentrating on the development of multiple-domed basilica in Cyprus.



Erika Navarrete, *Stare*, 2007, oil on panel, 46 x 60 in. (artwork © Erika Navarrete)

The island of Cyprus was a nexus where artistic styles and different cultures converged, often developing into new forms. Stewart is interested in how such transculturation is then recorded, analyzed, and interpreted by later art historians.

His focus on cultural diversity stems from his own multicultural background. As a first-generation college student and a Filipino American who grew up in both urban Los Angeles and rural Missouri, he has experienced the dynamics of cultural exchange. Stewart firmly believes that studying the humanities can provide understanding and tolerance in an increasingly fragmented North American culture.

In his dissertation, Stewart examines how Cypriots carved out a national identity separate from the Byzantines and Arabs, who simultaneously controlled the island from the seventh to tenth century. The multiple-domed basilica—a unique architectural type not found in other parts of the Byzantine Empire—became a symbol of Cypriot independence. For his study, he draws on such diverse fields as hagiography, church history, liturgical studies, numismatics, and archaeology.

Stewart has received awards from the Samuel H. Kress Foundation/Society of Architectural Historians, the Cyprus Fulbright Program, the Medieval Academy of America, the Cyprus American Archaeological Research Institute, and the British Schools and Universities Foundation. Currently he teaches a correspondence course in art history at Indiana University, which provides him with an opportunity to educate nontraditional college students. Stewart has been invited to coorganize a symposium on Byzantine Cyprus for the Cyprus American Archaeological Research Institute in spring 2009.

## PROFESSIONAL-DEVELOPMENT FELLOWSHIP PROGRAM

Both fellows and honorable mentions receive free one-year CAA memberships and complimentary registration to CAA's Annual Conference.

CAA is grateful to members of the visual-arts fellowship jury for their participation: Michael Aurbach, Vanderbilt

University; Thomas Kleese, University of Wisconsin, Richland; Marie Watt, artist, Portland; and Philip Yenawine, Visual Understanding in Education (VUE).

We are also grateful to the following art-history jury members: Kevin Consey, Harriet and Esteban Vicente Trust; Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution; and Denise Leidy, Metropolitan Museum of Art.

CAA thanks the long-term support of its government and foundation funders, as well as the numerous individual supporters who have contributed to the funding of these fellowships. You too can support the fellowships through the purchase of an original print from CAA's print-editions program, which includes works by Willie Cole, Sam Gilliam, Kerry James Marshall, Kiki Smith, and Buzz Spector. All proceeds go to the fellowship program. For more details on the artists' prints, please contact Ida Musemic, CAA manager of development, at 212-691-1051, ext. 252, or [imusemic@collegeart.org](mailto:imusemic@collegeart.org); or visit [www.collegeart.org/prints](http://www.collegeart.org/prints).

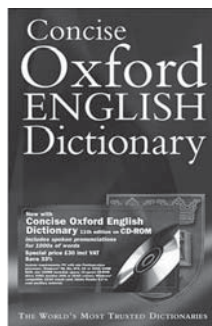
Fellowship guidelines, applications, and deadlines for 2008 are announced later this spring; please visit [www.collegeart.org/fellowships](http://www.collegeart.org/fellowships). ■

# 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.

**Martin Brief** is a visual artist whose drawing projects explore the relationship between the abstract nature of language and the ways in which we use words to define and codify our existence. His work was recently included in *Less Is More* at 511 Gallery in New York and *Spaces between Spaces* at Civilian Art Projects in Washington, DC. He is currently artist-in-residence at Atlantic Art Glass in Ellsworth, Maine. For more information, visit [www.martinbrief.com](http://www.martinbrief.com).

**Catherine Soanes and  
Agnus Stevenson, eds.**  
*Concise Oxford English Dictionary*  
New York: Oxford University  
Press, 2004



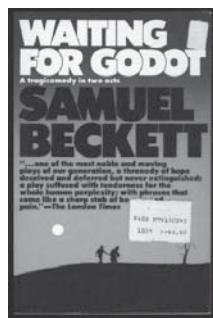
1. Create a list containing every word in the English language.
2. Use these words to explain the meaning of each word in the list.

If the first purely English alphabetical dictionary, created in the early 1600s, had not been produced by the late 1960s, some conceptual artist surely would have sketched out a project such as the one above.

Thankfully, the original dictionary was not intended as merely a conceptual inquiry but rather as a functional object. I love Dictionary.com and the dictionary widget on my Mac, but there is no substitute for turning physical pages, running your finger down a column, and stopping at interesting words on the journey to the one you seek. For the past several months, as part of a new project, I have spent an inordinate amount of time poring over the *Concise Oxford English Dictionary*. At times I confess it can be boring and slow, but when I discover “flocinaucinihilipilification” on my way to “floor” the magic of that original conceptual idea is illuminated.

**Samuel Beckett**  
*Waiting for Godot: A Tragicomedy in  
Two Acts*  
New York: Grove, 1954

I have always loved Samuel Beckett. His work has been a constant inspiration to me, and this election season has brought me back to his classic masterpiece. As the primary process unfolds, I can't help but think about Vladimir and Estragon babbling on, talking in cir-



cles, and arguing before relieving themselves.

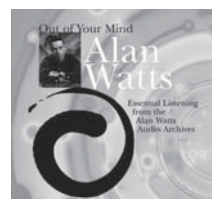
Their lives are somewhat bleak as they wait by the apparently dead tree (which at one point they

argue whether or not it may in fact be a bush). When asked by Estragon about what they request of Godot, Vladimir responds, “Nothing very definite.” The possibilities are then enumerated—“A kind of prayer ... A vague supplication”—but with the realization that whatever they asked for, “he could not promise anything.”

Although Didi and Gogo remain hesitant throughout, they continue to wait and continue to believe that Godot will arrive—and that he is worth waiting for in the end.

**Alan Watts**  
*Out of Your Mind*  
Sounds True, 2004

“There's a big deception going on, and you're involved in it.” Throughout his life, Alan Watts delivered this message



through his many books, articles, and lectures on Zen Buddhism and Eastern philosophy.

This twelve-CD set is a wonderful introduction to the oeuvre of this self-described “spiritual entertainer.” (I especially like this set because I can listen to it while working in the studio.)

The lectures provide a short history of Zen Buddhism and recount many entertaining stories about ancient Zen masters and their students. Through these stories, Watts poses ridiculous questions such as, “What would you do if you had only one half hour left to live? Would you wind up your watch?” He continually asks us to challenge our basic cultural assumptions and provides insights into how this can be done. Even if you have no interest in Zen, you will undoubtedly feel better about the world and your place in it after hearing Watts's insights.

## New CAA Award for Distinguished Feminist

At its October 2007 meeting, the CAA Board of Directors voted to establish a twelfth Award for Distinction: the Distinguished Feminist Award. The award honors a person who, through his or her art, scholarship, or advocacy, has advanced the cause of equality for women in the arts. A three-member jury, appointed by CAA's Board president and the vice president for committees from an open call for nominations and self-nominations, selects the recipient each year, beginning in 2008 for the 2009 awards. (See the next article for the call for jury members.)

The Distinguished Feminist Award replaces the Annual Recognition Awards given by CAA's Committee on Women in the Arts, which were presented from 1996 to 2008.

By honoring outstanding member achieve-

ments through the 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, presented each year at the Annual Conference, 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.

## Join a CAA Award Jury

CAA invites nominations and self-nominations for individuals to serve three-year terms (2008–10) on CAA's awards juries. Terms begin May 2008; award years are 2009–11.

CAA's twelve 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, 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 from 2004 to 2006, 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

## A PhD for Artists

Monash University's studio-based PhD allows practicing artists and designers to incorporate their studio/workshop activity within a research framework, at one of Australia's most internationalized, research-intensive universities. The studio-based PhD allows candidates to have a body of artwork, rather than a written thesis, at the centre of their research.

**Our program attracts major artists**, including multimedia and performance artists STELARC and Julie Rrap; photomedia artist, Polixeni Papapetrou; and international curator, Victoria Lynn.

**Monash Art & Design disciplines cross the spectrum of contemporary art, design, multimedia and architecture; studios include painting, photomedia, printmedia, sculpture, ceramics, drawing, glass, metals and jewelry.**

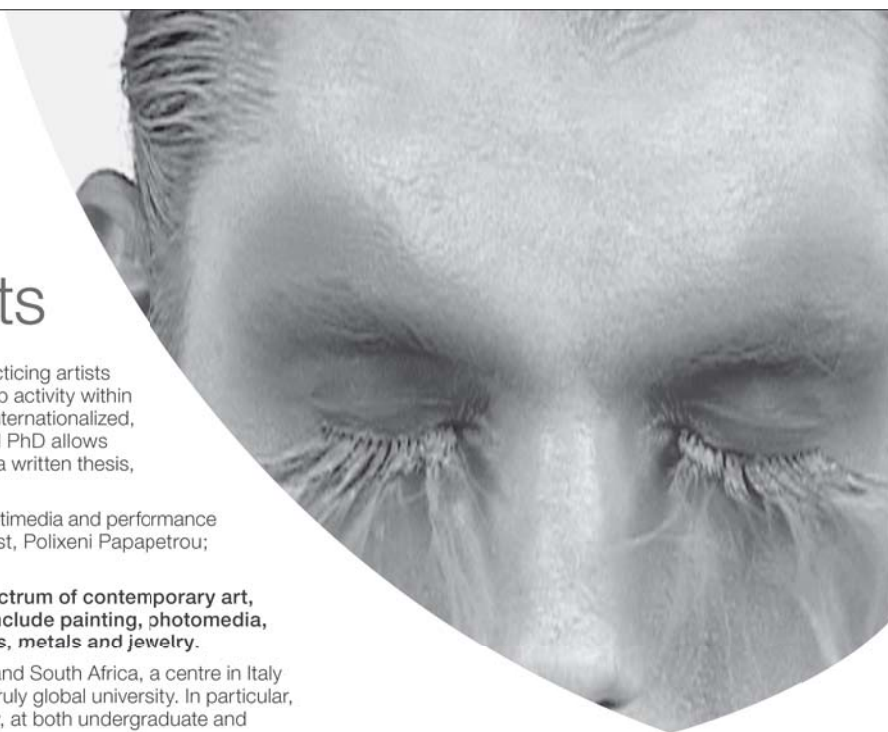
With remarkable campuses in Australia, Malaysia and South Africa, a centre in Italy and a research joint venture in India, Monash is a truly global university. In particular, the Faculty utilises Monash's facilities in Prato, Italy, at both undergraduate and postgraduate level.

For more information email [domenico.declario@artdes.monash.edu.au](mailto:domenico.declario@artdes.monash.edu.au) or visit [www.artdes.monash.edu](http://www.artdes.monash.edu)

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**MONASH University**  
Art & Design



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. They should not be serving on another CAA committee or editorial board. 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-Lodise, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org); all e-mail submissions must be sent as Microsoft Word attachments. *Deadline: April 4, 2008.*

The following jury vacancies are filled later this spring: Distinguished Feminist Award: three members; Alfred H. Barr, Jr., Award: one member; Arthur Kingsley Porter Prize: two members; Frank Jewett Mather Award for Art Criticism: three members;

Distinguished Teaching of Art Award: three members; Distinguished Teaching of Art History Award: one member; Artist Award for a Distinguished Body of Work: two members; Distinguished Artist Award for Lifetime Achievement: two members; CAA/Heritage Preservation Award: one member; Distinguished Lifetime Achievement Award for Writing on Art: one member.

For more information on each award, please read the next article or visit [www.collegeart.org/awards](http://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 one of twelve CAA Awards for Distinction. Award 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 and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2007, and August 31, 2008. No more than ten letters per candidate are considered. For more information, write to Susan DeSeyn-Lodise, CAA manager of programs, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org) or consult [www.collegeart.org/awards](http://www.collegeart.org/awards). *Deadline: July 31, 2008, for the Morey and Barr Awards; August 31, 2008, for all others.*

# Objects in Motion

ART & MATERIAL CULTURE  
ACROSS COLONIAL NORTH AMERICA

*An international symposium at the University of Delaware*

**April 25–26, 2008**

Louise & David Roselle Center for the Arts  
John M. Clayton Hall Conference Center  
Newark, Delaware

**Please join us for a comparative investigation of the art and culture of New Spain, New France, and British America. New research presented by Clara Bargellini, Ruth B. Phillips, Martin Brückner, Pablo Escalante, Bernard L. Herman, Elizabeth Hutchinson, JoAnne Mancini, Marcel Moussette, Barbara Mundy, Louis Nelson, Alessandra Russo, and Sophie White will explore how ethnicity, geography, and commerce shaped the material life of early North America.**

Free and open to the public, but advance registration is required. For more information and registration details visit

[www.udel.edu/materialculture/objectsinmotion.html](http://www.udel.edu/materialculture/objectsinmotion.html).

For inquiries contact

[objectsinmotion@udel.edu](mailto:objectsinmotion@udel.edu) or (302) 831-8415.

**TERRA**  
FOUNDATION FOR AMERICAN ART

*Organized by the Department of Art History at the University of Delaware with the generous support of the Terra Foundation for American Art.*

**The Distinguished Feminist Award**

honors a person who, through his or her art, scholarship, or advocacy, has advanced the cause of equality for women in the arts.

**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, 2008.)

**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, 2008.)

**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

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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 the publication of art criticism, art history, art biography, and/or art theory.

## New Committee Members

The following individuals have been appointed to serve on CAA's nine Professional Interests, Practices, and Standards (PIPS) committees beginning February 2008. Those marked as chair are previous committee members newly appointed to that position. Members of the CAA Board of Directors have also been appointed as liaisons between the Board and the committee.

Committee on Diversity Practices: Barbara Nesin, Spelman College, chair (reappoint-

ed) and CAA Board liaison; Carl Parrish, Savannah College of Art and Design.

Committee on Intellectual Property: Jeffrey Cunard, Debevoise & Plimpton LLP, CAA counsel and Board liaison; Beth Holman, Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art; Anne Swartz, Savannah College of Art and Design, chair.

Committee on Women in the Arts: Frima Fox Hofrichter, Pratt Institute; Mary-Ann Milford-Lutzker, Mills College, CAA Board liaison; Barbara Wolanin, Architect of the Capitol; Midori Yoshimoto, New Jersey City University, chair (reappointed).

Education Committee: Hilary Braysmith, University of Southern Indiana; Andrea Kirsh, independent scholar, CAA Board liaison; Ralph Larmann, University of Evansville; Mary Stewart, Florida State University.

International Committee: Dora Apel, Wayne State University; Barbara Groseclose, Ohio State University; Jacqueline Jung, Yale University; Micheline Nilson, Indiana University, South Bend; William E. Wallace, Washington University in St. Louis, CAA Board liaison.

Museum Committee: Brooke Anderson, American Folk Art Museum; Jay Clarke, Art Institute of Chicago; Anne Collins Goodyear, National Portrait Gallery, Smithsonian

Institution, CAA Board liaison; Amy Ingrid Schlegel, Tufts University Art Gallery, CAA Board liaison.

Professional Practices Committee: Linda Downs, CAA executive director, ex-officio; Sue Gollifer, University of Brighton, CAA Board liaison; John Klein, Washington University in St. Louis; Jean Miller, Towson University; Maxine Payne, Hendrix College, chair; Gina Werfel, University of California, Davis; Charles Wright, Western Illinois University.

Services to Artists Committee: Brian Bishop, University of Alabama, Tuscaloosa, chair; Patricia Flores, California College of the Arts; Ken Gonzales-Day, Scripps College, CAA Board liaison; Reni Gower, Virginia Commonwealth University; Thomas Morrissey, Community College of Rhode Island.

Student and Emerging Professionals Committee: Mark Harris, University of Cincinnati; Katherine Manthorne, Graduate Center, City University of New York, CAA Board liaison; Julie Sienkewicz, University

of Illinois, Urbana-Champaign.

For a complete list of committee members and recent activities, please visit [www.collegeart.org/committees](http://www.collegeart.org/committees) or write to Vanessa Jalet, CAA executive assistant, at [vjalet@collegeart.org](mailto:vjalet@collegeart.org). 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* and on the CAA website. CAA's president and vice president for committees review nominations in December and make appointments that take effect the following February.

## 2009 Call for Participation

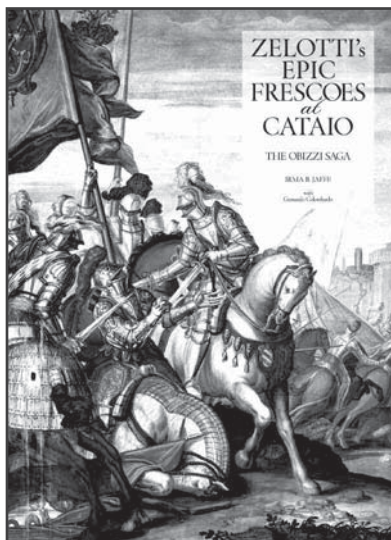
The next CAA Annual Conference takes place February 25–28, 2009, in Los Angeles, California. Listing more than 120 sessions, the *2009 Call for Participation* arrives in the mailboxes of all CAA members this month; it can also be downloaded at

<http://conference.collegeart.org/2009>.

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, 2009 conference attendees can look forward to four days of ARTspace programming, events at museums and galleries in the Los Angeles area, and postconference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and other events are held at the Los Angeles Convention Center; the headquarters hotel is the Westin Bonaventure Hotel and Suites.

*Deadline for proposals for papers: May 11, 2008.*



### ZELOTTI'S EPIC FRESCOES AT CATAIO THE OBIZZI SAGA

Irma B. Jaffe  
with Gerardo Colombardo

This extraordinary book reveals the astonishing discovery of a treasure of Italian art long hidden from public view. In the castle of Cataio, near Venice, the walls of six grand reception rooms are covered with a masterly cycle of 40 frescoes depicting momentous events in the history of the Obizzi family, the castle's original owners. The artist was Battista Zelotti (ca. 1526–1578), once prominent, now virtually forgotten. The castle was only recently opened to the public. In this first color monograph on the frescoes, art historian Irma B. Jaffe introduces a major addition to the literature on Mannerist painting.

**“The publication of these paintings confirms Zelotti’s stature as a fresco painter, a worthy companion to his compatriot, Paolo Veronese.”**

—David Rosand, *Columbia University*

**“Irma Jaffe has given us a rich, enlightening chapter in the history of Mannerism. Her fascinating *Zelotti’s Epic Frescoes at Cataio* is an unforgettable reading of the cycle of forty frescoes on the walls of six great galleries in the castle of Cataio... she enriches our vision.”**

—Allen Mandelbaum, *Wake Forest University*

144 pages, 63 color illustrations, 9x12  
978-0-8232-2742-6, Cloth, \$55.00



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## Advocacy Update CAA News

For more information on CAA's advocacy efforts, visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy).

### 2008 Arts Advocacy Day

As a national cosponsor of Arts Advocacy Day, CAA encourages its members to participate in this important advocacy event, held annually in Washington, DC.

Arts Advocacy Day, taking place Monday and Tuesday, March 31–April 1, 2008, brings together a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriating increased public funding for the arts, the humanities, and arts education, as well as for other programs within the federal government that have an impact on the visual and performing arts. For more information, visit [www.americansforthearts.org/events/2008/aad/default.asp](http://www.americansforthearts.org/events/2008/aad/default.asp).

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

### Nominations for 2009–13 Board of Directors

Want to help shape the future of CAA? Tell us who you would like to see on the CAA Board of Directors. Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2009–13 term.

The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations and self-nominations should

include the following information: the nominee's name, affiliation, address, e-mail address, and telephone number, as well as the name, affiliation, and e-mail address of the nominator, if different from the nominee. You may use the form below. Please forward it to: Vanessa Jalet, CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: April 4, 2008.*

### New Staff Members



Nia Page became CAA director of membership, development, and marketing in December 2007. She previously worked for the New York Botanical Garden as director of membership. Prior to her tenure there, she was director of marketing and membership for

## NOMINATION FOR CAA BOARD OF DIRECTORS 2009–13

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

Fax to: 212-627-2381

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

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

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

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

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

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

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

**DEADLINE: APRIL 4, 2008**

the Cleveland Film Society, where she also served as publicist for the Cleveland International Film Festival. While at the Cleveland Film Society, she was approached by a corporate sponsor to produce and cohost a cable-television program called *Lights, Camera, Cleveland!*, a show spotlighting the art of film and filmmaking. Her interview highlights include talks with the *New York Times* film critic Elvis Mitchell, the actress Debra Winger, the director Rob Sitch, and the writer Harvey Pekar.

## Annual Conference Update

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

### Curatorial Exhibition Proposals for 2010 Conference in Chicago

CAA invites curators to submit proposals for an exhibition whose opening coincides with an upcoming Annual Conference. The exhibition must be held in the conference city and on view during the conference dates:

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

Deadline: September 1, 2008

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and evaluates 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 250 words or less describing the exhibition's theme and explaining any special or timely significance it may have
- Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended
- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support

Please send your proposal to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

## Publications

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

### Directories of Graduate Programs

CAA has begun to collect information from schools and programs for the *Directories of Graduate Programs in the Visual Arts*. Departments and institutions with visual-arts graduate programs in the United States and worldwide were e-mailed in late

November and asked to provide information about their programs via an online questionnaire. If you think your school or program may not have been contacted, please write to Laurel Peterson, CAA directories project coordinator, at [directories@collegeart.org](mailto:directories@collegeart.org) or call 212-691-1051, ext. 222.

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

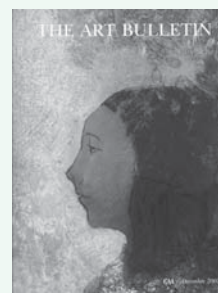
Each school or program entry will offer descriptions of curricula, course requirements, lists of faculty, faculty specializations, financial aid, services, facilities, studio health and safety, specialized libraries, internship opportunities, and other detailed information. This is a great opportunity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

### The Art Bulletin Seeks Editorial-Board Member

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

publication of art history and visual studies in English.

The ideal candidate has published substantially in the field and may be an academic, museum-based, or



independent scholar; institutional affiliation is not required. Specialists in ancient and Renaissance art are especially invited to apply for this term.

The editorial board advises the editor-in-chief and assists him or her to seek authors,

## 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

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212-691-1051 ext. 216

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

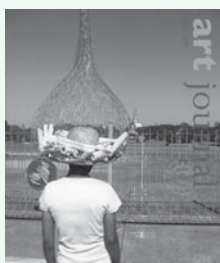
The editorial board meets twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the conference.

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

in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

### **Art Journal Seeks Editorial-Board Members**

CAA invites nominations and self-nominations for three individuals to serve on



the *Art Journal* Editorial Board for a four-year term, July 1, 2008–June 30, 2012. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and

twenty-first-century art and visual studies.

Candidates are individuals with a broad knowledge of modern and contemporary

art; institutional affiliation is not required. Artists and scholars with a commitment to pedagogical issues or criticism are especially urged to apply.

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

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

#### CLARK CONFERENCE

### **Art History and Diaspora**

Genealogies, Theories, Practices

APRIL 25 AND 26, 2008

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

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

#### CLARK/MELLON WORKSHOP

### **Contemporary African Art**

MAY 24, 2008

How are art historical scholarship and cultural institutions shaping the representation of contemporary African art? Participants from Africa, Europe, and North America will continue discussions begun at the University of Witwatersrand in October 2007 focusing on the complex social, political, cultural, and economic contexts within which contemporary African artists live and work. The public is invited to the concluding conversation.

Participants include Meskerem Assegued, Bassam El-Baroni, Christa Clarke, Hassoum Ceesay, Elizabeth Harney, Salah M. Hassan, Abdellah Karroum, David Koloane, Anitra Nettleton, and Chika Okeke-Agulu.

This workshop is funded by a grant from the Andrew W. Mellon Foundation and enhanced with generous support from the Getty Foundation Grant Program.

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

# THE CLARK

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

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

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* Editorial Board for a four-year term, July 1, 2008–June 30, 2012. *caa.reviews* is an online journal devoted to the peer review of books, museum exhibitions, conferences, and projects relevant to the fields of art history, visual studies, and the arts.

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

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

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

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

CAA invites nominations and self-nominations for a field editor for reviews of books and related media on Islamic art in *caa.reviews* for a four-year term, July 1, 2008–June 30, 2012. *caa.reviews* is an online journal devoted to the peer review of books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

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

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

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *caa.reviews*

Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

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

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

*caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required. Field editors should live in the region covered.

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

## the Medieval Imagination

Illuminated manuscripts from  
Cambridge, Australia and New Zealand



**28 March–15 June 2008**

An exhibition of over 90 manuscripts and books, curated by Professor Emeritus Margaret Manion AO. Fully illustrated exhibition catalogue available.

### **Imagination, Books and Community in Medieval Europe**

**29–31 May 2008**

A scholarly conference featuring speakers from the USA, Australia and New Zealand.

**Venue:** State Library of Victoria, Melbourne, Australia  
**Further information and registration inquiries:**  
slv.vic.gov.au/goto/medieval

projects) in his or her geographic region.

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

### Millard Meiss Publication Fund Seeks Jury Member

CAA seeks nominations and self-nominations for one individual to serve on the Millard Meiss Publication Fund Jury for a four-year term, July 1, 2008–June 30, 2012. The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art, visual studies, and related subjects.

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

The Millard Meiss Publication Fund Jury 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 grant, see [www.collegeart.org/meiss](http://www.collegeart.org/meiss).

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Jury members may not themselves apply for a grant in this program during their term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest explaining your interest in and qualifications for appointment, CV, and contact information to: Millard Meiss Publication Fund Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

### Wyeth Publication Grant Jurors Sought

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

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

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

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Jury members may not themselves apply for a grant in this program during their term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest explaining your interest in and qualifications for appointment, CV, and contact information to: Wyeth Publication Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2008.*

## Affiliated Society News

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

### Associations of Historians of Nineteenth-Century Art

With more than four hundred active members, the Association of Historians of Nineteenth-Century Art (AHNCA) continues to grow. This increase has added even more energy to the organization. In addition to its peer-reviewed, online journal, *Nineteenth-Century Art Worldwide*, AHNCA-sponsored forums for the dissemination of scholarship on nineteenth-century visual culture include a semiannual newsletter and regular sessions at CAA and other conferences, such as the upcoming Nineteenth-Century Studies Association conference, which features two AHNCA-sponsored sessions.

Other activities include an annual graduate symposium cosponsored by the Graduate Center, City University of New York, and Seton Hall University, as well as an annual prize for the outstanding paper delivered by a PhD candidate. This year's graduate symposium takes place March 21, 2008, at the Graduate Center. Membership dues are used to pay for all AHNCA

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

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

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

endeavors, except *Nineteenth-Century Art Worldwide*, which remains free to all. Tax-deductible gifts may be made to AHNCA in support of the journal. For more information, visit [www.arthistory-archaeology.umd.edu/ahnca](http://www.arthistory-archaeology.umd.edu/ahnca).

### Art Libraries Society of North America

The thirty-sixth annual conference of the Art Libraries Society of North America (ARLIS/NA) is held May 1–5, 2008, in Denver, Colorado. The convocation speaker is Patricia Limerick, professor and faculty director of the Center of the American West at the University of Colorado. Brit Probst, one of Daniel Libeskind's collaborating architects, discusses the museum's tectonic arrangement in a talk entitled "Icon or Enclosure? The Architecture of the Denver Art Museum," held prior to a reception at the Denver Art Museum. The membership meeting is addressed by Lorie Roy, president of the American Library Association. A plenary session includes remarks by Lawrence Argent, professor of art at the University of Denver. The annual George Wittenborn Memorial Book Awards for notable art books are also presented. For more information, please consult <http://arlisna-mw.lib.byu.edu/denver2008>.

### Association of College and University Museums and Galleries

The 2008 annual conference of the Association of College and University Museums and

Galleries (ACUMG) takes place April 26, 2008, 9:00 AM–5:00 PM, at the University Museum, University of Colorado in Boulder. The conference theme is "A Purposeful Discourse: Interdisciplinarity and the Empowerment of the University Museum."

The university museum can remain an indispensable component of a university's mission and assert its role in the educational experience through interdisciplinary collaboration with diverse academic disciplines. This collaborative dialogue will broaden and deepen the academic experience for university students, unveil new meanings while respecting the integrity of the disciplines involved, and reaffirm the traditional expectations of the museum—investigation, inquiry, and intellectual challenge—by the university administration and faculty. A detailed schedule and registration was mailed hour ride from the convention center in Denver.

To have your name added to the conference mailing list, please send your information to Suzanne Calvin at [scalvin@ursinus.edu](mailto:scalvin@ursinus.edu).

### Design Studies Forum

The Design Studies Forum (DSF) seeks proposals for the theme of a DSF-sponsored special sessions (1½-hour) at the 2009 CAA Annual Conference, to be held in Los Angeles, California. Persons who would like to propose a subject, theme, or question for panelists to address, and who are willing to serve as session chair(s) should their proposal be selected, are invited to send a one-page, double-spaced abstract and short CV by e-mail to DSF. E-mailing instructions and further information can be found at [www.designstudiesforum.org](http://www.designstudiesforum.org). Abstracts must be received by March 31, 2008. Jurying is double blind. If the proposed panel is accepted, the call for papers will be announced on the DSF website and mailing list.

### Historians of British Art

The Historians of British Art (HBA) presented its Graduate Student Travel Award to Leah Modigliani to help pay expenses related to her delivery of a paper at the CAA Annual Conference in Dallas–Fort Worth. She presented "Painting Improved Breeds

in the 'Age of Enlargement' " during the session "For Love and Delight: Amateurs, Dilettantes, and the Story of British Art."

Martin Postle, assistant director for academic activities at the Paul Mellon Centre for Studies in British Art, and Evelyn Welch, chair of the Association of Art Historians executive committee, have joined the HBA board as ex-officio members, reflecting changes in their respective organizations. Lisa Ford, associate head of research at the Yale Center for British Art, is temporarily representing her institution on the HBA board until a new head of research is appointed.

### International Association of Art Critics

At its twentieth annual awards ceremony, highlighting distinguished exhibitions of the previous season, the International Association of Art Critics (AICA-USA) presents its Lifetime Achievement Award to the critic and scholar Irving Sandler. Kathy Halbreich serves as master-of-ceremonies for the event, which takes place at 6:00 PM on March 17, 2008, at the Solomon R. Guggenheim Museum in New York. Members of CAA and its affiliates are welcome to attend. Please reserve by clicking "Calendar of Events" on the homepage menu at [www.aicausa.org](http://www.aicausa.org).

### International Sculpture Center

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

Faculty members from educational institutions around the world may sponsor students demonstrating exceptional talent in the field of contemporary art. The nominees' work is then viewed by a distinguished panel of jurors.

Winners of the award are included in an exhibition at Grounds for Sculpture in Hamilton, New Jersey. The winners' work is also published in *Sculpture* magazine and on ISC's website. Winners may also

## Art and Psyche: *Reflections on Image*

We are pleased to announce the first international conference on Jung and the visual arts to be held in San Francisco, CA 5/1-5/4/08

For information contact  
Baruch Gould:  
[bgould@sfsj.org](mailto:bgould@sfsj.org)

Jointly sponsored by the  
Art and Psyche Working Group  
and the C.G. Jung Institute of San  
Francisco Extended Education Program

apply for a residency in Switzerland to study with the world-renowned sculptor Heinz Aeschlimann.

The nomination deadline is March 28, 2008. All educational institutions with ISC university memberships are encouraged to submit nominations. For more information, visit [www.sculpture.org](http://www.sculpture.org) or write to [studentawards@sculpture.org](mailto:studentawards@sculpture.org).

### National Council of Art Administrators

The National Council of Art Administrators (NCAA) and Florida State University's Sarasota campus hosts the next NCAA conference, "Survival Skills for Art Administrators," November 5–8, 2008. The conference promises to provide lively discussions, opportunities for networking, and a beautiful setting on the beach. The conference hotel is the Helmsley Sandcastle on Lido Key, Sarasota. Conference sessions are held on the grounds of the Florida State University Ringling Museum Estate, with special events taking place at the New College of Florida and the Ringling College of Art and Design. Topics explored include personnel, fundraising, legal issues, conflict resolution, and interdisciplinary initiatives. C. K. Gunsalus, author of *The College Administrator's Survival Guide*, presents on Thursday afternoon. For more information, please see [www.ncaaarts.org](http://www.ncaaarts.org).

### National Women's Caucus for Art

The National Women's Caucus for Art (NWCA) is pleased to announce its 2008 President's Award winners: the artist Santa Barraza and curators Joan Davidow and Tey Marianna Nunn. The NWCA President's Award honors individuals for their service to women in the arts, and the awardees were recognized along with Lifetime Achievement Award honorees Ida Appelbroog, Joanna Frueh, Nancy Grossman, Leslie King-Hammond, Yolanda López, and Lowery Stokes Sims at the CAA Annual Conference in Dallas–Fort Worth.

### Society of Architectural Historians

Join the Society of Architectural Historians (SAH) for their sixty-first annual meeting in Cincinnati, Ohio, April 23–27, 2008. Visit

[www.sah.org](http://www.sah.org) for details and online registration. For a meeting brochure, print one from the website or contact the SAH office at 312-573-1365 or [info@sah.org](mailto:info@sah.org).

### Southeastern College Art Conference

The next Southeastern College Art Conference (SECAC), hosted by the University of New Orleans, is held September 24–27, 2008, at the New Orleans Marriott in Louisiana. Art historians, artists, visual-resources professionals, curatorial staff, and graduate students are invited to submit proposal for papers. Opportunities for members to exhibit work are available. For available session information, please go to [www.secollegeart.org](http://www.secollegeart.org), click on Annual Conference, then Call for Papers. For additional information, write to the conference coordinator, Lawrence Jenkins, at [ajenkins@uno.edu](mailto:ajenkins@uno.edu). Deadline for proposals: April 20, 2008. Registration fees are \$130 early bird and \$160 regular; for students, \$45 early bird, \$60 regular. Membership is required for conference attendance.

### Southern Graphics Council

The 2008 Southern Graphics Council (SGC) conference takes place March 26–29, 2008, in Richmond at the Virginia Commonwealth University's School of the Arts Department of Painting and Printmaking and the Center for Digital Media. This year's Lifetime

Achievement Award honors Kerry James Marshall; the Printmaker Emeritus Award pays tribute to Helen Frederick; and Steve Murakishi receives the Excellence in Teaching Award. Shelly Bancroft and Peter Nesbett from *Art on Paper* magazine present the keynote address. For more information, please go to [www.sgc.vcu.edu](http://www.sgc.vcu.edu).

### Visual Resources Association

The twenty-sixth annual conference of the Visual Resources Association (VRA) is held March 12–16, 2008, in San Diego, California. The conference covers topics of significance to our profession: digital-imaging issues, information management, visual-resources positions in transition, and designing new visual-resources facilities. In addition to professional sessions, workshops, and special-interest groups, conference goers can experience San Diego's museums, famous restaurants, and other cultural attractions. Conference headquarters is the Westin San Diego at Emerald Plaza, conveniently located near Seaport Village, Little Italy, and the San Diego Gaslamp Quarter.

Highlights include an opening plenary session on intellectual-property rights from the perspective of image rights and copyright owners and a keynote address by Maurizio Seracini. Seracini is an internationally recognized expert in high-technology art analysis and director of the University of California, San Diego's new Center of Interdisciplinary Science for Art, Architecture, and Archaeology. Poster sessions review such topics as the Computational Linguistics in Image Access Research Project, Managing Personal and Public Collections Using DIVA, Capturing the Web, and Researching Art-Historical Information Using the TTC-ATENEA System.

For more information, please visit [www.vraweb.org](http://www.vraweb.org).

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## Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2008), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Abroad

**Nina F. Martino.** Whitfield Gallery, San Miguel De Allende, Guanajuato, Mexico, February 15–March 15, 2008. *Illumined Solitude: A Retrospective of Paintings from 1980 to 2008*.

### Mid-Atlantic

**Jennifer Laura Palmer.** Parlor Gallery, Lancaster, PA, January 4–25, 2008. *Dreamscapes*. Mixed media.

**Thomas Xenakis.** TaBois-Bonhomme Galerie d'Art, McLean, VA, November

16–December 16, 2007. *L'Or/Gold*. Painting.

### Midwest

**Karen Kunc.** Emily B. Davis Gallery, University of Akron, Akron, OH, January 14–March 1, 2008. Printmaking and artist's book.

**Jauneth Skinner.** Preus Library, Luther College, Decorah, IA, January 10–March 20, 2008. *The Illustrated Journals of Jauneth Skinner*. Book-making, drawing, and printmaking.

### Northeast

**Nancy Azara.** A.I.R. Gallery, New York, January 8–February 2, 2008. *Fierce Gatherings*.

**Ruth Bernard.** Bowery Gallery, New York, January 2–26, 2008. *New Work: Landscapes and Still Life*. Painting and drawing.

**Beth Campbell.** Anne and Joel Ehrenkranz Lobby Gallery, Whitney Museum of American Art, New York, December 7, 2007–February 24, 2008. *Beth Campbell: Following Room*. Installation.

**Rebecca Horne.** Roebing Hall, New York, January 17–30, 2008. *From the Corner of Your Eye*. Photography.

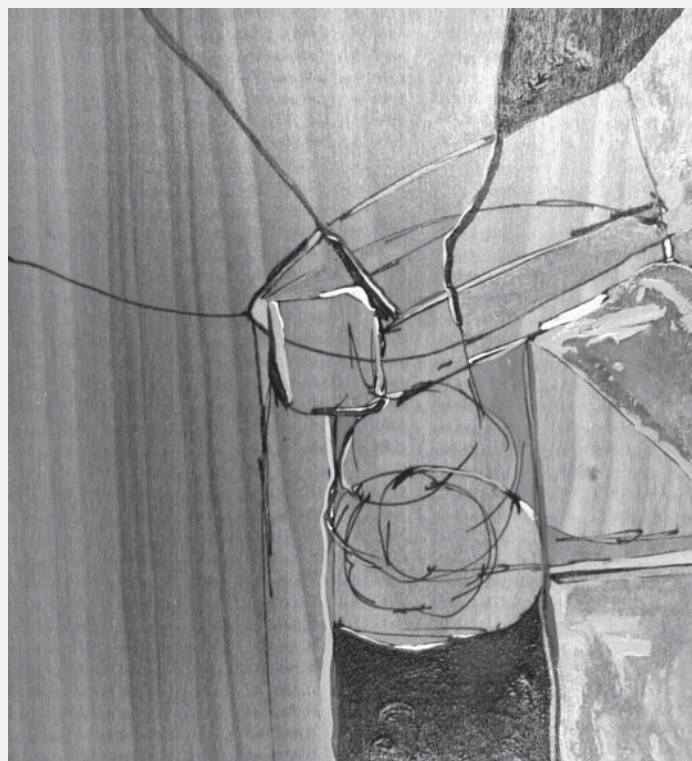
**Susan Manspeizer.** Broadway Windows, New York University, New York, November 30, 2007–January 6, 2008. *Bended Wood*. Sculpture.

**Meredith Morten.** Carol Schlosberg Alumni Gallery, Montserrat College of Art, Beverly, MA, January 28–February 21, 2008. *Fertile Soil*. Sculpture.

**Jackie Saccoccio.** Eleven Rivington, New York, January 11–February 9, 2008. *Interrupted Grid*. Painting.

### South

**Virginia Derryberry.** Cone Center Main Gallery, University of North Carolina, Charlotte, NC, February 25–March 28, 2008. *Alchemical Narratives*. Painting.



Jennifer Laura Palmer, *Follow Me down the Road*, 2007, mixed media on poplar, 5½ x 6 in. (artwork © Jennifer Laura Palmer)

**Leslie Fry.** Selby Gallery, Ringling College of Art and Design, Sarasota, FL, January 4–February 7, 2008. *Ruinations*. Installation.

**Kym Hepworth.** Pinnacle Gallery, Savannah College of Art and Design, Savannah, GA, January 8–February 17, 2008. *Silent Slumber*. Mixed media and beadwork.

**Carol LeBaron.** Campus Gate Art Gallery, Young Harris College, Young Harris, GA, January 17–February 15, 2008. *Endangered Species*. Mixed media.

### West

**Joel S. Allen.** K. Saari Gallery, Steamboat Springs, CO, January



Joel S. Allen, *Pill-Poppin' Rocker: Now Seating the Culturalization of Chemical Dependency*, 2006, wood, paint, pharmaceutical advertisements, seven-day pill containers, and gum balls, 44 x 31 x 31 in. (artwork © Joel S. Allen)



Rebecca Horne, *Untitled - Falling Pear*, 2006, photograph, 20 x 24 in. (artwork © Rebecca Horne)

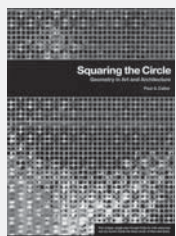
4–27, 2008. *Pharma-Illogical: Can You Swallow This?* Installation.

**Jennifer D. Anderson.** Friesen Galleries, Northwest Nazarene University, Nampa, ID, January 11–February 21, 2008. Digital print-making and book arts.

**Jeff McMahon.** Highways Performance Space, Santa Monica, CA, January 13, 2008. *Failure to Thrive (we small house).* Performance.

## Books Published by CAA Members

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**Paul Calter.** *Squaring the Circle: Geometry in Art and Architecture* (Emeryville, CA: Key College

Publishing, 2008).

**Lois Marie Fink.** *A History of the Smithsonian American Art Museum: The Intersection of Art, Science, and Bureaucracy* (Amherst: University of Massachusetts Press, 2007).



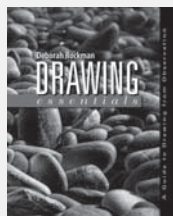
**Rebecca Heyl.** *Windows in the Wall* (Milan: Skira, 2007).

**Irma Jaffe** with **Gerlando Colombardo.** *Zelotti's Epic Frescoes at Cataio: The Obizzi Saga* (New York: Fordham University Press, 2007).

**Amy Lyford.** *Surrealist Masculinities: Gender Anxiety and the Aesthetics of*



*Post-World War I Reconstruction in France* (Berkeley: University of California Press, 2007).



**Deborah Rockman.** *Drawing Essentials: A Guide to Drawing from Observation* (New York: Oxford

University Press, 2008).



**Kristin Schwain.** *Signs of Grace: Religion and American Art in the Gilded Age* (Ithaca, NY: Cornell

University Press, 2008).

## Exhibitions Curated by CAA Members

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**Andria Derstine.** *On Line: European Drawings, 16th–19th Centuries.* Allen Memorial Art Museum, Oberlin College, Oberlin, OH, September 25, 2007–January 27, 2008.

**Andria Derstine.** *The Modern Landscape.* Allen Memorial Art Museum, Oberlin College, Oberlin,

OH, August 31, 2007–June 27, 2008.

**Andria Derstine.** *Greek, Etruscan, and Roman Art from AMAM's Collection.* Allen Memorial Art Museum, Oberlin College, Oberlin, OH, March 6, 2007–December 21, 2008.

**Karen Kunc.** *Meeting the Other: American and Egyptian Printmakers Exhibition.* Rotunda Gallery, University of Nebraska, Lincoln, February 25–March 7, 2008.

**Karen Kunc.** *Meeting the Other: American and Egyptian Printmakers Exhibition.* University of Notre Dame, South Bend, IN, March 15–30, 2008.

**Carol Lukitsch.** *Hope and Fear.* Arlington Arts Center, Arlington, VA, December 4, 2007–January 19, 2008.

**Jessica Powers.** *Reopening of the Greek and Roman Galleries.* San Antonio Museum of Art, San Antonio, TX, March 2, 2008–ongoing.

**Deborah Stokes.** *Africa.dot.Com: Drums 2 Digital.* Museum of the African Diaspora, San Francisco, CA, February 6–June 1, 2008.

**Karen Wilkin.** *Color as Field: American Painting, 1950–1975.* Smithsonian American Art Museum, Washington, DC, February 29–May 26, 2008.



**Jean-August-Dominique Ingres, *Portrait of Madame Thiers*, 1834, graphite pencil, 31.9 x 23.9 cm. Allen Memorial Art Museum, Oberlin College. R. T. Miller Jr. Fund, 1948.27 (artwork in the public domain). From the exhibition *On Line*.**

## People in the News

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

### Academe



**Dave Beck**, a graduate of the University of Wisconsin, Madison, has accepted the

position of assistant professor of digital art at Clarkson University in Potsdam, NY.



**Annette Blaugrund**, director of the National Academy Museum and

School of Fine Arts in New York for almost 11 years, has resigned.

**John Maeda**, professor at the Massachusetts Institute of Technology (MIT) and associate director of research at the MIT Media Lab, both in Cambridge, MA, has been appointed president of the Rhode Island School of Design in Providence. Maeda succeeds **Roger Mandle**, who led the school for 15 years.

**Robert A. M. Stern** has been reappointed dean of the Yale School of Architecture at Yale University in New Haven, CT, for a third consecutive 5-year term, effective July 1, 2008.

**Elizabeth Hutton Turner**, formerly senior curator of the Phillips Collection in Washington, DC, has been named the first vice provost for the arts at the University of Virginia in Richmond.

**Patricia Watkinson**, executive director of the Pilchuck Glass School in Seattle, WA, has announced her resignation, effective May 2008.

## Museums and Galleries

**Paola Antonelli**, design curator at the Museum of Modern Art in New York, has been promoted to senior curator of the museum's Department of Architecture and Design.

**Manuel Borja-Villel** has been named director of the Museo Nacional Centro de Arte Reina Sofía in Madrid, Spain.



**Julien Chapuis**, formerly curator in the Department of Medieval Art and the

Cloisters at the Metropolitan Museum of Art in New York, has become director at the Sculpture Collection of the Berlin State Museums.

**Philippe de Montebello**, director of the Metropolitan Museum of Art in New York since 1977, has announced his resignation date: December 31, 2008.

**Peter Doroshenko** has stepped down from his position as director of BALTIC Centre for Contemporary Art in Gateshead, England.

**John Elderfield**, chief curator of painting and sculpture at the Museum of Modern Art in New York, has announced his retirement, effective July 2008. He then becomes chief curator emeritus of painting and sculpture.

**Larry J. Feinberg** has been named director of the Santa Barbara Museum of Art in California. He was previously Patrick G. and

Shirley W. Ryan Curator in the Department of Medieval through Modern European Painting, and Modern Sculpture, at the Art Institute of Chicago in Illinois.

**Daniel T. Keegan**, formerly executive director of the San Jose Museum of Art in California, has been hired to direct the Milwaukee Art Museum in Wisconsin. He succeeds **David Gordon**.

**Udo Kittelmann**, director of the Museum für Moderne Kunst in Frankfurt, Germany, has been appointed director of the Nationalgalerie in Berlin.

**Dorothy M. Kosinski**, formerly curator and head of the Department of Painting and Sculpture at the Dallas Museum of Art in Texas, has been named director of the Phillips Collection in Washington, DC. She replaces **Jay Gates**.

**Robert S. Mattison**, Marshall R. Metzgar Professor of Art History and chair of the Department of Art at Lafayette College in Easton, PA, has been appointed curator-at-large in modern and contemporary art at the Allentown Art Museum in Allentown, PA.

**Antonio Paolucci** has been named director of the Vatican museums in Vatican City, succeeding **Francesco Buranelli**.

**Nicholas Penny** has been appointed director of the National Gallery in London, succeeding **Charles Saumarez Smith**.

**Ray Williams**, formerly director of education at the Rhode Island School of Design, has been named the first director of education at the Harvard University Art Museums in Cambridge, MA.

**Sylvia Wolf**, an adjunct curator of photography at the Whitney Museum of American Art in New York, has been named director of the Henry Art Gallery in Seattle, WA.

## Organizations

**Daniel Birnbaum**, director of Portikus in Frankfurt, Germany, has been named curator of the second Torino Triennale.

**Sabine Folie**, formerly chief curator at Kunsthall Wien in Vienna, Austria, has been appointed artistic and managing director of the Generali Foundation, also in Vienna.

**Gabriel Pérez-Barreiro**, formerly curator of Latin American art at the Blanton Museum of Art at the University of Texas at Austin, has been named director of the Colección Patricia Phelps de Cisneros in Miami, FL, beginning April 15. He succeeds **Rafael Romero D.**, who becomes director emeritus and senior advisor.

## Grants, Awards, and Honors

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**Diane Edison**, professor of art in the Lamar Dodd School of Art at the University of Georgia in Athens, has received a grant from Anonymous Was a Woman. The \$25,000 awards go to accomplished female artists over 35 who are at a critical juncture in their lives and careers.

**Yoko Noguchi** has won the bronze prize at the 5th Cheongju International Craft Biennale in South Korea with her work *Pluto-Dedicated to American Astronomers*. The piece has become a permanent collection of the Cheongju International Craft Biennale.

**Allison Smith** has been awarded a \$25,000 grant from the Foundation for Contemporary Arts, an organization launched in 1963 by Jasper Johns, John Cage, and other artists.

## THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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Eugenie Tung, *16 Windows, Day 8, 2007*, fused glass on platform windscreen, 48 x 29 in. per panel, 16 panels total. Commissioned by New York MTA Arts for Transit Permanent Art Program (artwork © Eugenie Tung; photograph by Eugenie Tung)

Eugenie Tung has completed a public-art commission for the New York Metropolitan Transit Authority's Arts for Transit Permanent Program. Her work, entitled *16 Windows*, is a series of glass panels on the platform walls of the elevated New Lots Avenue Station on the L line in Brooklyn.

Creative Capital, a national organization that supports individual artists, has announced the awardees of its 2008 grants. CAA member recipients are: Catherine Mazza of Troy, NY, for animation; Kristine Woods of Baltimore, MD, for contemporary crafts; Emna Zghal of Chicago, IL, for public art; Lili (Kaneem) Smith of Houston, TX, for installation; and Mark Tribe of New York for moving-image work.

The Fleishhacker Foundation, based in San Francisco, CA, has announced the recipients of its \$25,000 Eureka Fellowships. Among the winners are these CAA members: Karen Hampton, Amy Ellingson, and Jenifer Wofford. The awards are spread over the next 3 years.

## Institutional News

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**The Kansas City Art Institute** in Missouri has added digital filmmaking to its lineup of undergraduate majors. The program is offered in the School of Fine Arts.

**The San Francisco Art Institute** in California has been awarded \$400,000 from the Mary Heath Keesling Trust in order to establish the Mary Heath Keesling Scholarship Fund. The scholarship fund is designated for MFA students who study drawing, painting, or sculpture.

**The University of Michigan's School of Art and Design** in Ann Arbor has received a \$1 million gift from alumni Susan Smucker Wagstaff and Reid Wagstaff. Half the funds is for the school's communications efforts, while the balance goes to grants and scholarships for graduate students. Matching funds from the University of Michigan President's Donor Challenge boosts the gift by an additional \$250,000.

## Obituaries

**Tracey Albainy**, a curator at the Museum of Fine Arts, Boston (MFA), died December 18, 2007, in Cleveland, OH. She was 45 and died from complications of lung cancer.

Albainy was a member of the MFA curatorial staff since 2000, most recently as Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture in the Art of Europe Department. Coordinating curator of the MFA's recent exhibition *Symbols of Power: Napoleon and the Art of the Empire Style, 1800–1815*, she supervised a 4-year conservation project of the Swan Collection, the only complete suite of 18th-century French royal furniture in the US. Albainy also

oversaw the acquisition of European furniture, silver, and other decorative arts through gifts and purchases.

Before the MFA, Albainy held a curatorial position at the Detroit Institute of Arts in the European Sculpture and Decorative Arts Department from 1993 to 2000. She previously worked for the Birmingham Museum of Art, the J. Paul Getty Museum, the Parsons School of Design/Cooper-Hewitt Museum Graduate Program, and the Frick Art Reference Library.

Born in Cleveland, Albainy graduated magna cum laude and Phi Beta Kappa from Smith College. She earned an MA in art history from the Institute of Fine Arts, New York University, and a second MA in the history of European decorative arts from Parsons School of Design/Cooper-Hewitt Museum Graduate Program.

**Paul Brach**, a painter and teacher who was the first dean of the School of Art at the California Institute of the Arts (CalArts), died November 16, 2007, in East Hampton, NY. The cause was prostate cancer; he was 83.

Brach was instrumental in shaping the freewheeling, creative, experimental atmosphere for which CalArts is known today. As dean from 1969 to 1975, he hired John Baldessari, Allan Kaprow, Max Kozloff, Nam June Paik, and Miriam Schapiro, among others, as instructors. Artists such as Barbara Bloom, Eric Fischl, Jack Goldstein, and David Salle, all former CalArts students, benefited from Brach's leadership.

As an artist based in New York who worked in diverse styles, Brach traveled from Abstract Expressionist paintings in the 1950s to minimal monochromes in the 1960s. In the 1970s, he created simplified landscapes of the American West, complete with galloping horses. In recent work, he combined spacey atmospheres with geometric abstraction.

Brach showed his work at Leo Castelli, whose gallery Brach helped to establish, as well as at Cordier and Ekstrom, André Emmerichand, Bernice Steinbaum, and, in 2007–8, Flomenhaft Gallery.

Brach studied under Grant Wood at the University of Iowa before joining the Army, where he served as an infantryman in Europe. After WWII, he met Schapiro; the two later married. After graduating from the University of Iowa with a BFA in 1948 and master's in 1950, he moved to New York with Schapiro and joined the strong art world there. From the mid-1950s to mid-1960s, Brach taught part time at the New School, Cooper Union, and the Parsons School of Design. In 1967 he became chair of the newly established art department at the University of California, San Diego, where he stayed for 2 years before going to CalArts. In 1975, Brach returned to New York as chairman of the Division of Arts at the Lincoln Center campus of Fordham University. He retired 3 years later to concentrate on his painting.

**Frederick R. Brandt**, a retired curator at the Virginia Museum of Fine Arts (VMFA), died December 12, 2007, at age 71.

From 1998 until earlier this year, Brandt had been VMFA's consulting curator of 20th-century decorative



Frederick R. Brandt

arts. Before his retirement in July 1996, he had been VMFA's curator of 20th-century art and head of the Department of 20th-Century Art since 1983. He was chairman of the collections division from 1994 to 1996. Brandt was instrumental in working with donors Sydney and Frances Lewis of Richmond to build what are now VMFA's world-class collections of Art Nouveau and Art Deco works.

Brandt began his career at the museum in 1960 as an assistant interpreter in the education depart-

ment. He spent his entire professional career at the museum, except for 2 years in graduate school in the early 1960s and a period from 1980 to 1986 when he was a private curator for the Lewis collections, director of the Sydney and Frances Lewis Foundation, and special-projects coordinator for Best Products.

Brandt was the author of *Late 19th and Early 20th Century Decorative Arts* (1985), which documented the VMFA's Lewis collection. The book was published in connection with the opening of the Lewis Galleries in the museum's West Wing. Brandt supervised the installation of those galleries. Among the major exhibitions he organized were *German Expressionist Art: The Ludwig and Rosy Fischer Collection* (1987), *American Marine Painting* (1976), *Picasso: Paintings and Prints* (1974), *Löie Fuller: Magician of Light* (1979), and *Celebrating Art Nouveau: The Kreuzer Collection* (2002).

Brandt was born in New Jersey, raised in Pennsylvania. He earned bachelor's and master's degrees in

art history from Pennsylvania State University. In 1989, he received the Distinguished Alumni Award of the College of Arts from his alma mater.

In all, he was responsible in whole or in part for approximately 30 major exhibitions and published about 50 books, articles, and specialty papers on fine and decorative art of the 20th century. He lectured extensively on 20th-century. After his retirement, he continued to work as private curator of the Sydney and Frances Lewis collections.

**Sally Anne Duncan**, a professor of art history, died on May 3, 2007, after a brief illness. She was 62.

Born in Boston, MA, she attended the University of Chicago as an undergraduate and earned a graduate degree in social work from the University of Texas. She was a social worker and substance-abuse counselor for 20 years.

In 1994, she began graduate work in art history at Tufts University, finishing her PhD in 2001. She taught at Tufts and was also visiting

professor of art history at Plymouth University. She gave papers at leading art-history symposia and had numerous articles published in several art journals. A member of CAA, she participated in the Organization of American Historians, the American Studies Association, the American Association of Museums, and the New England Museum Association. Duncan also served on the Collections Committee at the Fitchburg Art Museum. A serious quilt maker, she designed and hand stitched more than 60 quilts based on traditional and contemporary patterns.

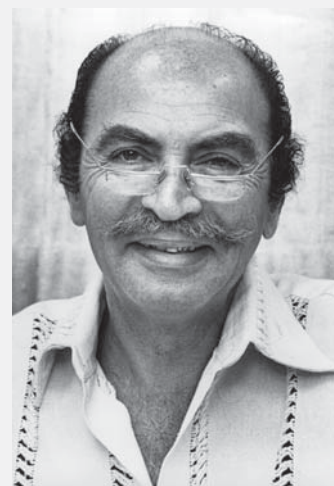
**Michael Goldberg**, a New York School painter, died December 30, 2007, after suffering a heart attack in his Manhattan studio at age 83.

A painter of strong convictions, Goldberg was initially swayed by the abstract work of William de Kooning, Franz Kline, and Clyfford Still. Jazz music, of which he was a fan, was also a key influence.

Goldberg and his wife, Lynn Umlauf, taught at New York's School of Visual Arts. His work of the last 25 years was strongly influenced by the 5 months he spent each year in Tuscany, Italy, just outside Siena. Many works produced there in summer 2007 appeared in his solo exhibition at Knoedler and Company this past fall.

Born in the Bronx, Goldberg took classes at the Art Students League in New York at age 14. A few years later, he attended Hans Hofmann's school, but he joined the Army during WWII at 18. A master sergeant in North Africa and Burma with a commando unit called "Merrill's Marauders," he received a Purple Heart and the Bronze Star that was awarded to the entire unit.

A frequent patron of the Cedar Street Tavern and a visitor to the Eighth Street Club, the artist began working in an Abstract Expressionist style in the late 1940s. In 1951 his work debuted in the breakthrough *Ninth Street Show* exhibition. Two years later, the Tibor de Nagy Gallery gave Goldberg his first solo show.



Jules Heller

**Jules Heller**, a pioneering artist, author, teacher, and arts administrator who spent 7 decades exploring the fields of printmaking, papermaking, and painting, died December 28, 2007, from lung cancer at his home in Scottsdale, AZ. He was 88.

Born in the Bronx and raised in Brooklyn, Heller earned his BA from Arizona State University (ASU), his MA at Columbia University, and his PhD from the University of Southern California (USC). He always enjoyed teaching and offered courses in studio art, art history, and arts administration from 1938 until he retired from academia 52 years later. He became a CAA member in 1961 and remained one the rest of his life.

While teaching and creating art, Heller also chaired the Fine Arts Department at USC (1959–61). When the Pennsylvania State University established a College of Art and Architecture, Heller became its founding dean (1963–68); he left to become founding dean of the Faculty of Fine Arts at York University in Toronto, the first Canadian university to offer academic degrees in the arts. Heller also held the deanship at ASU, where he directed the College of Fine Arts from 1976 through 1985.

In 1958 Heller's groundbreaking book *Printmaking Today* was published; the first studio textbook on the graphic arts, it became a classic in the field, influencing generations of artists. *Papermaking* followed in 1978; Heller's other publications include *North American*

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*Women Artists of the 20th Century: A Biographical Dictionary* and a catalogue of the life and work of the Mexican printmaker Leopoldo Mendez, with whom Heller lived and worked, at Mendez's Taller de Grafica Popular in Mexico City in 1947. In 1968 Heller also completed an extensive manuscript surveying the history of women artists throughout the world; it is on deposit at the National Museum of Women in the Arts.

Heller's art has been exhibited in more than 20 states, numerous Canadian cities, and several European countries. He has won many honors, including a Canada Council Grant, the Southern Graphics Council Printmaker Emeritus Award, and CAA's Distinguished Teaching of Art Award (1995). In 1990 he taught at the University of Tucuman, in northern Argentina, on a Fulbright Fellowship; and in 2002 the Jules Heller Print Study Room was dedi-

cated at the ASU Art Museum. Heller received many commissions for his prints, which are also represented in important public and private collections throughout North America. A lifelong jazz enthusiast, Heller played the piano professionally while he was in college; he was also a serious fisherman, traveling as far afield as Greenland to indulge in this passion. Every day he worked the *New York Times* crossword puzzle—in ink—and he danced a mean tango.

Heller's early works were mostly lithographs and relief prints, generally figurative and sometimes with political undertones. He also produced etchings and serigraphs. Over the years his art became more stylized, employing a wider yet still subtle range of colors and textures, often including figures that seem to be falling or dancing; humor is frequently an element in such works. During the 1980s and 1990s Heller created a

large body of monotypes, working on clear plastic plates with torn pieces of colored tracing paper. In 1992 he created a multimedia outdoor event, combining large-scale projections of his images with music he had composed. And in recent years Heller experimented with unique images created on Macintosh computers.

—Nancy G. Heller

**Robert M. Kulicke**, an artist and an innovative frame designer, died December 14, 2007, in Valley Cottage, NY. He was 83. The cause was pneumonia.

Kulicke created frames that widely popular among his fellow American artists. His welded aluminum frame and wrap-around transparent Lucite "plexibox" frame are two examples that were used by such artists and friends as Robert Motherwell and Franz Kline. Kulicke also created sectional frames to be assembled by

their buyers. He designed reproduction frames for major museums, most notably for Leonardo da Vinci's portrait of Ginevra de' Benci in the National Gallery of Art and Giotto's *Epiphany* in the Metropolitan Museum of Art.

Kulicke studied art in high school and advertising design at the Philadelphia College of Art but claimed to have been large "self-taught" by reading the Philadelphia Library's entire collection of art books and spending hours looking at work in the Philadelphia Museum of Art.

He served 3 years in the Army in the Pacific during WWII. On the GI Bill, he traveled to Paris with his first wife, the painter Barbara Boichick, whom he married in 1949. There he studied in Fernand Léger's studio and was an apprentice to several framers. On returning to the US in 1951, he opened Kulicke Frames in New York.

He stopped painting from the late

## KUWAIT UNIVERSITY Department of Art and Design Faculty Position Announcement

The Department of Art and Design at the College for Women, Kuwait University, invites applications for faculty positions at all ranks (Assistant, Associate, and Professor) starting February 2008 in Interior Design, Graphic Design, and Studio Art or related fields (Art Education, Architecture, New & Visual Media, etc).

Applications for short time visiting professor appointment will also be considered. The medium of instruction is English. Responsibilities include teaching undergraduate (Fine Art) courses, conducting scholarly research, and carrying administrative duties. Both **male and female** candidates are invited to apply.

Qualifications include an earned **Ph.D.** from a reputed western university in the area of specialization or related fields. The candidate must also demonstrate evidence of quality teaching, research, solid portfolio and have full command of English. To be considered for an Associate or Professor level, the candidate must be an active researcher with strong publication record in refereed international journals.

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1940s to 1957, when his framing of 300 Giorgio Morandi paintings for the World House art gallery inspired him to take up the brush again. His first New York show at the Allan Stone Gallery in 1953.

Represented by Davis and Langdale (formerly known as Davis & Long) since 1974, Kulicke painted and regularly exhibited small, delicate still lifes of flora and fruit.

The artist learned the ancient cloisonné technique of granulation and taught it at the Scarsdale Studio Workshop School and then the Kulicke Cloisonné Workshop. In 1974 he cofounded the Kulicke-Stark Academy, which was renamed the Jewelry Arts Institute 10 years later.

**Louis LeRoy**, executive director of the Yuma Fine Arts Association in Yuma, AZ, since 2002, died November 24, 2007, at Yuma Regional Medical Center.

LeRoy earned a BFA in art education at the University of Arizona. Since 1977 he had shown his work nationally, in San Antonio, Chicago, Houston, New York, Albuquerque,

and San Diego. His most recent show, *A Día de los Muertos*, was held at the Crossing Tracks Gallery in San Diego in 2007.

As an arts administrator, he worked at the Art Coalition in San Antonio and the Association of American Cultures, of which he was a founder and developed the Entrepreneurial Institute for the arts in collaboration with the University of Texas.

He has numerous other achievements and has been recognized for his talent in producing videos. He authored *How to Make Money for Your Organization* and taught for a time at Arizona Western College. He was also presented the Frances Woodard Award of the Educational Foundation Hall of Fame in 2007.

**Robert Joseph Loescher** died December 8, 2007, in Chicago, IL. He was 70.

Born in Appleton, WI, Loescher earned a BA and MA in art history at the University of Wisconsin, Madison, graduating summa cum laude and Phi Beta Kappa. He studied at the University of Mexico in Mexico City

for 3 summers and completed a 2-year Fulbright Grant at the Institute of Fine Arts and the University of Madrid, Spain. Loescher completed course work and preliminary examinations for a PhD in the history of art at the University of Michigan in Ann Arbor. He taught art history at the University of Michigan, Dartmouth College, Northwestern University, and the University of Chicago. In addition, he worked the Encyclopedia Britannica in Chicago for more than 6 years and was a principal editor for 15th edition.

In 1973 Loescher joined the faculty of the School of the Art Institute of Chicago. As chair of the Art History Department, he developed one of the largest art-history departments within a professional art school in the US. It was renamed the Department of Art History, Theory, and Criticism in the 1980s. One of the first educators to approach gender studies and issues of globalism in the art world, he specialized in Spanish and Latin American Art, and in gastronomy in art and culture, which he explored and taught in great depth. He was

awarded the Goldabelle McComb Finn Endowed Chair in Art History in 1994 and was named professor emeritus in summer 2007.

For his work on Spanish art, Loescher was knighted by King Juan Carlos of Spain in 1990.

—Shay DeGrandis

**Kathleen Morand** died December 2, 2007, in Kingston, ON. She was 93 and passed away peacefully at Kingston General Hospital following a stroke.

She came to teach art history in the Department of Art at Queen's in 1970 (having taught a summer course there in 1968), already a respected medievalist. She rapidly rose to full professor and was head of department from 1978 to 1983. When she retired in 1985, she had played a leading role in advancing the art-history programs, and her medieval seminars were widely respected. Morand's publications include her seminal work on *Claus Sluter: Artist at the Court of Burgundy* (1991); a monograph on *Jean Pucelle* (1962); and a

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chapter on the Boucicaut Master in French *Painting in the Time of Jean de Berry*, edited by Millard Meiss (1968), to whom she was assistant editor. Her book on Sluter covers his entire oeuvre but concentrates on his sculptures for the Chartreuse de Champmol and the Moses Fountain at Dijon, and the Tomb of Philip the Bold, Duke of Burgundy, to whom he was chief court sculptor. Morand's other publications include exhibition reviews in the *Burlington Magazine* when she was living partly in Paris during the early 1960s and entries in the *Encyclopedia Britannica* written at the same time. She reviewed the major exhibition *Art and the Courts*, held in Ottawa in 1972, for the *Burlington* and published an article on "Claus Sluter, the early years" in *Liber amicorum Herman Liebaers* in 1984.

Born Kathleen Little in Belfast, she married Sigmund Morand in the mid-1930s; they lived in London until they divorced amicably in the 1960s. She earned an MA at the Courtauld Institute of Art in 1955 and a PhD degree there in 1958. In Britain she taught as an extramural lecturer at the University of London from 1956 to 1959 and as senior lecturer at Brighton College of Art (now part of the University of Sussex) from 1967 to 1969, before going to the US as an associate professor at the University of California, Santa Barbara, where she remained until 1970.

At Queen's, Morand became a full professor in 1977, and the following year she became head of her department, in which position she remained for 5 years. She became professor emeritus in 1984. As a teacher she was much liked and respected, both in her art-history survey courses and in her advanced medieval seminars. She was closely involved in the promotion and establishment of the art-history graduate program at Queen's, which was finally accepted by the province in 1980 after much negotiation, at a time when only other art-history graduate program in Ontario was offered by the University of Toronto.

During the years of her retirement, Morand lived in a historic house in Sydenham Street, in which she kept her substantial library and an important collection of Canadian paintings; the collection also contained contemporary works by former Queen's students Christopher Broadhurst and Maureen Sheridan. She lived alone but was visited frequently by many of her friends.

—Bruce Laughton

**Konrad Oberhuber**, an art historian who was a Raphael expert, died September 12, 2007, of complications from a brain tumor at his home in La Mes, CA. He was 72.

Born in Linz, Austria, he studied art history, archaeology, psychology, and philosophy at the University of Vienna, earning a PhD in 1959. He was a curator at several museums and was guest professor and lecturer at several colleges before joining Harvard University in 1975 as a professor of fine arts and curator of drawings for the Fogg Art Museum. He left Harvard in 1987 to return to Vienna as director of the Albertina. He remained at that museum until 2000, when he moved to Tokyo to work for the International Christian University.

**David Oppenheim**, a musician, music and television producer, and dean of the Tisch School of the Arts at New York University (NYU), died November 14, 2007, in New York. He was 85 and lived in Manhattan.

Oppenheim was dean of the NYU School of the Arts from 1969 to 1991. With a 1985 donation of \$7.5 million from billionaire businessmen Laurence A. Tisch and his brother, Preston Robert Tisch, then members of the NYU board of trustees, he centralized most of the school's programs in a 12-story building as the Tisch School of the Arts. Oppenheim transformed the university's arts programs into a major institution offering programs taught by professionals in photography, cinema, musical theater, dramatic acting, and writing.

**Sir Norman Reid**, a former director of the Tate Gallery, died December 17, 2007, at age 91.

From 1964 to 1979, Reid was director of Tate Gallery (now Tate Britain), a time in which he expanded the national collections of modern and historic British art. Unlike his immediate predecessor and successors, he trained as an artist and, apart from wartime service, devoted his entire career to the Tate and the museum world.

Born in Dulwich, south London, Norman studied at Edinburgh College of Art and Edinburgh University. He served in the Argyll and Sutherland Highlanders during WWII, reaching the rank of major. After demobbed in 1946, he joined the Tate staff, becoming deputy director in 1954 and keeper in 1959.

During these years, under the directorship of Sir John Rothenstein, Norman became largely responsible for museum administration, establishing the conservation department. After Rothenstein's retirement in 1964, he began restructuring the collections. Soon after, the curatorial staff nearly doubled. Previously, British paintings of all periods, with a few sculptures and drawings, had been separated from modern foreign art.

Under Reid's leadership, basic grant for acquisitions was increased substantially. The museum acquired important works by Salvador Dalí, Julio González, Henri Laurens, Piet Mondrian, Pablo Picasso, and Chaim Soutine. Reid's personal friendships with modern artists—including Naum Gabo, Alberto Giacometti, Barbara Hepworth, Henry Moore, Ben Nicholson, and Mark Rothko—led to gifts or purchases at favorable terms. Not all acquisitions were praised: witness the general public's negative reaction to Carl Andre's *Equivalent VIII* (called the "Tate Bricks") in 1976.

Reid served on a number of committees concerned with contemporary art and with conservation, and after his retirement was a trustee of the Graham and Kathleen Sutherland Foundation from 1980 until 1985. He was knighted in 1970, given an

honorary LittD at the University of East Anglia in 1971, and made an officer of the Mexican Order of the Aztec Eagle in 1953.

**Charlotte Snyder Sholod** passed away suddenly and unexpectedly at New York University Hospital on June 7, 2007. She was 67. After a successful operation for a meningioma attached to her spinal chord, she suffered from a series of blood clots that resulted in her untimely death.

Born and raised in Chicago, Sholod became a teacher, librarian, and art historian. She worked in the Education Department of the National



Charlotte Snyder Sholod

Gallery of Art in Washington, DC. Later, she was the librarian of the architectural firm of Hardy Holzman Pfeiffer Associates and wrote for the Original Print Group. Sholod was also a member of CAA and the Catalogue Raisonné Scholars Association.

For the past 15 years, Sholod had been researching and writing the catalogue raisonné of the Polish-American sculptor Henryk (Henocho/Enrico) Glicenstein (1870–1942) under the auspices of the Dreyfus-Glicenstein Foundation. This artist's work is figurative, much of it taking inspiration from the direct-carve tradition and expression of Jacques Lipschitz, Chaim Gross, Jose de Creeft, John Flanagan Robert Laurent, and William Zorach. His oeuvre stands in high esteem and can be seen in museums in the US, Europe, and Israel.

Sholod's ambitious work was to include a biography of the artist, since none exists; and she had

already written much of that. This year she had arrived at the rewarding and enviable moment in the life of a writer of a catalogue raisonné on sculpture where all the works had been located and identified, and where the catalogue was close to completion. She was eagerly anticipating a solid summer of accomplishment on this project at to her home in Maine, where she and her devoted husband Barton always spent 6 months of each year.

Always a devoted family member and friend, Sholod had sweetness of character and was a modest, unmaterialistic person of a decidedly spiritual bent. She was an intellectual with a great love of the Romanesque, a passion for travel, and a lover of French and Hebrew culture.

—E. Adina Gordon

**Michael Tetherow**, an abstract painter based in New York, died December 15, 2007, due to complications of from rheumatoid arthritis. He was 65.

Born in Tacoma, WA, Tetherow

studied art at Puget Sound University and the Otis Art Institute in Los Angeles. He earned a BFA at the San Francisco Art Institute and left for New York. Tetherow's first exhibition took place at the Bykert Gallery in New York in 1974, and he showed at the Robert Miller Gallery in 1978. Jason McCoy held 9 exhibitions of his work since 1984. The Dallas Museum of Art, the New York Public Library, the Brooklyn Museum, and the Whitney Museum of American Art, among other institutions, have collected his work.

**Norman Zammitt**, a painter based in California, died November 15, 2007, at his home in Pasadena. He had suffered a heart attack and stroke.

One characteristic of Zammitt's work is its subtly gradated bands of color. His interest in capturing light and depicting space was often compared to the work of fellow West Coast artists such as Larry Bell and Robert Irwin. At the same time, his precise, sleek surfaces were noted alongside

like works by Billy Al Bengston and other other California artists emerging in the 1970s.

Zammitt had solo exhibitions at several major museums, including one at the Corcoran Gallery of Art in Washington, DC, in 1978. His work can be found in the collections of the Museum of Modern Art in New York and the Hirschhorn Museum and Sculpture Gardens, among other institutions.

Born in Toronto, Zammitt later became a US citizen. Raised on the Caughnawaga Indian Reservation in Canada and then in western New York, he served in the US Air Force during the Korean War. Zammitt completed undergraduate studies at Pasadena City College in 1957 and then earned an MFA from Otis College of Art and Design in 1961. He taught art at several colleges and universities during his career, including stints at the University of Southern California in the late 1960s and at the University of California, Los Angeles, in the early 1970s.

## Classifieds

To place a classified in CAA News, please visit [www.collegeart.org/news](http://www.collegeart.org/news) or write to Sara Hines, CAA development and marketing assistant, at [shines@collegeart.org](mailto:shines@collegeart.org).

### Exhibition Opportunities

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### For Rent

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

# Art Journal Special Artists' Projects

## All proceeds benefit CAA's Professional Development Fellowship Program

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Works available by:

William Pope.L  
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Barbara Bloom, *Commemorative Stamps, Art Journal, 1929-2005*, 2005  
36 perforated stamps, color offset printing on gummed paper,  
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**Full tuition fellowships:** MA in Art History/Museum Studies at The City College, CUNY. Two years guaranteed (grade dependent). Internship opportunities in all area museums. For updated website google museum studies at City College. For more information, Dr. Harriet F. Senie; Director of Museum Studies; The City College; 160 Convent Avenue; New York, NY 10031; 212-650-7430; hsenie@ccny.cuny.edu.

## Datebook

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

### March 10, 2008

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

### March 15, 2008

Deadline for spring submissions to the Millard Meiss Publication Fund.

### April 4, 2007

Deadline for nominations and self-nominations for candidates to the 2009–13 Board of Directors.

### April 15, 2007

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

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

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

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

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

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

### May 9, 2008

Deadline for submission of proposals for papers to session chairs for the 2009 Annual Conference.

Deadline for submission of proposals for poster sessions at the 2009 Annual Conference.

### May 10, 2008

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

### June 2, 2008

Deadline for 2009 Annual Conference session chairs to notify applicants of their acceptance or rejection of proposals for papers.

### July 10, 2008

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

### July 31, 2008

Deadline for nominations for the 2009 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award.

### August 31, 2008

Deadline for nominations for the 2009 Awards for Distinction.

### September 1, 2008

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

### September 5, 2008

Deadline for 2009 Annual Conference session chairs to receive final abstracts for speakers.

### September 10, 2008

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

### October 1, 2008

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

### November 10, 2008

Deadline for submissions to the January 2009 issue of *CAA News*.

### December 1, 2008

Deadline for 2009 Annual Conference session chairs to receive final texts of papers from speakers.

### January 10, 2009

Deadline for submissions to the March 2009 issue of *CAA News*.

### February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

### February 10–13, 2010

98th CAA Annual Conference in Chicago.

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