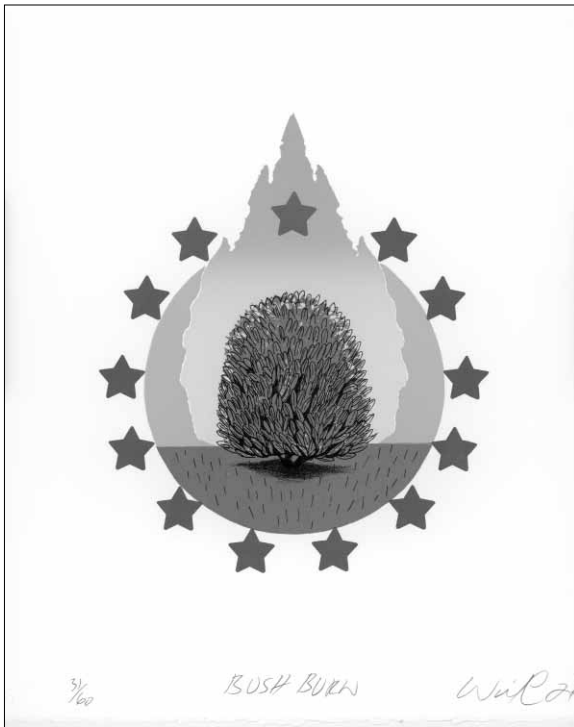


CAA Offers Print by Willie Cole



Willie Cole, *Bush Burn*, 2002, lithograph and metallic powder, 15 x 13.5 in., edition of 60. Artwork © Willie Cole.

Willie Cole, a highly praised and widely exhibited artist, has created the seventh print, entitled *Bush Burn*, in CAA's limited-edition series that benefits the Professional Development Fellowship Program. The print was produced at the Rutgers Center for Innovative Print and Paper in New Brunswick, New Jersey, with the collaborating master printer Eileen M. Foti. The special introductory price is \$500; please add \$150 for framing.

Cole works in a range of media to produce images that focus particularly on the metaphoric transformation of found objects and common subjects. His transformations can be spiritual, personal, or social in their significance and often show a highly charged critical point of view that takes on dominant economic and political structures in history and modern society. In this print, the artist responds to what he perceives

as the excesses of U.S. executive authority in the post-9/11 world as embodied in the Patriot Act and the war in Iraq. The burning bush is, of course, a reference to the moment in which Moses was commanded by God to rescue the Israelites from bondage in Egypt; here, though, the visual and conceptual pun on "bush" refers both to the godlike authority claimed by President George W. Bush as well as his pronouncement of apparently unassailable laws passed down to the populace as a whole. The artist is also interested in using this religious symbol to play on the idea of Bush having a "burning" agenda that he pursues with utmost persistence. The iconic and symbolic nature of the image is reinforced through the iconographic references, such as the thirteen stars signaling a foundational moment of U.S. political culture as well as the formal qualities of symmetry and clarity of color. The print also signals the artist's interest in other kinds of transformations, given that fire—as one of the most basic of natural elements—not only destroys and consumes but also clears a space for future possibilities, renewed growth, and change.

Cole's sculptures, installations, prints, and other artworks have been featured in many

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A Fond Farewell



Photo: Andrei Ralko

Susan Ball

This is my final communication with you as executive director. In fact, as you read this, I will have assumed my new titles—executive director emerita and director of the

CAA Centennial Book Project—and will be deep in the archives, trying to resurrect my long ago role as a scholar. Michael Fahlund, currently CAA deputy director, will serve as acting executive director until my successor assumes his or her position in the new fiscal year.

May is also a month of many changes in CAA's volunteer leadership ranks. Ellen Levy's term as president ends May 6, when Nicola Courtright begins her two-year term as president. Paul Jaskot was elected as vice president for publications, the position previously held by Courtright. Diane Edison steps down as vice president for committees and from the Board of Directors, and the current Board member Dennis Ichyama takes over as vice president for committees. Two other officers were reelected—Dale Kinney as vice president for Annual Conference and Christine

Sundt as secretary—and CAA's pro bono counsel Jeffrey Cunard and treasurer, John Hyland, Jr., were reappointed.

We also welcome four newly elected Board members, Anne Collins Goodyear, Andrea Kirsh, Katherine Manthorne, and Barbara Nesin, who took office at the May Board meeting. See pages 12–13 for more on these new members.

The incoming executive director will be fortunate to be initiated in the job by Levy and Courtright, an artist and art historian, respectively. Distinguished in their own fields, Levy and Courtright both served on the recent Strategic Planning Working Group as well as the executive-director search committee.

Levy's presidency has been notable on many counts, especially her dedicated work with the Board and staff to implement the ambitious goals in the 2005–10 Strategic Plan (see www.collegeart.org/aboutus/plan2005.html). Typically, a board approves a strategic plan and gives it to the staff to implement; CAA has been fortunate to have an active Board and president who give staff a great deal of support and guidance, making it possible for us to have realized many of the goals already.

Levy has, as all CAA presidents, served all members equally, dedicating time, energy, and expertise to priorities of the strategic plan and ongoing association operations. During her Board tenure, Levy has worn many hats, including vice president for Annual Conference, chair of the Executive Committee, and member of the Services to Artists Committee and the Finance and Budget Committee. Her accomplishments are certainly too numerous to list in full, but I would like to highlight her significant contribution to the realization of one of the five primary priorities of the plan: "Increase the visibility and scale of exhibitions." Levy spearheaded the proposal for a contemporary art project that led to the expansion and renaming of what was formerly the Annual Members' Exhibition. The last two shows, *What Business Are You In?* (Atlanta Contemporary Art Center, 2005) and *After* (Mills Gallery, Boston Center for the Arts,

CAA Offers Print by Willie Cole

CONTINUED FROM PAGE 1

prominent exhibitions and in major collections of art, including the Museum of Modern Art in New York. He has addressed questions of race, consumerism, class, gender, sex, and contemporary society in a number of important works. Cole studied at the School of Visual Arts and the Art Students League, both in New York; has held residences at the John Michael Kohler Arts Center in Sheboygan, Wisconsin; and has received many awards,



Photo: Emily J. Gomez

Willie Cole speaks at the Annual Artists' Interviews at the 2005 CAA conference in Atlanta.

most recently the David C. Driskell Prize at the High Museum of Art in Atlanta (2006).

His current solo exhibition, *Anxious Objects: Willie Cole's Favorite Brands*, on view at the Montclair Art Museum in Montclair, New

Jersey, through August 6, explores the range of his work using the industrial iron as material and medium.

In its commitment to showcasing the wide range of talent and interests among its membership, CAA is proud to include his work as part of its print series.

Proceeds from print sales benefit CAA's Professional Development Fellowship Program, which awards grants to students completing their MFA and PhD degrees. Prints by Cole, Sam Gilliam, Kerry James Marshall, Kiki Smith, and Buzz Spector are still available; the Miriam Shapiro and Faith Ringgold works are sold out. For more information, please contact Ida Musemic, CAA manager of development, at 212-691-1051, ext. 252; imusemic@collegeart.org; or visit www.collegeart.org/prints. ■

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

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2006 ANNUAL CONFERENCE WRAP-UP

Boston Conference Highlights

The 2006 Annual Conference took place in a brilliant setting: Boston, Massachusetts. The city's many museums, colleges, universities, and cultural institutions provided the perfect

locale for our annual event. The conference was exceptionally well attended, with 5,400 participants. But this was to be expected from a "college town," where it often seems like professors, students, and staff outnumber nonacademic Bostonians.

The Boston conference was the scene of a number of firsts, beginning with the new conference plan. The reordered program transferred about thirty evening ses-

sions (which previously took place on Thursday and Friday nights) to Wednesday during the day. The new schedule offered a uniform flow of morning and afternoon sessions that ran from Wednesday through Saturday. Many attendees expressed great relief that sessions did not extend late into the night, and that evening hours were open to social activities, including special events, tours, and an engagement with the vibrant Boston arts community.

Convocation on Wednesday evening remained the kick-off event, featuring the presentation of the 2006 Awards for Distinction (see the March *CAA News* or visit www.collegeart.org/awards), followed by a gala reception at the Museum of Fine Arts, Boston. Convocation was also marked by two additional highlights. First, CAA officially recognized the retirement of Executive Director Susan Ball, who took leave on April 1 after twenty years of service. She was presented with a beautiful recognition certificate from the Board of Directors. The second highlight was the keynote address, delivered by the eminent philosopher, art critic, and Columbia University professor emeritus, Arthur C. Danto. The published version of his speech begins on page 5.

The intellectual and creative core of the conference was provided by more than 170 highly compelling sessions that covered a range of subjects in studio art, contemporary issues, and art history, from the topical and political to the regional and pedagogical. Many scholars, artists, and curators from institutions in Boston and New England participated, giving attendees a rich perception of the region's creative and scholarly achievements. CAA is grateful to all chairs and speakers for their time and effort in creating such a superb and stimulating program.

Established scholars and curators were a highlight of the conference: session chairs included Kathleen Weil-Garris Brandt, Nancy Sevcenko, Annemarie Weyl Carr (with Lisa Pon), Theodore Stebbins, and Richard Spear (with Philip Sohm). Two panels honored the contributions of distinguished figures to our fields. The legacy of Julius Held, the great German scholar of Rembrandt and Northern



Photo: James Rexroad

From left, John Szarkowski, Peter Galassi, and Michael Fried at the reception for the Distinguished Curator's Session.



Photo: James Rexroad

Friends and colleagues meet in the halls of the Hynes Convention Center.

2006 ANNUAL CONFERENCE WRAP-UP

Photo: James Rexroad



Barbara S. Miller (right) thumbs through a new art book at the 2006 Book and Trade Fair.

European art who would have been one hundred years old this year, was explored in a session chaired by Anne Lowenthal. John Szarkowski, the Museum of Modern Art's longtime curator and director of the Department of Photography and a renowned photographer in his own right, was the honored in the Distinguished Curator's Session, chaired by Joel Snyder. A panel of eminent scholars and curators—Michael Fried, Peter Galassi, and

André Gunthert—addressed various aspects of the theory, practice, and exhibition of photography, touching on Szarkowski's contributions. Szarkowski's talk was a delightful series of reflections on photography's meanings, illustrated with his own striking black-and-white images. The Szarkowski session and the reception that followed were generously funded by the Terra Foundation for American Art. CAA is deeply grateful to

the foundation for its support.

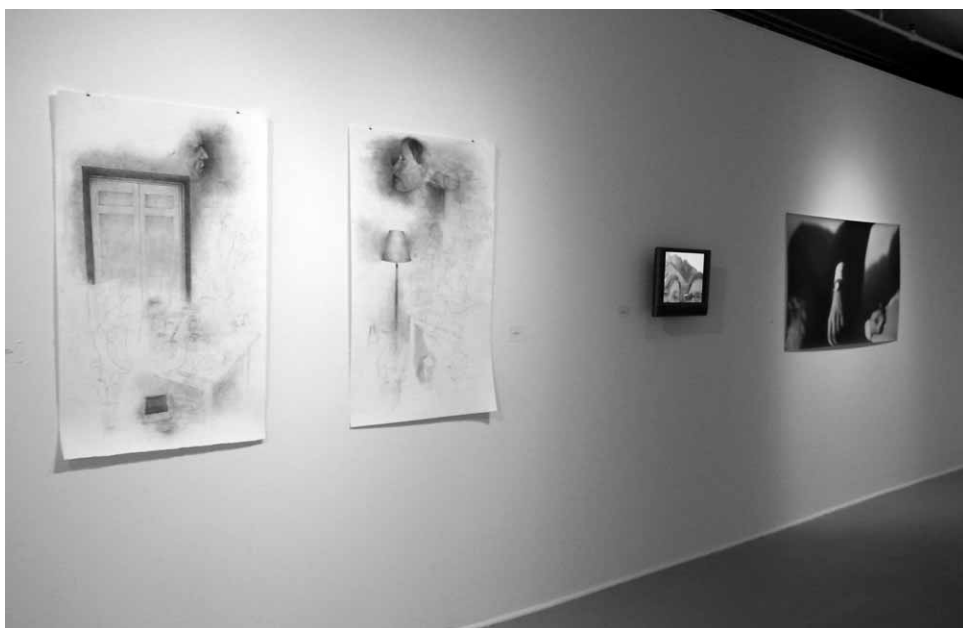
Poster Sessions, a great hit with CAA attendees, were among the conference firsts. Common to science and medical conferences, poster sessions are presentations displayed on poster boards by individuals and small groups that provide opportunities for informal discussion of highly focused pedagogical and scholarly points. This conference feature will continue in future CAA meetings.

ARTspace hosted a series of events organized by CAA's artist members for the benefit of all attendees. The Annual Artists' Interviews, now in its tenth year, presented two contrasting Boston-based figures, the plein-air painter George Nick and the multimedia and installation artist Annette Lemieux, who were interviewed by John Stomberg and Lelia Amalfitano, respectively.

ARTspace was also the site of many artist-oriented sessions. A last-minute addition to the program was "Four Painters: New England and Beyond," where the artists Kim Beck, Stuart Diamond, Wendy Edwards, and Vera Iliatova talked about their work. We are grateful to these participants and Annual Conference Committee members Sarah Lichtman and Gina Werfel for assembling this panel. ARTspace also housed the Media Lounge, where attendees started the day with complimentary coffee and beverages and where informal events and activities were held. We salute the New Media Caucus for helping organize the Media Lounge this year. To read more on ARTspace, see page 9.

The Boston art community contributed greatly the CAA conference, hosting off-site sessions, openings, receptions, and special events. We express our sincerest thanks to the galleries and museums that opened their doors to conference attendees. Special thanks go to Arthur Dion, director of Gallery NAGA and president of the Boston Art Dealers Association, for organizing a gallery night that included Newbury Street and South End galleries.

Three openings marked CAA-sponsored exhibitions. The Mills Gallery at the Boston Center for the Arts hosted the CAA Annual Exhibition, which is chosen by CAA's Exhibitions Committee from an open call for proposals. Curated by Mills



Installation view of *After* at the Mills Gallery. From left: two drawings by Jake Bloomer, a video by David Politzer, and a photograph by Gary Duehr. Image provided by Mills Gallery, Boston Center for the Arts.

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2006 ANNUAL CONFERENCE WRAP-UP

Photo: James Rexroad



Arthur C. Danto at Convocation

Art and Interpretation

Arthur C. Danto, art critic for The Nation and Johnsonian Professor Emeritus of Philosophy at Columbia University in New York, delivered the keynote address for the CAA Annual Conference in Boston, Massachusetts, on February 22, 2006. The images that accompany this text are from the exhibition The Art of 9/11, which Danto organized in 2005.

My written reflections on the nature of works of art have from the beginning been inflected by the perspective of analytical philosophy, and there can be little doubt that the definition of art at which I have arrived—that works of art are embodied meanings—has about it a whiff of the philosophical seminar. The long collective philosophical effort to define art almost certainly accounts for the dreariness of aesthetics, to cite a famous title by John Passmore; and the received opinion, when I began to think about these matters, was that a definition of art was neither possible nor necessary—we all know more or less which are the artworks, the test being that asked to single them out, we will be right most of the time; and our ability to do this does not depend upon having a definition to appeal to, nor would such a definition make us any the wiser, if we had it. This view was derived from Ludwig Wittgenstein by some of his followers, though Wittgenstein's thesis was far more general—he felt that the effort to frame definitions, which has characterized philosophy from the beginning, in the great Socratic dialogues, was itself a waste of time. Who needs definitions of justice,

knowledge, love, and virtue, to name some of the concepts Socrates and his friends sought to define in such dialogues as the Republic, the Theatetus, the Symposium, or the Gorgias, almost invariably unsuccessfully. We make do well enough just because we have learned to use these terms in the ordinary course of life and can all more or less tell when something is just, for example, or not. Wittgenstein's own example was the word “game,” which everyone from childhood on knows how to use, even if, as he shows, there is no set of conditions necessary and sufficient for something to be a game. At best there is a “family resemblance” among the exceedingly diverse set of things correctly designated games.

As a definition, mine derives from the kinds of artworks that have particularly engaged me since I embarked on this course of inquiry—works that would but rarely have been encountered, when in my youth, I wandered the galleries of the Detroit Institute of Art, or later, when I moved to New York and began to follow the exhibitions of the Abstract Expressionist painters in the galleries clustered mainly on 57th Street—not to mention the great works of modernism I and my friends were captivated by in the Museum of Modern Art or the nearby Museum of Non-Objective Art, which evolved into the Guggenheim. I got a great deal from these works without much, if anything, by way of a definition of art, and the issue I am raising is whether my present views are in any way relevant to those certainly valid responses that are far more typical of what viewers, to most of whom philosophy is a distant rumor, continue to derive from their encounters with art. The issue in fact was raised for me by a former student, who has pursued a career as what one calls an “art professional,” who challenged my philosophical approach to art with a different one, much closer to what would have been my own view, had philosophy not swept me into what she insists is a somewhat arid position, distant in every way from that which makes art valuable.

But what prompted my undertaking was in no sense some abstract and essentially arid analytical goal. It was something that arose out of the art world itself in the extraordinarily exciting art that one began

to encounter in the early to mid-1960s, even in uptown galleries in Manhattan, where works were displayed that were more or less indiscernible from familiar objects from what phenomenologists call the *Lebenswelt*. True, the boxes Andy Warhol displayed at the Stable Gallery on East 74th Street—which has since been architecturally incorporated into the Whitney Museum of American Art—differed from their real-world counterparts in various ways. My problem was that I could not imagine that what accounted for their being works of art, as against things that were not works of art, could consist in such differences as that the one was made of plywood and the other of corrugated cardboard. I thought you could not tell the difference between them from photo-



Cindy Sherman, *Untitled*, 2004, color photograph; 55.5 x 56.5 in. Artwork © Cindy Sherman. Image provided by the artist and Metro Pictures.

graphs, for example, and I began to consider that the difference between art and reality could not be based on anything perceptual at all. So I set about looking for invisible differences, as it were, and hit on the idea of meaning. A work of art had, I thought, to be about something, to have a meaning—and the possession or lack of meaning struck me as not something one could tell by looking. I then faced the fact that not all vehicles of meaning are works of art, and I hit on the idea that works of art embody their meanings, and thus require interpretation—which is a central move in art criticism—to map the meaning onto the object in which an artwork materially consists. Somewhere along the line, the thought occurred to me that anything

2006 ANNUAL CONFERENCE WRAP-UP



Audrey Flack, *Fishing Boats, Montauk Harbor, September 24, 2001*, 2001, watercolor on paper, 18 x 24 in. Artwork © Audrey Flack. Image provided by Apex Art.

could be an artwork for all that perception could otherwise say, and with that I proposed that we had entered the age of radical pluralism—that there was no a priori way of excluding *anything* from the status of art, even if not everything is a work of art. This might have seemed an abstract and remote possibility at first, but what began as that developed into the reality of artistic production. It is the art world in which we find ourselves today, a state of affairs that has radical consequences for the institutions of the art world—the art school, the art museum, the practice of art criticism, and, in my view at least, the practice of art history, to the degree at least that there is no longer an overarching narrative that compasses the whole of the subject. Or: the shape of art history is one of increasing ramification as it approaches the present. This is a revolution that has occurred within the memory of many of us here, and in retrospect has about it the air of a cultural tsunami—something that happened without anyone especially wanting it to happen. It beached the canon of theo-

ries of art as so much flotsam for beachcombers to pick over as wreckage of the storm. We are in a very different art world today than the one I first knew.

I would like to dwell on two changes that have, it seems to me, special philosophical significance connected with the experience of art. The first is that we can no longer represent the experience of art as the having of an aesthetic experience. Since we are in a pluralistic art world, of course, there is room for art, the point of which is to furnish an aesthetic experience—but that can no longer, in my view, be counted the point of art as such. When the Guggenheim Fellowships were established in 1925, they were awarded for the creation of beauty or the extension of knowledge. Even today, in 2006, the Oxford English Dictionary defines art as “the skilful production of the beautiful in visible forms.” Some would say that the OED hits the nail on the head, but they would also concede that they are in a restricted minority, and that what is offered here as a definition is instead an

injunction, scarcely heeded by the legions that make up today’s art world. I would say, in fact, the extension of knowledge is at least as appropriate to the characterization of art as it is to science—that what the art we encounter in cutting-edge galleries is concerned to do is advance some proposition about the world. That connects with the second point—that typically we do not grasp the propositions advanced by artworks immediately but need to have them explained. I know that when I am invited as a visiting critic to an art school, I spend a fair amount of my time with individual students listening to them talk about what they are doing. And I know I would often have a hard time figuring it out for myself, if I could figure it out at all.

I think this cognitive conception of art squares with critical practice today. A pioneering survey, sponsored by the sadly lamented National Arts Journalism Program at Columbia University, attempted to discover how the 160 practicing art critics surveyed view their practice. Nearly 75 percent believe that “rendering a personal judgment is considered by art critics to be the least important factor in reviewing art,” while 91 percent feel it their main role to “educate the public about visual art and why it matters.” I not only associate myself with this view of the critic’s task, but was startled to discover that, in an influential essay by Raphael Rubenstein, called “A Quiet Crisis,” I am in some large degree responsible for the crisis. Thus Rubenstein writes: “This has been a period of interpretation rather than judgment, which is no doubt why the philosophically inclined Arthur Danto has been the most widely read and cited critic of the last decade or so.”¹ In the subheading of Rubenstein’s piece, he asks, I think rhetorically: “Should art critics get back into the business of making value judgments?”

I suppose art critics could, but the structure of the art they explained means that value judgment might ask whether the meaning was well or poorly embodied, and whether the knowledge transmitted was worth the effort. It is very different from the verbal equivalent of the admiring Wow, which was the typical critical response in the age of Clement Greenberg; or the comparative judgment whether one

2006 ANNUAL CONFERENCE WRAP-UP



Leslie King-Hammond, *Prayer for the New Ancestors: Altar for the Warrior Spirits of 9/11*, 2001, mixed-media installation, dimensions variable. Artwork © Leslie King-Hammond. Image provided by Apex Art.

work was more or less wowable than another. Criticism in the present post-aesthetic period is just what the cognitivist character of contemporary art calls for. The viewers—for want of a better term—need all the help they can get.

Let me offer an example from my experience. I recently and atypically curated an exhibition called *The Art of 9/11* at Apex Art in Tribeca. It coincided with the fourth anniversary of the attack on the World Trade Center towers in downtown Manhattan, and my ambition was to recreate the feeling that united New Yorkers into a community of grief as the moral aftereffect of that event. I was after what one might call a moral rather than an aesthetic experience, since I felt that the sublimity of that feeling had been dissipated in the rather awful history of Ground Zero since the towers collapsed. The outward expression of that feeling was the spontaneous appearance of shrines everywhere in the city. I was astonished by these, by the fact that art was the way anonymous New Yorkers expressed their grief—that we were a population of shrine builders. One consequence of the 1960s was that we could not only see these improvised shrines as art, but that professional artists could not have done better. Any surface was a site of mourning. I did see an artist-

made shrine a month after 9/11 by a former CAA president, Leslie King-Hammond, in a faculty show at the Maryland Institute College of Art, where I had gone to lecture. I wrote about her shrine in the *Nation* in November 2001 and later invited her to reconstruct it for the show. What engaged me was that the connection between it and the towers was not immediate and direct. Her shrine, like all the work I showed, was obliquely related to the event, so oblique in many instances that no one would know by looking that everything in it was 9/11 art—a clown photograph by Cindy Sherman, two paintings of lace by Robert Rahway Zakanitch, paintings of fishing boats off Montauk by Audrey Flack, a design for a perimeter for Ground Zero by Mary Miss, intended to be a site where people could mourn. I had long been gripped by a transitional work of Wittgenstein: a set of remarks on Frazer's *Golden Bough*, where he argues that what Frazer regards as savage thought occurs in our own minds all the time. Wittgenstein's best example of ritual thinking was the way Franz Schubert's brother marked the composer's death by cutting some scores into small pieces, just a few bars each, and distributing them among his students. We understand this as an act of piety, he wrote, but

we also would understand it if he had burned his brother's manuscripts, or buried them. We understand it even though no one taught someone to do something like this. I thought this understanding was like our ability at saying things that no one taught us to say, and felt that ritual thought is generative, that there is a way of "thinking with things," to use the title of a recent book by my colleague, Esther Pasztory. I don't think art is always ritual thinking in this case, but the artists had expressed their feelings about 9/11 through works that did not show their meanings.

No one would necessarily know that the art I assembled was 9/11 art. It could have looked like a group show by artists who happened to be friends of mine. What is that clown doing in a show of 9/11 art, someone naturally asked. So I asked each of the artists to write something that would connect the work with the event. I took it that in reading these statements, people would, as Wittgenstein says, "understand." And, of course, they did. Perhaps I was insecure, and the statements were not needed. But people were grateful for the statements, and object and statement together created a feeling that was not aesthetic so much as moral. In any case, it was the kind of feeling I felt it important to have on the anniversary of 9/11.

A critic might ask, Why then have the art? Why not just the statement? What do we need the object for, now that we understand its connection to the event? Well, think of the scraps of manuscript Schubert's brother distributed. The composer was present in those; they were tangible fragments of who and what he was, almost like relics. What gave them meaning was invisible but palpable even so. Like a ribbon that belonged to someone we loved, or, as in the old tune, a cigarette that bears lipstick traces. What made things art in my show was that they embodied meanings. But the meanings they embodied were connected to feelings that the statements evoke. The objects are indispensable, but the words are prosthetic. Something like this complex is what connects art and interpretation. ■

1. Raphael Rubenstein, "A Quiet Crisis," *Art in America* (March 2003): 41.

2006 ANNUAL CONFERENCE WRAP-UP

Career Fair Report

CAA's Career Fair at the Annual Conference gathers job seekers and employers, offering several hectic days of interviews, meetings, and opportunities to network—and not always under ideal circumstances. We know that any job search is pressure-filled on both sides, requiring focus, perseverance, flexibility, and grace under pressure, but we hope that you came away with a better understanding of what the next steps will be in your evolving career. Here are our comments and observations on this year's Career Fair.

Three thriving preconference workshops—"Writing a Better Artist's Statement," "Grant-Writing Workshop for Artists," and "Computing a Better Portfolio"—began the fair. More than one hundred CAA members and nonmembers took part in these workshops, which were held on Tuesday, February 21. Our survey indicates an enthusiastic response, with the following comments: "Excellent informa-

Photo: James Rexroad



The 2005 recipients and honorable mentions of CAA's Professional Development Fellowship Program. From left: Lauren Woods, Tammy Renée Brackett, Adrienne Pao, Erin Aldana, Keith Jordan, Heather Lee McCarthy, and CAA's Beth Herbruck.

tion"; "These workshops were really helpful"; "Learning the dos and don'ts was especially helpful"; and "I enjoyed the question-and-answer sessions." Many par-

ticipants expressed a desire for more workshops and offered some great ideas for topics, such as Professional Practices for New Professors, How to Connect with

Thanks to Mentors

CAA wishes to thank the many artists, art historians, curators, and critics who generously served as mentors during the Career Fair at the 2006 Annual Conference in Boston.

For sharing their time and professional insight, CAA thanks the Career Fair Roundtable speakers: Susan Altman, Middlesex County College; Michael Aurbach, Vanderbilt University; Joan Branham, Providence College; Nancy Manter, Steven Institute of Technology; Leo Morrissey, Winston-Salem State University; Thomas Morrissey, Community College of Rhode Island; Chinedu Okala, Norfolk State University; and David Sokol, University of Illinois, Chicago.

CAA also appreciates the contributions of those who served on the panel at the Career Fair Orientation: Michael Aurbach, Vanderbilt University; Peggy Burchanel, Isabella Stewart Gardner Museum; Diane Edison, University of Georgia and CAA Board member; David M. Sokol, University of Illinois, Chicago; William L. Tronzo, Tulane University and CAA Board member.

Mentors for the 2006 Career Fair Mentoring Sessions

Edward Aiken, Lowe Art Gallery; Susan Altman, Middlesex Community College; Kathleen Ash-Milby, National Museum of the American Indian, Smithsonian Institution; Michael Aurbach, Vanderbilt University; Joan Branham, Providence College; Michael Bzdak, Johnson & Johnson; Susan Canning, College of New Rochelle; Marcia Cohen, Woodruff Art Center; Eileen Costello, University of Texas at Austin; Jeffery Cote de Luna, Dominican University; Roger J. Crum, University of Dayton; Sandra Dupret, Wayne State University; Loretann Gascard, Franklin Pierce College; Jessica Gondek, Loyola University Chicago; Anne Collins

Goodyear, National Portrait Gallery, Smithsonian Institution; Marita Gootee, Mississippi State University; Julie Green, Oregon State University; Amy Hautf, Virginia Commonwealth University; Katie Hauser, Skidmore College; Richard Heipp, University of Florida; Laura Heyman, Syracuse University; Anna Calluori Holcombe, Kansas State University; Jim Hopfensperger, Western Michigan University; Katherine Huntoon, Old Dominion University; Dennis Ichiyama, Purdue University; Edwin Jager, University of Wisconsin, Oshkosh; Dorothy Joiner, LaGrange College; Dale Kinney, Bryn Mawr College; Michael Klien, International Sculpture Center; Carol Herselle Krinsky, New York University; Sandy Lane, Metropolitan State College of Denver; Suzanne F. W. Lemakis, Citigroup; Virginia Mecklenburg, Smithsonian American Art Museum; John Menick, College Art Association; Jean Miller, Towson University; Stacy Miller, College Art Association; Julia Morrisroe, University of Florida; Thomas Morrissey, Community College of Rhode Island; Mark O'Grady, Pratt Institute; Steven Oscherwitz, University of Washington; Mark S. Price, University of Central Florida; David Raizman, Drexel University; Charles Reeve, Ontario College of Art and Design; Margaret Reneke, LaGrange College; Alberto Rey, State University of New York, Fredonia; Jack Risley, Virginia Commonwealth University; W. Jackson Rushing III, University of Texas at Dallas; Gerald Silk, Temple University; Mark L. Smith, University of Texas at Austin; David Sokol, University of Illinois; Robert T. Soppelsa, Art in Embassies, U.S. Department of State; Lauren Soth, Carleton College; Carol Struve, Dutchess Community College PVAC; Andrew Jay Svedlow, University of Northern Colorado; Anne Tait, Roger Williams University; Dan R. Talley, Kutztown University; Steve Teczar, Maryville University; Richard Tichich, East Carolina University; Susan Todd-Raque, Atlanta College of Art; Barbara Tsakirgis, Vanderbilt University; Ann Tsubota, Raritan Valley Community College; Ceres Vaden, University of Arizona; Peter Van Ael, Northern Illinois University; Philip Van Keuren, Southern Methodist University.

2006 ANNUAL CONFERENCE WRAP-UP

Curators, and Writing a Teaching Philosophy. Next year's Career Fair in New York will have six to eight workshops focusing on all stages of professional development.

CAA Executive Director Susan Ball and Board member Diane Edison welcomed job seekers and employers to the Career Fair and the conference at Orientation on Tuesday night. Approximately 350 participants listened to the art historian William L. Tronzo, artist Michael L. Aurbach, museum curator Peggy Burchanel, and museum-studies program director David Sokol discuss their career paths and offer insights into what they have learned along the way. Additionally, an overview of all Career Fair events was presented, followed by a question-and-answer session.



Photo: James Rextroad

Two participants look at work on a laptop during the Artist's Portfolio Mentoring Sessions

The Candidate Center, where job seekers could search for jobs, check their accounts, update their résumés, and contact employers through the Online Career Center, offered thirty-five computers—ten more than last year. In all, about nine hundred people used these computers.

The Interview Center, adjacent to the Candidate Center, allowed employers to use computers to post jobs, update their current listings, and contact job seekers. The Message Center, where employers could leave handwritten messages for job seekers notifying them of the time and location of interviews, was as active as we anticipated.

The Interviewer Hall is always alive with activity, and many employers commented on the large number of well-qualified job seekers. Approximately 170

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ARTspace in Boston: Conference Hotspot

Where can you have the chance to ask curators about their practice? Learn about Boston's Institute for Infinitely Small Things and other alternative arts venues? See images of Bicycle Fetish Day in Brooklyn or clips from the pilot for Christopher Sperandio's *ARTSTAR*, a reality television show where aspiring artists compete for fame and recognition? Or, equally important, find out the time and location for the Friday night Giant Art Party hosted by MIT's Center for Advanced Studies?

The answer to all of these questions is, of course, ARTspace, CAA's conference within the conference. Programmed by CAA's artist members, ARTspace sponsors a series of free sessions and events that are open to the public, a little-known fact to both new and longtime CAA members. Thus Meg Rotzel, director of the Berwick Research Institute and a panelist for "The Artist as Curator/Alternative Exhibition Strategies," notified her two-thousand-strong mailing list about this year's ARTspace. This kind of buzz—along with ARTspace's growing reputation as a conference hotspot—resulted in an audience of new and young faces, many of whom were from Boston or were first-time conference goers and job seekers.

ARTspace packed in many highlights this year. Uniformed in their infamous white lab coats with "Rollover" emblazoned on the back, representatives from the Institute for Infinitely Small Things sat side by side with CAA members and Boston area artists, writers, and curators to hear session panelists discussing the host city's art scene in "Interrogating Boston as a Site for Contemporary Art." Lively conversation and networking extended well beyond the scheduled session time. Equally popular was "Painterly/Printerly: The Interrelationship between Painting and Printmaking," with panelists Michael Mazur, James Stroud, and Clifford Ackley and session chair Nora Hershey. This session produced a lively discussion about the role of the print and its connection to painting.

Two back-to-back sessions dealing with the nature of curatorial power, "The Artist as Curator" and "Curators as Artists," provoked both appreciative laughter and pointed questions from audience members. During the former session, Reni Gower presented nuts-and-bolts information about putting a traveling exhibition on the road, while Teresa Bramlette Reeves gave an historical perspective on artist-run alternative spaces and other community-based artist projects in Atlanta. George Ferrandi discussed how the Brooklyn neighborhood of Williamsburg joined together over a number of years to showcase collectibles in apartment windows as a kind of moveable museum. Meg Rotzel, director of Boston's artist-run Berwick Research Institute, showcased a variety of funded artist residencies, including artists Carolyn Lambert and Fereshteh Toosi's Tea Party from summer 2004 (www.teapartea.org). Harrell Fletcher navigated the audience through his website, Learning to Love You More (www.learningtoloveyoumore.com). In "Curators as Artist," panelists such as David Brown, senior curator at the



Photo: Beauvais Lyons

Artwork on tabletops was on view during Arts Exchange, an annual ARTspace event.

Southeastern Center for Contemporary Art, and Gregory Volk from Virginia Commonwealth University discussed how the evolving vision of a curator could be compared to how artists approach the process of working serially.

During the Annual Artist Interviews, fans of the conceptually based mixed-media artist Annette Lemieux and the contemporary realist painter George Nick experienced the intimate quality of hearing artists take part in candid conversations about life and art.

For the third year in a row, Arts

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2006 ANNUAL CONFERENCE WRAP-UP

Regional MFA Exhibition Recognition Awards

The Regional MFA Exhibition has been an Annual Conference feature since its introduction in 1989 in San Francisco. This year's installment was hosted by the Massachusetts College of Art in Boston and organized by George Creamer, associate dean of graduate education at the college.

The show was an impressive multi-gallery affair that showcased the talents of fifty-three graduate students from eleven programs in Connecticut, Maine, Massachusetts, New Hampshire, and Rhode Island. The MFA exhibition presented work in medium-specific displays—painting, sculpture, photography, film and video, works on paper, performance and interactive art, and communication design—in seven galleries and exhibition spaces on the college's campus.

For the first time, CAA presented Recognition Awards. The jury, consisting of members of the CAA Exhibitions



Daniela Rivera, *Tilted Room*, 2005, oil on canvas, stretchers, clamps, pulleys, concrete sacks, and rope; 8 x 8 x 8 ft. Artwork © Daniela Rivera. Installation view at the Tower Building Lobby at the Massachusetts College of Art.

Committee, was impressed and challenged by the creative strength of all work in the show but is proud to honor to three outstanding artists: Matthew Lenke, Patrick Perry, and Daniela Rivera. Published below are brief biographies of each artist and excerpts from their artist statements.

The activity of painting becomes the art; the paintings, as objects, are residual. Through careful execution and responsibility to the system, the paintings and the activity become ways of understanding and crediting my routine.”

Patrick Perry

Patrick Perry received a diploma in fine craft in the jewelry and metal arts studio at the New Brunswick College of Craft and Design in 1997, and majored in sculpture and installation at the Ontario College of Art and Design in 1997–98. He received a BFA from the Nova Scotia College of Art and Design in 1999 and a BEd from the University of New Brunswick in 2000. Perry is currently an instructor in the Jewelry Metal Arts Department at the New Brunswick College of Craft and Design.

Perry writes, “Coercion is ‘compulsion of a free agent’; I practice this as a way of making art. [I create a] space whereby participants, without their knowledge or consent, are coopted and become involved in the act of generating art. I attempt to expose an individual’s experiences, and

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Matthew Lenke

Matthew Lenke showed three works in the Patricia Doran Graduate Gallery, which hosted the painting section of the Regional MFA Exhibition. He is an MFA candidate in painting at the University of Massachusetts, Amherst, where he also teaches design, composition, and drawing.

Lenke writes, “Working out of a blue-collar mentality and upbringing, I construct paintings that deal with routine and labor. For the past two years, my paintings have been derived from a series of rules and constraints. These rules are designed to limit my aesthetic input into the final composition and determine the appearance of the work.... This system determines hue, composition, saturation, value, placement, proportion, and size. Each painting is the result of a period of one month’s activity....



Patrick Perry, *The Lost Ring Project* (Ottawa), 2004–6, photograph of the intervention/performance, dimensions variable. Artwork © Patrick Perry.

2006 ANNUAL CONFERENCE WRAP-UP

Boston Conference Press Roundup

Last month CAA introduced its first conference blog for the Boston meeting, but we're not holding a monopoly on e-opinions about the annual event. Thus, we've neatly condensed some of the writing—from both news sources and personal blogs—on this year's conference into this article. To find the links to all the websites, go to www.collegeart.org/news/roundup.html.

Artforum magazine dedicated an entry for its Diary—one of the best places on the web for tipsy art-world gossip and photos of exhibition openings and parties—to the conference. In addition to a candid description of the Boston meeting, Jennifer Liese's lively report is loaded with cheery mug shots of smiling artists, architects, critics, and, as she writes, "a star curator or two." Who knew the CAA conference could look so glamorous?

Not to be outdone by the digital arm of the world's leading art glossy, *Artnet.com*'s Suzaan Boettger (also a historian and critic of modern and contemporary art) gives a more tempered but no less insightful review, entitled "Art, Talk and PowerPoint."

In an article written before the conference, the *Boston Globe* previewed a conference session on "Jackson Pollock's Afterlife," where Ellen Landau spoke on the recent controversy over the newly discovered Pollock paintings.

In *Big, Red & Shiny*, an online art journal serving Boston, Cambridge, and beyond, Charles Giuliano reports on the same Pollack session as well as on other panels such as "Curators as Critics" with Harry Cooper, Bill Arning, and Helen Molesworth. Also in that journal, Luanne Stovall reviews the CAA Annual Exhibition, *After*, held at the Mills Gallery in the Boston Center for the Arts.

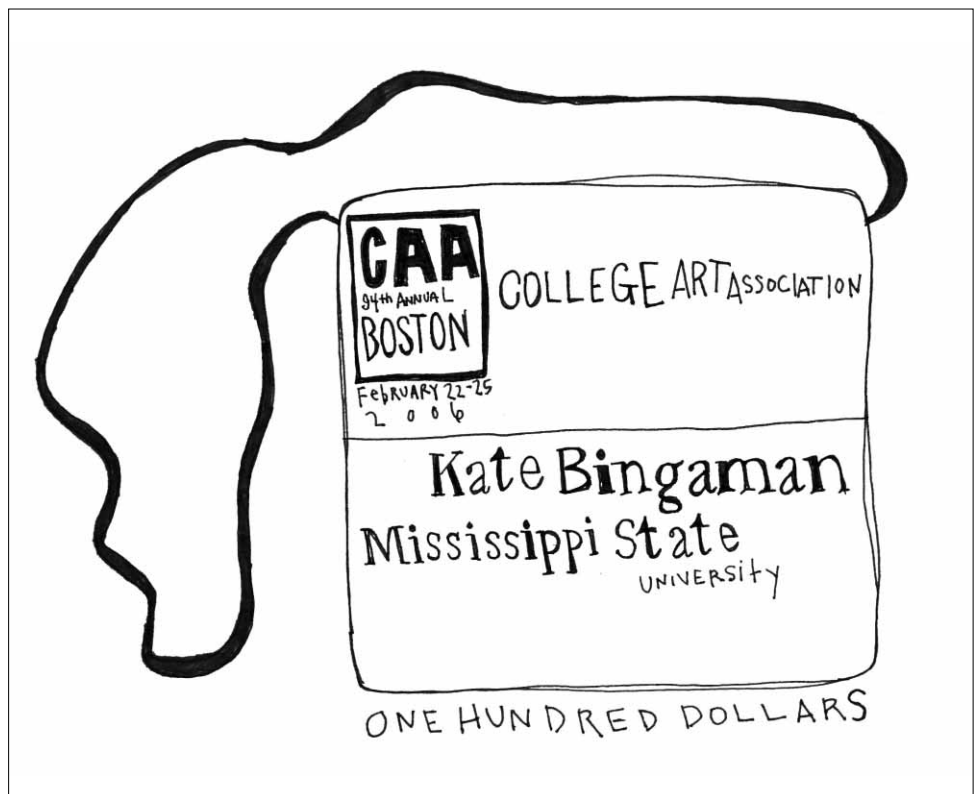
The American-born, Switzerland-based artist Mark Staff Brandl has written probably the longest and fullest account of the conference so far—who he met, what he heard, and what he saw—at the blog collective Sharkforum. Brandl offers detailed summaries and informed criticism of dif-

ferent panelists' talks for the many sessions he attended, as well as on the one he participated in. Brandl's conference experience really exemplifies how busy, vigorous, and exhausting, yet extremely rewarding, the CAA meeting can be.

A handful of other online magazines and blogs mention the Boston conference,

either in extended musings or in brief asides. Check the CAA website for the fuller summary.

If you come across any mention of the 2006 Annual Conference in Boston, please forward it to Christopher Howard, CAA manager of media and communications, at choward@collegeart.org. ■



Kate Bingaman, 022306: CAA Badge, 2006, ink on paper, 6 x 8 in. Artwork © Kate Bingaman. Every day the artist and graphic-design professor Kate Bingaman draws something that she buys. On February 23—the second day of the conference—she picked up her badge, which she then drew.

Boston Conference Blog

CAA introduced its first blog at the Annual Conference in Boston. We sincerely thank the five bloggers—Susan Hamburger (independent artist), Kerr Houston (Maryland Institute College of Art), Lara Kohl (independent artist), Nicholas Mirzoeff (New York University), and Christopher Howard (CAA)—for a glimpse into the 2006 Annual Conference in Boston.

From exhibition reviews and session reports to dispatches from the front lines of the Career Fair to philosophical musings on art and academia, the bloggers surveyed the incredibly broad and diverse range of activities and events that took place this year in Boston.

Of course, not every aspect of the annual meeting could be covered. We will expand the number of authors for the New York conference next year, thus making the blog more representative of the total conference experience.

The conference blog is now archived at www.collegeart.org/blog. Online comments have been disabled; if you have one, please e-mail it to caanews@collegeart.org. ■

New CAA Board Members

CAA members have elected four new members to the Board of Directors: Anne Collins Goodyear, Andrea Kirsh, Katherine Manthorne, and Barbara Nesin.

Each new Board member's original candidate's statement is printed below. To read their complete biographies, please see www.collegeart.org/candidates. For a full list of the current Board and their affiliations, visit www.collegeart.org/aboutus/board.html.



Anne Collins Goodyear

Anne Collins Goodyear
National Portrait Gallery, Smithsonian Institution

Statement: Since joining CAA as a graduate student in 1993, I have been

impressed by the organization's responsiveness to member concerns both in and outside the classroom. However, many members are still unfamiliar with the services CAA offers. As a member of the Board of Directors, I would work actively to promote outreach to art historians, artists, and museum professionals. In an era of shrinking library budgets and increasingly commercialized presses, I would also like to encourage CAA to explore the viability of peer-reviewed electronic publishing of monographs and catalogues. In addition to the model provided by *caa.reviews*, the Board should examine the American History Association's Gutenberg-e program. If elected to the Board, I would draw upon my experience chairing the Smithsonian's Material Culture Forum and the CAA Education Committee. These opportunities have exposed me to working with a broad range of individuals, organizing conferences and publications, and administering budgets. Thus, in addition to ideas and proposals for specific CAA programs, I would bring to the Board valuable experience in managerial, administrative, and fiscal matters.



Andrea Kirsh

Andrea Kirsh
University of Delaware

Statement: I am interested in breaking down the barriers between the various groups that CAA represents. As a gener-

alist art historian with a particular interest in contemporary art, I have worked in small museums, community art centers, public art, and academe. Encouraged by the success of my book, *Seeing through Paintings: Physical Examination in Art Historical Studies* (with Rustin Levenson; New Haven: Yale University Press, 2000), I have organized museum-based workshops at CAA conferences that bring together artists, art historians, conservators, and curators. The workshops have covered topics from classical and African art to Rodin's patination to postwar painting. I think CAA could encourage more cross-disciplinary activity at the annual meetings. As someone with experience in lobbying for public-interest issues, I will encourage CAA to engage its members to lobby on behalf of the visual arts at the grassroots as well as the organizational level. The arts are our passion and our life's work; we cannot afford to limit ourselves to defensive measures when an institution or colleague is threatened. In addition, CAA needs to be fiscally responsible if we are to achieve the ambitious goals of the 2005–10 strategic plan; my graduate degree in business may be of as much use in this as my degrees in art scholarship.



Katherine Manthorne

Katherine Manthorne
The Graduate Center, City University of New York

Statement: Contemplating the role that we artists, critics, curators, art educators, and

art historians play in American cultural life today, we have a sense that it is not as prominent or significant as it once was. Never has our society been more image-

saturated, and never has it had a lower rate of visual literacy. Collective action is necessary to reconstitute our position and get back into the public dialogue. CAA provides a conduit to channel our efforts and thereby achieve a stronger voice. Our work must be multivalent. Globally, we should work as a positive force for demonstrating the relevance of art and for its preservation. Nationally, we should raise consciousness about visual art and its support, nurturing innovative, collaborative artistic and scholarly projects. Organizationally, we should seek new ways of not only recruiting but also retaining members and pay special attention to the needs of students and emerging professionals. To my mind, CAA has been incredibly responsive to change, as I have witnessed on the numerous committees on which I have served. I am interested in facilitating interaction between our art and art-historical community and the public realm via CAA.



Barbara Nesin

Barbara Nesin
Spelman College

Statement: CAA is positioned to play a major role in supporting artists and art scholars in practicing their craft in ways that are increasingly mean-

ingful to society. My experience on several boards, as an artist and as an educator at various levels, would serve well to advance the strategic goals identified by CAA. I would work to build membership, visibility, and effectiveness through collaboration with existing and new affiliated societies. I am committed to supporting a full range of artistic expressions and believe that my involvement in a variety of art and cultural organizations and with curriculum and course transfer issues would help to enhance the reach and diversity of CAA, particularly for undergraduates. For example, in my current role as president of Foundations in Art: Theory and Education (FATE), one of CAA's affiliated societies, I see a clear connection between the missions of the two organizations, though not a duplication of them. FATE's focus is to develop and teach the foundations curriculum, the core from which students will

pursue advanced studies. This dialogue (among faculty, administrators, and students) continues, with CAA providing the forum for advanced study to further prepare the next generation of artists and art scholars and to support those already in practice. Rather than trying to be all encompassing, I believe that the best use of limited resources is to continue strengthening CAA as the premier venue for professional discourse about art among institutions of higher learning and museums. At the same time, we also need to further engage partners with whom we can work to articulate the continuity needed to address the broadest spectrum of pertinent issues. CAA has already done so much to serve our academic community, yet we can strive to become both more inclusive and more focused in serving the needs of our constituents. I would welcome the opportunity to contribute to that aim as a CAA Board member.

Board and Election Statistics

With the addition of these four, 63 percent of the nineteen voting members on the Board are women, and 37 percent are men. These figures match the composition of the CAA membership as a whole: 63 percent women and 37 percent men. In terms of professional specialization, 48 percent of the nineteen voting members of the Board are art historians, 26 percent are visual artists, and 26 percent work in libraries, museums, or other arts-related organizations. In comparison, 33 percent of the overall membership are art historians, 38 percent are visual artists, and 29 percent work in libraries, museums, or other arts-related organizations.

A total of 1,590 ballots were cast in this year's Board election out of the 15,326 eligible individual members, a 10 percent voter response. Of the 5,729 members who chose the e-voting option, 878 cast their ballot online, a 15 percent response.

The July issue of *CAA News* will publish an interview with Nicola Courtright, the new CAA president. Courtright is professor of fine arts at Amherst College in Amherst, Massachusetts. Her two-year term as president began in May 2006. ■

CAA's Online Opportunities

Last year, CAA introduced Opportunities, an online listing service that has become a vital source of information to CAA members and the arts public at large. Opportunities offers continuously updated information through an electronic submissions process and is accessible at www.collegeart.org/opportunities.

Opportunities is divided into six categories for easy browsing. "Awards, Grants, Fellowships" provides timely information about funding, research, and recognition opportunities for artists and scholars; "Conferences & Symposia" lists upcoming meetings of interest to the CAA membership; "Calls for Papers" provides details about speaking engagements and publishing prospects; "Exhibition Opportunities"

lists calls for entries for solo, group, and juried exhibitions and related events, as well as curatorial proposals and submissions; "Residencies, Workshops, Exchanges" provides information about long- and short-term professional development for artists and others; and "Unpaid Internships" offers chances for students to gain valuable experience in the art and academic worlds.

Individuals and institutions are invited to promote their programs and events and to take advantage of listings online. Listings relevant to the Opportunities categories will continue to be published in the back pages of *CAA News*, space permitting. Those who wish to guarantee that their listings appear in print can purchase a classified ad; please see www.collegeart.org/news for more details.

Questions and comments? Write to Christopher Howard, CAA manager of media and communications, at choward@collegeart.org. ■

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Former CAA Fellow: Marie Watt

From time to time, CAA News spotlights a former recipient of CAA's Professional Development Fellowship Program. We invite all former fellows to contact Stacy Miller, director of research and career development, at smiller@collegeart.org to let us know your current activities. For more information about the fellowship program, please visit www.collegeart.org/fellowships.

As a member of the Seneca Nation, Marie Watt grew up surrounded by Native American art, which profoundly influenced her work and outlook on art in general. After studying speech communications, fine art, and art history at Willamette University in Salem, Oregon (near her native Seattle), she traveled to Santa Fe, New Mexico, to study painting at the Institute of American



Marie Watt works in her home studio on wool sampler pieces in 2004.

Indian Arts. She then attended Yale University, where, with the help of a CAA Professional Development Fellowship, she received her MFA in painting in 1996.

Watt's work embraces her Seneca heritage while seeking to break the stereotypes of "American Indian artist." Aside from painting and printmaking, she has also adapted and transformed traditional Seneca cornhusk dolls and quilts in her sculptural and installation work. She has had solo exhibitions at PDX Contemporary Art in Portland, Evergreen State College in Olympia, Washington, and the Hallie Ford Museum of Art in Salem; her work has also been shown at the Tacoma Art Museum and the George Gustav Heye Center, the New York branch of the

Smithsonian Institution's Museum of the American Indian, among other galleries.

In addition to creating art, Watt is devoted to giving back to her community through teaching. After returning to the Pacific Northwest, she began teaching at Portland Community College. She credits her mentor, the artist Diane Burko, with giving her the desire to teach at a community college, which she had not previously considered. Watt enjoys her strong ties to Portland as well as the diversity she experiences in the classroom. Focusing not only on traditional art curriculum, she also tries to instill career skills in her students so they have the practical knowledge necessary to succeed in the art world.

How did you come to Portland Community College (PCC)?

I choose the city first, looked for jobs in Portland, and then found a job at PCC. At first I considered the school as a temporary employment opportunity, as a sabbatical replacement, but my experience eventually led to a full-time position.

Describe your initial interest in teaching at PCC.

Through my CAA fellowship mentor, Diane Burko, whom I first met at the CAA Annual Conference, I was able to think about what kind of employment opportunities were available to me. A lot of jobs required extensive teaching experiences—something I didn't have as a fresh MFA graduate. Like my peers, I wanted to be a practicing artist. It was partly through Diane's example that I realized that opportunities exist at community colleges. I don't think I would have considered it, since I hadn't gone to a community college myself.

What are some advantages of teaching at a community college?

First and foremost, the community we serve is diverse in many ways, economically, ethnically, and culturally. One of the things I love about art students here is that their average age tends to be a little older; students are often in their late twenties and early thirties. Many are coming back to school after being out in the real world and have great experience to draw from. That makes the classroom exciting.

Chuck Close began his education at a community college in the Pacific Northwest. Do you see many students using PCC as a bridge to four-year colleges or universities?

Many do. Students transfer to other programs through reciprocal transfer agreements, while others go to Pacific Northwest College of Art, which is one of the main art schools in Portland. Students who are paying their own way through school are taking their education into their own hands, exploring different options before moving on. Those students tend to stay local rather than go out of state.

What kinds of classes do you teach?

I regularly teach a class called "Artist Skills and Practical Issues," which examines the practical side of being an artist—less about theory and more of the day-to-day stuff. Things like filling out tax forms were missing from my experience at graduate school. Artists should see themselves as running a small business, so I've had an accountant come into the classroom and talk about these issues. PCC offered this class before I arrived, but I've built up the curriculum considerably based on my own experiences. I've always found that the ivory towers of academia don't address these matters. How can we graduate students from MFA programs and not give our students realistic job skills? It just seems so logical to me, and teachers should play a part in cultivating these skills. One book I really recommend is Margaret Lazzari's *The Practical Handbook for the Emerging Artist*.

What advice would you give to newly graduated MFAs who might be a little green about the job market or about taking the first steps in their professional careers?

At first, I think, MFA graduates have a sense of entitlement, which needs overcoming. Even though you may have had all this education and training, your next step is rolling up your sleeves, getting your hands dirty, and working hard. If you thought you worked hard in graduate school, well, think again. There's a whole different world—in academia or otherwise—out there.



Marie Watt, *Blanket Stories: Three Sisters, Six Pelts, Cousin Rose, Sky Woman and Relations*, 2005, wool blankets (gifted and found) and reclaimed yellow cedar, dimensions variable, installation at the Lewis and Clark Clark College Hoffman Gallery. Artwork © Marie Watt.

You should make art for yourself and to satisfy your curiosity. If you are constantly looking for praise, the artist's life will be a hard road. I say this because it takes a lot of time to get established as an artist. Even at my stage—out of graduate school for at least a decade—it has taken me a lot longer to accomplish my goals as an artist. Finding a gallery took a couple years—I had no idea that it would take that long. I always tell my students that you have to be superresilient, that you must keep working at your career. It is a good job but hard work.

Can you clarify your transition from Yale to community college?

Teaching was challenging for me because in graduate school, artists' heads are often full of theory. At Yale, some of us were in undergraduate classrooms for a full year, but we were typically assistants to the instructors. We were never instructors, which is a really different role. One thing I found challenging as a teacher is developing curricula. The classes a recent graduate teaches are often the ones that other professors don't want, due in part to the large amount of work these classes require. I was overwhelmed by the amount of prep- ping. And classes were sequential, so the course I taught in the fall term was not the same as the one in the spring. Sometimes I felt that I was only a few weeks ahead of my students.

I suggest that new professors talk with their peers and former teachers about what projects have been successful for them. I was constantly on the phone with my Yale

classmates. Also, look back at your own experiences as an artist: what did and didn't work for you?

Do you think the community-college atmosphere provides an environment more conducive to focusing on your own work, as opposed to worrying about, for example, the tenure process?

Deans evaluate full-time professors at PCC over a three-year period in three different areas. Teaching is, of course, the biggest emphasis, followed by community participation and development within the college, and lastly personal growth (as an artist, writer, scholar, etc.). Peer and student evaluations are also part of the process. At my school, teaching is certainly emphasized, but teaching and professional work go hand in hand. Professors who are artists need to be making art and getting themselves out there professionally.

You mentioned earlier that being an artist is like having your own business? Can you elaborate?

I definitely didn't look at art-making that way when I was in graduate school. When I prepare my taxes, I itemized. I'm conscious of what I can write off, and I'm aware of all the expenses that go into being an artist. Further, a certain percentage of my studio practice is administration. Even if an artist has a gallery, the artist's "job" is simply not to enter the studio, make work, and drop it off. It takes a lot of time to document work and to apply for grants and fellowships. I have created projects that I know will never be financially lucrative, so grants are one way I can explore and finance more ambitious works of art.

—Emily Conradson and Megan Boomer, former interns in CAA's Research and Career Development Department

Career Development

For more information on CAA's career-development activities, please visit www.collegeart.org or write to Stacy Miller, CAA director of research and career development, at smiller@collegeart.org.

New Online Career Center Features

CAA has made several enhancements to the Online Career Center. First, the navigation bar has been simplified, allowing more streamlined, focused movement throughout the site for both job seekers and employers. The Online Career Center has also been visually integrated with the redesigned CAA website.

Like the "shopping cart" common to websites like Amazon, the "Saved Jobs" feature allows you to search through listings quickly and retain pertinent listings for closer examination later.

You can also establish an RSS feed for the Online Career Center. RSS, which stands for Rich Site Summary or Really Simple Syndication, notifies you when a site is updated, allowing you to

read updated content without viewing the site itself.

Lastly, "Featured Jobs" allows employers, for a small fee, to highlight their job postings on the main job-seeker page.

CAA's Career Development philosophy is to create a lifetime context for thinking about a career, because a satisfying working life is multifaceted and complex and involves more than one strategy to accomplish one's goals. CAA is committed to offering services such as the Online Career Center to help our members be successful, in the short and long term, in their career paths.

For access to the Online Career Center, job seekers must be current CAA individual members. To join or renew, visit www.collegeart.org/membership or call 212-691-1051, ext. 12. A CAA member number and password are required to gain access to the Online Career Center. If you do not your username and password, go to <http://career-center.collegeart.org/hr/forgot.cfm> and enter the e-mail address for your account. Your username and password will be sent to you automatically. ■

2008 ANNUAL CONFERENCE

Call for 2008 Session Proposals

CAA will hold its 96th Annual Conference in Dallas, Texas, from Wednesday, February 20, to Saturday, February 23, 2008. The Annual Conference Committee invites session proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

The process of fashioning the conference program is a delicate balancing act. The 2008 program is shaped by four broad submission categories: Contemporary Issues/Studio Art, Historical Studies, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions presented by affiliated societies, committees of the Board of

Directors, and, for balance and programmatic equity, open sessions. Most program sessions, however, are drawn from submissions by individual members, and the committee greatly depends on the participation of CAA membership in forming the conference.

The Annual Conference Committee welcomes session proposals that include the work of established artists and scholars, along with that of younger scholars, emerging and midcareer artists, and graduate students. Particularly welcomed are those sessions that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists.

Sessions may bring together scholars and participants in a wide range of fields, including, but not limited to: anthropology, history, economics, philosophy, religion, literary theory, and new media. In addition, the committee seeks topics that have not been addressed in recent conferences

or areas that have traditionally been underrepresented.

Proposals need not conform to traditional panel formats; indeed, experimentation is highly desirable. To this end, CAA presents Open Forms, a session category that encourages the submission of experimental and nontraditional formats (e.g., roundtables, performances, forums, conversations, multimedia presentations, workshops). Open Forms sessions may be preformed, with participants chosen in advance by session chairs.

The sessions selected by the Annual Conference Committee for the 2008 conference are considered regular program sessions; that is, they are 2½-hours long, are scheduled during the eight regular program time slots during the four days of the conference, and require a conference badge for admission. With the exception of the Open Forms category, CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2008 sessions

Georgia O'Keeffe Museum Research Center Symposium

PAINTING AND PHOTOGRAPHY IN AMERICAN ART: SOURCES, IDEAS, AND INFLUENCES, 1890S TO THE PRESENT

Visit www.okeeffemuseum.org, click Research Center,
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SPEAKERS:

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NANCY MATHEWS

KATHLEEN PYNE

BRIAN WALLIS

JONATHAN WEINBERG

2008 ANNUAL CONFERENCE

will be solicited through the *2008 Call for Participation*, to be published in March 2007.

Session Categories

Historical Studies: This category broadly embraces all art-historical proposals up to the mid-twentieth century.

Contemporary Issues/Studio Art: This category is intended for studio-art proposals, as well as those concerned with contemporary art and theory, criticism, and visual culture.

Educational and Professional Practices: This category pertains to session proposals that develop along more practical lines and address the professional concerns of CAA members as teachers, practicing artists and critics, or museum curators.

Open Forms: This category encourages experimental and alternative formats that transcend the traditional panel, with presentations whose content extends to serve the areas of contemporary issues, studio art, historical studies, and educational and professional practices.

Proposal Submission Guidelines

The Proposal: For the 2008 Conference, all submissions will be done online. Visit www.collegeart.org/accounts after June 9, 2006, to begin your application. Prospective chairs must include the following in their session proposal:

- a completed session proposal form, which must be completed online; there is no paper form this year.
- a one-page statement that describes the session topic and explains any special or timely significance it may have for a particular field or discipline.
- your c.v., no more than two pages in length.

After completing the online session proposal form, you will receive a PDF via e-mail with your proposal information. Please submit **by mail** eighteen (18) collated and stapled copies of a printed copy of this PDF to the CAA manager of programs.

Curatorial Proposals for 2008 and 2009 Conferences

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

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

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art. CAA's Exhibitions Committee reviews and judges 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

Guidelines: The Annual Conference Committee considers proposals from CAA members only. Once selected, session chairs must remain members in good standing through 2008. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2006 or 2007 may not chair a session in 2008.)

The committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The committee may invite open sessions—submissions from members who have not submitted proposals but whose expertise and range of knowledge would, in the committee's opinion, be important in shaping a balanced program. In doing so, we will consider a number of factors, including whether or not topics were cov-

Annual Conference attendees.

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

- Name(s) of curator(s) or organizer(s), affiliation(s), and c.v.(s).
- A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance.
- Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority.
- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support.

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

ered in recent conferences.

Each CAA affiliated society and Board committee may submit one proposal that follows the call for proposals and the guidelines outlined above. A letter of support from the affiliated society or committee must accompany the submission. The Annual Conference Committee will consider it, along with the other submissions, on the basis of merit.

Proposals and the submission form should be completed online. Eighteen printed copies of the PDF document you receive after proposing a session must be sent by mail to: Manager of Programs, Sessions 2008, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 1, 2006.* ■

Humanities Advocacy Day and Arts Advocacy Day Report

CAA cosponsored Humanities Advocacy Day (March 1–2, 2006), hosted by the National Humanities Alliance, and Arts Advocacy Day (March 13–14, 2006). Both events were held in Washington, D.C., and brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and humanities to Congress through increased support for the federal cultural agencies.

Humanities Advocacy Day

For Humanities Advocacy Day, an event that focuses on increased support for the National Endowment for Humanities (NEH) and for the humanities at large, CAA representatives Rebecca Cederholm, Alexis Light, and Susan Ball met key members of both the Senate and House Interior Appropriations Subcommittee, which deal directly with funding for the federal cultural agencies, as well as members of the Congressional Humanities Caucus.

Because CAA is based in New York, Cederholm and Light visited the offices of

Senators Hillary Clinton (D-NY) and Charles Schumer (D-NY) and Representatives Brian Higgins (D-NY), Thomas Reynolds (R-NY), and Jerrold Nadler (D-NY), among others. Ball joined the national group and visited Senators Bob Bennett (R-UT), Pete Domenici (R-NM), and Patrick Leahy (D-VT) and Representative Ernest Istook (R-OK).

Later, Ball, Cederholm, and Light joined other humanities advocates in urging Congress to support funding of \$156 million for fiscal year (FY) 2007 for the NEH, an increase of \$15 million above the President George W. Bush's request of level funding. For the second year in a row, Bush has requested flat funding for the NEH, which would cut funding for NEH grant programs by \$1.32 million to offset increases in administrative salaries and overhead costs. Higher funding will support, among other things, the We the People initiative to enhance understanding of American history and culture; education programs to strengthen teaching and learning in schools, colleges, and universities; preservation and access grants to save unique historical, cultural, and intellectual resources; and challenge grants to strengthen the institutional base of the humanities.

In addition to increased funding for the NEH, CAA representatives encouraged members of Congress to support other humanities-related legislation in the coming year. The National Historical Publications and Records Commission (NHPRC), the grant-making arm of the National Archives and Records Administration, was targeted by President Bush's budget request for the second year in a row. The president calls for zero funding both for grants and for staff to operate the NHPRC and its programs. The White House is requesting only minimal funding for staff to administer the remaining NHPRC grants, after which the program would be terminated. Advocates asked lawmakers to support a minimum FY 2007 funding level of \$12 million: \$10 million for grants and \$2 million for staffing and other administration-related costs. Without grant funds, the publishing of papers and other historical materials from America's founding era to the present will be severely curtailed or terminated, the network of state archives will collapse, and research and development in the field of preserving

electronic records will end. CAA will continue to work with the National Humanities Alliance, a nonpartisan advocacy group in Washington of which CAA is a member, to address these issues.

Arts Advocacy Day

At Arts Advocacy Day, CAA staff representatives Cederholm and Michele Snyder focused on several important arts policy matters during visits to Capitol Hill. They urged Congress to support a budget of \$170 million for the National Endowment for the Arts (NEA) in FY 2007, which is an increase of \$49 million over Bush's request for level funding. An increase would support the creation, preservation, and presentation of the arts in the United States, including Challenge America, a program that uses the arts to enhance America's communities through grants for arts education, youth-at-risk programs, cultural preservation, and community arts partnerships, as well as to improve access to the arts for all Americans. An increase would also support the president's request to continue funding for American Masterpieces, an initiative that combines arts presentations with educational programming to provide Americans with access to their cultural and artistic legacy.

In addition to increased funding for the NEA, advocates called on Congress to save the Arts in Education program offered

Specialists Wanted to Vet Ebook on Italian Renaissance Architecture



Intended for release as a free download when finished.

See details and sample pictures at www.stuguiderenarc.com

CAA ANNOUNCES NEW PUBLICATION GRANTS

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

CAA Publication Grant

Deadline: March 1

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

Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 1 each year
For eligibility and application guidelines and forms: www.collegeart.org/meiss

Wyeth Foundation for American Art Grant

Deadline: October 15

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

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

through the U.S. Department of Education, which has been zeroed out in the president's FY 2007 request. Cederholm and Snyder visited the offices of Senators Clinton, Schumer, and Edward Kennedy (D-MA) to urge them continue supporting arts education and to support an increase of \$13 million (for a total of \$53 million) for the Arts in Education programs in the FY 2007 Labor-HHS-Education appropriations bill. With increased funding, Arts in Education programs will support newly emerging initiatives that improve arts learning. Advocates also urged Congress to supporting legislation that will allow artists who donate works of art to nonprofit organizations to take a fair-market-value tax deduction for their gift. At present, collectors who give art to museums and cultural institutions are able to claim the full market value of the work, whereas artists can only deduct the cost of the materials used.¹

Advocacy alerts related to various arts and humanities issues are regularly posted to CAA's website; for further information, see www.collegeart.org/advocacy. To locate and contact your senator or representative to let him or her know how you feel about these and other arts-related issues, please visit www.capwiz.com/artsusa/home.

—Rebecca Cederholm, CAA director of governance and advocacy

1. Under current law, creators and collectors are treated differently when they donate tangible works (e.g., paintings or manuscripts) to museums, libraries, or other educational and collecting institutions. A collector may deduct the fair market value of the work, but creators may deduct only their "basis" value—essentially the cost of materials such as paint and canvas.

In 1969, Congress repealed legislation allowing artist, writers, and composers to take a fair-market-value deduction for works they donate to a museum, library, or archive. As a result of the 1969 repeal, works given by artists to nonprofit institutions dramatically declined. The Museum of Modern Art in New York received 321 gifts from artists in the three years prior to the repeal; in the three years following the repeal, the museum received only 28 works—a decrease of more than 90 percent. The biggest loser was the Library of Congress, which annually received 15–20 large gifts of manuscripts from authors. In the four years after the repeal, the library received only one gift.

Senators Patrick Leahry (D-VT) and Robert Bennett (R-UT) have introduced S. 372, the Artist-Museum Partnership Act. Reps. Jim Ramstad (R-MN) and Ben Cardin (D-MD) introduced H.R. 1120, the Artists Contribution to American Heritage Act of 2005. The bills are identical to each other, as well as to those that were introduced in the 108th Congress.

Previous bills had broad bipartisan support, with more than one hundred representatives and twenty senators signed on as cosponsors. The artists' bill has passed the Senate four times, most recently as Sec. 208 of H.R. 4297 (the tax reconciliation bill), but it has never come to a vote in committee in the House.

Source: Americans for the Arts, *Congressional Arts Handbook 2006* (Washington, D.C.: American for the Arts, 2006); www.americansforthearts.org/get_involved/advocacy/aad/handbook/2006.asp.

Advocacy Update

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

American Historical Association Protests Visa Denial

On February 13, 2006, the American Historical Association sent a letter to the Departments of State and Homeland Security expressing concern over the plight of Dr. Waskar Ari, a member of the Aymara indigenous people of Bolivia and an authority on religious beliefs and political activism among indigenous Bolivians. Ari has been prevented from taking his post as assistant professor of history and ethnic studies at the University of Nebraska in Lincoln because he was placed on a list of individuals under "conspicuous revision"—that is, he was subjected to extensive background checks due to alleged security concerns.

To download the complete letter, please visit www.historians.org/press/2006_VisaLetter.pdf.

Lawsuit against Ideological Exclusion

The American Academy of Religion has joined the American Association of University Professors and PEN American Center in a lawsuit to prevent U.S. government officials from barring foreign scholars from the country solely because of views the scholars express. The suit, filed January 25, 2006, by the American Civil Liberties Union, contends that a provision of the Patriot Act fosters a policy known

as "ideological exclusion." The lawsuit asks that this provision be declared unconstitutional.

The legal complaint can be downloaded at www.aarweb.org/about/announce/2006/Ramadan.pdf.

Report on Condition and Preservation Needs of U.S. Collections

Heritage Preservation (HP) has released a study, entitled "The Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections," which reports that smaller regional collections are falling behind larger urban flagship institutions in their ability to care for artifacts, due largely to a lack of stable funding for preservation. HP also found that 80 percent of U.S. collecting institutions have neither an emergency plan that includes collections nor the staff trained to carry it out. One of the more alarming findings is that the conditions in which objects are stored pose the greatest threat to public collections.

To download "The Public Trust at Risk," visit www.heritagepreservation.org/HHI/HHISummary.pdf. ■

CAA News

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

February Board Meeting Report

CAA's Board of Directors approved the following items at its meeting on February 26:

- Jeffrey Cunard was reaffirmed as counsel, and John Hyland, Jr., was reaffirmed as treasurer.
- Virginia Mecklenburg was reelected vice president for external affairs for a second term; Dennis Ichiyama was elected vice president for committees; Paul Jaskot was elected vice president for publications; Dale Kinney was reelected vice president for Annual Conference for a second term; and Christine Sundt was reelected secretary for a second term.
- Eisner's Management Letter was unanimously approved. Eisner is CAA's auditor, which submitted to the Board a management letter with their audit with recommendations and points that need to be dealt with.
- A revised executive director job description was unanimously approved.
- A proposal to the membership for adoption amendments to the By-laws (Article VII, Section 5: Nomination and Election of President-Elect), which will open the pool of eligible candidates for the position of president-elect, was approved.

CAA Nominating Committee Members for 2006

CAA's Nominating Committee is charged with nominating candidates to the Board of Directors, interviewing candidates, and selecting the final slate of candidates. The vice president for committees chairs the Nominating Committee but does not vote on it. Members of the committee also include three Board members (but not elected officers) in their last two years of service, chosen by the Board in February 2006, as well as four at-large members selected by the prior year's committee, one of whom is a member of that committee.

The 2006 Nominating Committee members are: Dennis Ichiyama, Purdue Univer-

sity, chair, vice president for committees; Coco Fusco, Columbia University, CAA Board; Thomas DaCosta Kaufmann, Princeton University, CAA Board; William Tronzo, independent scholar, CAA Board; Adelheid M. Gealt, Indiana University Art Museum; Katie Hollander, ArtTable; Robert Milnes, University of North Texas; and Richard Tichich, East Carolina University.

CAA Partners with Fractured Atlas for New Member Benefit

CAA has partnered with Fractured Atlas, a nonprofit organization that provides services, resources, and support to artists nationwide. With a free associate membership, CAA members are automatically eligible to: enroll in a health insurance plan; add listings to a calendar of events; submit news releases for posting; gain access to the Support Forum and JobBank; and attend workshops and seminars.

Health insurance is, of course, a major issue for independent or unaffiliated arts professionals. Through their Open Arts Network, Fractured Atlas serves as a clearinghouse for low-cost healthcare options.

Interested CAA members can enroll free of charge through the link provided on our website. Go to: www.collegeart.org, sign in through the Member Portal, and click on "Free Associate Membership."

Look for an article in the July issue of *CAA News* for more on this partnership.

New *caa.reviews* Editorial-Board Members and Field Editors

caa.reviews warmly welcomes three new editorial-board members: Jesús Escobar of Fairfield University; Steven F. Ostrow of the University of California, Riverside; and Annabel J. Wharton of Duke University. Escobar will continue to serve as field editor for Spanish art, and Wharton will assign reviews of books in Early Christian and Byzantine art and architecture as well as modern architecture.

The journal also welcomes two new field editors: Erik Inglis of Oberlin College is in charge of reviews of medieval-art books, and Elizabeth Marlowe of Colgate University will assign books in Greek and Roman art for review.

Art Journal Seeks Reviews Editor

The *Art Journal* editorial board invites nominations and self-nominations for the position of reviews editor for the term July 1, 2007–June 30, 2010 (with service as incoming reviews editor designate from September 1, 2006, to June 30, 2007). *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

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

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

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



Lester Van Winkle (left), recipient of the 2006 Distinguished Teaching of Art Award, and Annemarie Weyl Carr (right), winner of the 2006 Distinguished Teaching of Art History Award, stand with a representative from Prentice Hall (center) at the Boston Conference.

CAA Seeks Award Nominations

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

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

CAA News Online Archives

Issues of *CAA News* from 2003 to the present have been archived on the CAA website. Full, intact issues are available in PDF format for download at www.collegeart.org/news/archives.html. Included are recent special issues of *CAA News*: health and safety in the artist's studio (July 2004); slides and digital images (September 2004); art pedagogy (September 2005); and career development (November 2005).

The current issue is posted one month after publication: thus, the May issue will be available online in June. For more information, write to Christopher Howard, CAA manager of media and communication, at caanews@collegeart.org. ■

Affiliated Society News

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

American Institute for Conservation of Historic and Artistic Works

"Looking Again at Cubism," a workshop sponsored by the American Institute for Conservation of Historic and Artistic Works (AIC) at the CAA Annual Conference in Boston, was held in the temporary-exhibition galleries at the Museum of Fine Arts (MFA). The event drew more than thirty artists, curators, academic art historians, and conservators, several of whom came to Boston expressly for the event. Four MFA conservators—specialists in paintings, objects, and works on paper—led the discussion, which emphasized questions of surface. The conversation began by examining an African object whose uneven finish may reflect its ritual use. The always-contentious subject of varnish also received attention, while other subjects, such as the composition of Ripolin, the enamel paint used by Pablo Picasso, were left hanging. An even larger crowd filled the museum's seminar room during the afternoon session on materials issues in Cubism. The panel featured papers by two art historians and two conservators, all on Picasso's work.

The AIC's session at the 2007 conference in New York will be held at the Museum of Modern Art, focusing on documentation for digital-media artists.

American Society for Eighteenth-Century Studies

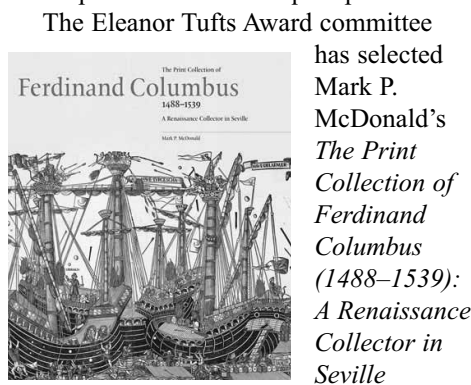
The American Society for Eighteenth-Century Studies (ASECS) seeks submissions for its affiliated-society session at the CAA Annual Conference in New York. "Worlds of Goods: Cross-Cultural Perspectives on Eighteenth-Century Consumption" will explore consumption as a global artistic, cultural, and economic

phenomenon. Scholars working on visual and cultural studies of consumption in Asia and the Americas and cross-cultural studies of Europe in the long eighteenth century are encouraged to submit proposals for papers. Please send a two-page abstract and c.v. to: Stacey Sloboda, School of Art and Design, Southern Illinois University, Carbondale, Mailcode 4301, Carbondale, IL 62901; sloboda@siu.edu. *Deadline: June 1, 2006.*

American Society for Hispanic Art Historical Studies

The American Society for Hispanic Art Historical Studies (ASHAHS) welcomes new officers, elected at its annual business meeting during the CAA conference, to its executive committee for 2006–8: Kelly Donahue-Wallace is president; Sofia Sanabrais is newsletter editor; and Mickey Abel is officer in charge of annual meetings.

ASHAHS also announces the recipients of its 2006 Eleanor Tufts Award and MA/PhD photographs grant. This year, two grants for the acquisition of photographs were awarded to graduate students completing their dissertations: Lisandra Estevez of Rutgers, the State University of New Jersey, for “The Image of the Painter in the Age of Calderón de la Barca (1600–1681)” and Ilenia Colón Mendoza of Pennsylvania State University for “*El Cristo Yacente*: Polychrome Sculptures of the Supine Christ in Baroque Spain.”



The Eleanor Tufts Award committee has selected Mark P. McDonald's *The Print Collection of Ferdinand Columbus (1488–1539): A Renaissance Collector in Seville* (London: British Museum Press, 2004) as the recipient of this year's book award. Deadlines for next year's competitions will be announced in ASHAHS's fall newsletter.

Questions about ASHAHS or requests for information about membership, the Eleanor Tufts Book Prize, or the MA/PhD

photographs grant should be directed to the new president: Kelly Donahue-Wallace, School of Visual Arts, P.O. Box 305100, University of North Texas, Denton, TX 76203; kwallace@unt.edu.

Art Historians of Southern California

At its annual meeting in November 2005, members of Art Historians of Southern California (AHSC) elected a new executive board for a two-year term: Irina D.



Richard Ross, *The Outer Peristyle at the Reimagined Getty Villa in Malibu, California*, September 8, 2005, 2005. Image © Richard Ross. Photo provided by the J. Paul Getty Trust.

Costache is president; Nina Berson is vice president; Deana Height is secretary; and Jeanne S. M. Willette is treasurer.

The 2006 AHSC annual conference will take place November 4, 2006, at the newly renovated Getty Villa in Malibu, California. AHSC invites art historians, museums professionals, and artists to submit papers, work in progress, and other scholarly and pedagogical initiatives. AHSC also encourages its members to submit proposals for a panel for the 2008 CAA Annual Conference. This proposal must include a letter of support from AHSC.

For more information about all AHSC activities and how to become a member, contact Irina D. Costache at irina.costache@csusci.edu or visit <http://arthistsocal.org>.

Association for Latin American Art

An honorable mention for the sixth annual Association for Latin American Art (ALAA) Book Award was given to Elena Phipps, Johanna Hecht, and Cristina Esteras Martín for *The Colonial Andes: Tapestries and Silverwork, 1530–1830*

(New York: Metropolitan Museum of Art, in association with Yale University Press, 2004). As announced in the March *CAA News*, the ALAA Book Award was given to Gabriela Siracusano for *El poder de los colores: De lo material a lo simbólico en las prácticas culturales andinas (siglos XVI–XVIII)* (Buenos Aires: Fondo de cultura económica de Argentina, 2005).

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

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) will sponsor two sessions at next year's CAA conference: “Now Really: Art and Theory of Realist Art in the Nineteenth Century” will be chaired by Therese Dolan of Temple University (tdolan@temple.edu); while AHNCA's annual “New Directions in Nineteenth-Century Art History,” featuring papers by recent PhDs and advanced graduate students, will be chaired by Mark Ledbury of the Sterling and Francine Clark Art Institute (mledbury@clarkart.edu).

AHNCA's peer-reviewed, online journal, *Nineteenth-Century Art Worldwide* (www.19thc-artworldwide.org), seeks contributions, especially on topics addressing nineteenth-century visual culture in Asia, Africa, or Eastern Europe. Scholars interested in non-Western art of the long nineteenth century are encouraged to join AHNCA. Visit www.arthistory-archaeology.umd.edu/ahnca for more information.

Community College Professors of Art and Art History

Community College Professors of Art and Art History (CCPAAH) seeks proposals for a full session for the 2008 CAA Annual Conference in Dallas, Texas. Please send inquiries to Tom Morrissey at tomartist2004@yahoo.com. All CCPAAH members are encouraged to sign up for the e-mail list; send an e-mail to CCPAAH@yahoo.com to join.

Design Studies Forum

In February, Design Studies Forum (DSF) elected new officers to serve a two-year term: Elizabeth Guffey of Purchase College, State University of New York, is president; Sarah Teasley of the University of Massachusetts, Dartmouth, is vice president; and Rebecca Targ of the University of Tennessee, Chattanooga, is secretary for a second term.

David Raizman's 2005 DSF-sponsored CAA session, "Reading, Writing, and Consuming Design: Commodities and Their Reception in Literature," will be published in its entirety by Cambridge Scholars Press as an edited volume. In a different initiative, the group's new website, <http://designstudiesforum.org>, has been launched.

International Center of Medieval Art

The International Center of Medieval Art (ICMA) presents a joint symposium with the Metropolitan Museum of Art, to be held October 14–15, 2006, in honor of ICMA's fiftieth anniversary and in conjunction with the exhibition *Witness to History: The Face in Medieval Sculpture*. Speakers include: Richard Brilliant, Annemarie Weyl Carr, Giles Constable, Thomas Dale, Xavier Dectot, Julian Gardner, Nurith Kenaan-Kedar, Sara Lipton, Stephen Perkinson, Gerhard Wolf, and Georgia Sommers Wright. For more information, see www.medievalart.org.

Leonardo/International Society for the Arts, Sciences, and Technology

Leonardo/International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) is a cosponsor of "The Pacific Rim New Media Summit," a preconference to the thirteenth International Symposium on Electronic Art. The summit, to be held August 7–8, 2006, in San Jose, California, will gather organizations and representatives from the Pacific Rim and Asia to look at the complex relations and diversity of the region and to examine the development of partnerships among Pacific Rim nations as they develop an arts

and sciences network in tandem with an increasing economic influence. This trans-disciplinary event will specifically focus on educational methodologies and practices. To coincide with the summit, Leonardo is publishing a special issue of its flagship journal based on the work of the seven Pacific Rim working groups featuring new-media educational programs and artists from the Pacific-Asia region. For more information, please visit http://leonardo.info/isast/isast_activities/pacificrim_newmedia.html.

New Media Caucus

After a productive term, Doreen Maloney is stepping down as president of the New Media Caucus (NMC). Gwyn Rhabyt is the new president, and Rachel Clarke continues as vice president and editor of *Media-N: Journal of the New Media Caucus*. Juliet Davis succeeds Heather Freeman as secretary and research officer. Jim Jeffers remains communications officer and mentoring-committee chair, and Scott Groeniger is NMC's web presence. The committee chairs are: Alec MacLeod, Tenure Guidelines Committee (continuing); Gail Rubini, Gallery Committee (continuing); Doreen Maloney, Proposal Writing Mentorship (continuing); and Conrad Gleber, Honorary Advisory Committee (new committee).

Pacific Arts Association

The Pacific Arts Association (PAA) will hold its IXth International Symposium at the Musée du Quai Branly in Paris in 2007. Please check www.pacificarts.org for further information.

Radical Art Caucus

The Radical Art Caucus (RAC) has launched a new website designed by Megan Pugh and developed with the help of Greg Sholette and others: please see www.radicalartcaucus.org.

In addition, article versions of speakers' papers from RAC's session, "Art and Labor," at the 2003 CAA conference were featured in the October 2005 issue of *Oxford Art Journal*. That session was chaired by RAC officers Stephen Eisenman and Andrew Hemingway,

who also subsequently edited the articles for publication. To find out more or to join RAC, visit our website.

Society of Architectural Historians

The Society of Architectural Historians (SAH) is organizing a two-part study tour this June to commemorate the 150th birthday of the Prairie School architect Louis H. Sullivan. "Architecture of Louis H. Sullivan in Chicago" takes place June 18–19, 2006; and "Sullivan's Midwestern Banks and Other Prairie School Masterpieces in Iowa, Minnesota, and Wisconsin" comes next, June 19–25, 2006. For detailed itineraries, see www.sah.org and click on Study Tours.

SAH is offering a fellowship for an advanced graduate student to participate in the study tour. Fellowship applications can also be found in the Study Tour section of the SAH website.

Southern Graphics Council

The Southern Graphics Council (SGC) is pleased to announce that the Kansas City Art Institute will host the International Printmaking Conference, "Points, Plots, Ploys," in Kansas City, Missouri, March 21–25, 2007. The theme underlines the holistic nature of printmaking, as no singular point defines the practice. To understand the medium's multiple effects and uses, the conference will explore expanded fields of politics, social science, business, mass media, and artists' lives. Showcasing the lively printmaking community in the city, the conference will include: Kansas City Art Institute; University of Missouri, Kansas City; University of Kansas, Lawrence; Hallmark Fine Art Collections; Lawrence Lithography Workshop; Hammerpress; H&R Block Artspace; Chameleon Inc.; Nelson-Atkins Museum of Art; Kemper Museum of Contemporary Art; Belger Art Center; Sherry Leedy Contemporary Art; Byron C. Cohen Gallery; and other printmaking organizations, galleries, and practitioners. More information is available on the conference website, <http://cas.kcai.edu/~sgcprint>, or by contacting Laura Berman, conference director, at lberman@kcai.edu. ■

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

Abroad

Carrie Galbraith. Artist Book Section, Library, School of Art, Media, and Design, University of Western England, Bristol, England, March 7–April 9, 2006. Artist book; Vertical Gallery, Linen Hall Library, Belfast, Northern Ireland, April 6–27, 2006. *History/Memory/Dreams*. Printmaking and artist book.

Monika Weiss. Galerie Samuel Lallouz, Montreal, Quebec, Canada, March 2–April 15, 2006. *Performing the Drawing: Between Body and Space*.

Mid-Atlantic

Patricia Olynyk. National Academy of Sciences, Washington, D.C., February 12–June 16, 2006. *Sensing Terrains: An Installation* by Patricia Olynyk.

Dee Shapiro. Harrison Street Gallery, Frenchtown, N.J., March 2–April 2, 2006. *Small Horizontal Landscapes and Cityscape Paintings*.

Jaime Treadwell. Cabrini College, Radnor, Pa., March 5–27, 2006. *Guys and Dolls*. Painting.

Midwest

Steve Elliot. Norfolk Arts Center, Norfolk, Nebr., January 7–February 1, 2006. *Fractures*. Sculpture and installation.

Rob Neilson. Kohler Gallery, Appleton, Wisc., January 20–March 12, 2006. *A Face in Time*. Sculpture and drawing.

Janet L. Pritchard. Schneider Gallery, Chicago, Ill., March 3–31, 2006. *Dwelling in Mansfield: Expressions of Time*. Photography.

Juliet Rago. Courtyard Gallery, Catholic Theological Union, Chicago, Ill., February 23–March 30, 2006. *The Deep West*. Painting and drawing.

Northeast

Grimanesa Amoros. Hostos Art Gallery, Bronx, N.Y., March 30–June 17, 2006. *Between Heaven and Earth/Rootless Algas*. Installation.

Erin Carney. Elsie B. Rosefsky Memorial Gallery, Binghamton University,



Leila Daw, *Sites/Sights (Lough Gur)*, 2006, mixed media on paper and aluminum, 111 x 48.5 in. Artwork © Leila Daw.

State University of New York, Binghamton, N.Y., March 3–28, 2006. *A Shifting Perception of the Familiar*. Painting.

Leila Daw. A.I.R. Gallery, New York, April 4–29, 2006. *Sense of Site: Reconstructed Archaeologies*. Mixed media.

Gayle Fichtinger. McCoy Gallery, Merrimack College, North Andover, Mass., February 5–March 10, 2006. *Firewood: Terracotta Portraits*. Sculpture.

Michael Krueger. Osp Gallery, Boston, Mass., March 2–April 15, 2006. *Michael Krueger: Works on Paper*.



Jaime Treadwell, *Butterflies and Brawn*, 2005, oil on canvas, 20 x 14 inches. Artwork © Jaime Treadwell.

Sharon Loudon. Neuberger Museum of Art, Purchase College, State University of New York, Purchase, N.Y., January 29–June 18, 2006. *Character*. Drawing, painting, printmaking, installation, and animation.

Thea Reidy. Space 200, Boston, Mass., June 18–July 31, 2006. *Only an Artist: Monotypes*.

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

Susan J. Sauerbrun. Henry Gregg Gallery, Brooklyn, N.Y., February 10–March 4, 2006. *Silent Pictures*. Painting.

Larry Schulte. Simon Liu Gallery, Brooklyn, N.Y., April 7–May 5, 2006. *Mathematical Woven Painted Paper*.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, May 4–7, 2006.

Madeline Silber. Munson Williams Proctor Arts Institute School of Art Gallery, Utica, N.Y., March 3–April 9, 2006. *Paintings*.

Marianne Weil. Kouros Gallery, New York, May 11–June 9, 2006. *Recent Bronze Sculpture*.

Chris Wright. President's Office Gallery, Pratt Institute, Brooklyn, N.Y., February 7–September 15, 2006. *Paintings*.

South

Suzanne Banning. New Gallery/Thom Andriola, Houston, Tex., March 18–April 16, 2006. *Pele, Goddess of the Volcano*. Photography.

Linda Stein. Longstreth Goldberg Art, Naples, Fla., February 10–March 8, 2006. *Heroic Visions: Sculpture* by Linda Stein.



Suzanne Banning, *Pele, Goddess of the Volcano #4*, 2005, Lightjet print mounted on Plexiglas, 28 x 21 x 1 in. Artwork © Suzanne Banning.

West

Joseph D'Uva. Gallery at Stevenson Union, Southern Oregon University, Ashland, Ore., February 13–March 17, 2006. *Unripened*. Printmaking and mixed media.

Sol Kjøk. Nordic Heritage Museum, Seattle, Wash., April 14–June 11, 2006. *Swift and Slow: New Drawings*. ■



Joseph D'Uva, *imaginaryselfportraits: Pilot*, 2005, lithograph on laser-cut paper, 13 x 10 in. Artwork © Joseph D'Uva.

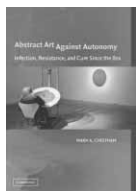
BOOKS PUBLISHED BY CAA MEMBERS

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

Edith Balas. *Brancusi and Romanian Folk Traditions*, 2nd ed. (Ithaca, N.Y.: Carnegie Mellon University Press, 2005).

Jennifer L. Ball. *Byzantine Dress: Representations of Secular Dress in Eighth- to Twelfth-Century Painting* (New York: Palgrave, 2005).

Robert Bean, ed. *Image and Inscription: An Anthology of Contemporary Canadian Photography* (Toronto: Gallery 44 and YYY Press, 2005).



Mark A. Cheetham. *Abstract Art against Autonomy: Infection, Resistance, and Cure since the 1960s* (New York: Cambridge University Press, 2006).

Matthew Hargraves. *Candidates for Fame: The Society of Artists of Great Britain 1760–1791* (New Haven: Yale University Press, 2006).

Thomas DaCosta Kaufmann. *Painterly Enlightenment: The Art of Franz Anton Maulbertsch, 1724–1796* (Chapel Hill: University of North Carolina Press, 2005); **Thomas DaCosta Kaufmann** and **Elizabeth Pilliod**, eds. *Time and Place: The Geohistory of Art* (Burlington, Vt.: Ashgate, 2005).



Carol Solomon Kiefer. *The Empress Josephine: Art and Royal Identity* (Amherst, Mass.: Mead Art Museum, 2005).

Sumru Belger Krody. *Embroidery of the*

Greek Islands and Epirus Region: Harpies, Mermaids, and Tulips (Washington, D.C. and London: Textile Museum and Scala, 2006).



Charles R. Mack. *Talking with the Turners: Conversations with Southern Folk Pottery* (Columbia: University of South Carolina Press, 2006).

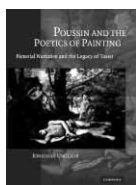
Pierre Alain Mariaux, ed. *L'Objet de la muséologie* (Neuchâtel, Switzerland: Institut d'Histoire de l'art et de Muséologie, 2005).



Jörg Martin Merz. *Pietro da Cortona und sein Kreis: Die Zeichnungen in Düsseldorf* (Munich: Deutscher Kunstverlag, 2005).

Anita Fiderer Moskowitz. *Pious Devotion, Pious Diversion: Nicola and Giovanni Pisano; The Pulpits London* (Turnhout: Harvey Miller, 2005).

Bissera V. Pentcheva. *Icons and Power: The Mother of God in Byzantium* (University Park: Pennsylvania State University Press, 2006).



Jonathan Unglaub. *Poussin and the Poetics of Painting: Pictorial Narrative and the Legacy of Tasso* (New York: Cambridge University Press, 2006). ■

OBITUARIES

Richard Carlyon, a highly respected artist and professor, died January 20, 2006, at the age of 75.

Born in Dunkirk, N.Y., Carlyon received a BFA in 1953 and an MFA in 1963, both from Richmond Professional Institute (RPI). He began teaching at RPI in 1955 before going to Virginia Commonwealth University (VCU), where he was professor until 1996. Carlyon taught painting, art history, communication arts, dance, and sculpture; he also traveled widely to lecture on contemporary American art.

Carlyon received many awards and honors, including CAA's Distinguished Teaching of Art Award in 1993; the Theresa Pollack Prize for Excellence in the Arts in 2001; and the Award for Excellence in Teaching, Research, and Service from the VCU School of the Arts in 1987. He also received 3 professional fellowships from the Virginia Museum of Fine Arts in painting, drawing, and video, and a fellowship from the Virginia Commission for the Arts in drawing. In December 2005, he was awarded VCU's highest honor, the Presidential Medallion, given for extraordinary achievement in learning and commitment to the mission of the university.

Richmond's Reynolds Gallery hosted his last show, *Selected Drawings and Paintings by Richard Carlyon*, in November and December 2005.

Nam June Paik, a composer, performer, and a pioneering artist who worked in television and video, died January 29, 2006, in Miami Beach, Fla. He was 73 and lived in Manhattan.

Born in Seoul, Korea, he studied classical piano and musical composition and was drawn to 20th-century music. In 1949, his family fled a looming war in Korea to Hong Kong before settling in Tokyo. Paik attended the University of Tokyo, where he earned a degree in 1956 in aesthetics and music history. He then studied music in West Germany and joined the avant-garde music scene in Cologne.

In 1963, Paik manipulated 13 television sets and caused their screens to jump with bold visual patterns. That same year, he exhibited the first art known to involve television sets at Galerie Parnass in Wuppertal, Germany. Paik bought a Portapak, one of the first portable video cameras on the market, in 1965. He then exhibited the first installation that used this video recorder at the Galeria Bonino in New York.

Also in 1965, Paik's music debuted in New York. Charlotte Moorman, a cellist and Paik's longtime collaborator, played his *Cello Sonata No. 1 for Adults Only* at the New School for Social Research. She performed later in the artist's best-known work, *TV Bra for Living Sculpture*. Although Paik continued to write and perform music, he began to work more with the sculptural, technological, and environmental qualities of television and video.

In 1969, Paik began constructing works with multiple television monitors,

including one 60-foot-tall work that used 1,003 screens. By the 1980s he was using lasers.

Paik's work has been shown internationally for five decades. The Whitney Museum held a retrospective in 1982, as did the Guggenheim Museum in 2000, the latter curated by the video-art specialist John Handhardt.

Gordon Parks, a photographer, filmmaker, writer, and composer who explored the African American experience, died March 7, 2006, in Manhattan at age 93.

Born in Fort Scott, Kans., Parks was the first African American staff photographer at *Life* magazine, where he worked from 1948 to 1972, and the first black artist to produce and direct a major Hollywood film, *The Learning Tree*, adopted from his own novel, in 1969. He also directed the blaxploitation films *Shaft* (1971) and *Shaft's Big Score!* (1972). In 1970 he helped found *Essence* magazine and was its editorial director from 1970 to 1973. Among Parks's other accomplishments were a second novel, 4 books of memoirs, 4 volumes of poetry, a ballet, and several orchestral scores.

In 1987, the first major retrospective exhibition of Parks's photographs was organized by the New York Public Library and the Ulrich Museum of Art at Wichita State University. A more recent retrospective, *Half Past Autumn: The Art of Gordon Parks*, was organized in 1997 by the Corcoran Museum of Art in Washington, D.C. The show later traveled to New York and other cities.

Parks earned many honors, including a National Medal of Arts award in 1988 as well as 40 honorary doctorates from colleges and universities in the U.S. and England.

William Rubin, art historian, collector, curator, and former director of the Museum of Modern Art's Dept. of Painting and Sculpture, died January 22, 2006, in Pound Ridge, N.Y. He was 78.

Rubin played a crucial role in supporting the canonical narrative of modernism that MoMA established in its early years by Alfred J. Barr, Jr., the museum's founding director. Rubin was responsible for key acquisitions for MoMA, including Picasso's sculpture *Guitar* (1912–14) and paintings by Miró, Matisse, Mondrian, and more. Rubin also donated work from his own art collection, most notably David Smith's *Australia*. He also greatly expanded the museum's holdings in Abstract Expressionism, acquiring Pollock's *One: Number 31, 1950* and Newman's *Vir Heroicus Sublimis* (1950–51), while also collecting more contemporary works by the Color Field painters and by Caro and Stella.

Rubin joined the museum as curator in 1967, was named chief curator of painting and sculpture in 1969, and director of the dept. in 1973. His installations were typically formalist and chronological, with an emphasis on masterpieces, canonical artists, and French artists. Some considered his presentations exclusive, but many more admired the clarity of his choices and installations.

Rubin organized many important exhibitions and their catalogues, including *Dada, Surrealism, and Their Heritage* (1968), *Pablo Picasso: A Retrospective* (1980), the controversial "*Primitivism*" in *20th Century Art: Affinity of the Tribal and the Modern* (1984, with Kirk Varnedoe), *Picasso and Braque: Pioneering Cubism* (1989), and *Picasso and Portraiture: Representation and Transformation* (1996), as well as shows of work by modernist heavyweights such as Cézanne and Stella.

Born in Brooklyn, Rubin attended Columbia University and, after serving with the American occupation forces in Europe after WWII, earned a bachelor's degree in Italian language and literature. He studied musicology at the University of Paris for a year (he wanted to become a conductor). After returning to Columbia for graduate work in history, Rubin's academic interests were changed after he took a course in medieval art taught by Meyer Schapiro.

During the 1950s and 1960s, Rubin taught art history at Sarah Lawrence College and the City University of New York, worked as an editor for *Art International* magazine, and began collecting postwar American art.

Rubin and Barr became friends in the late 1950s and 1960s, and the teacher invited MoMA founder to his classes at Sarah Lawrence as a guest lecturer; Rubin also took his students to the museum on field trips. In 1957, Barr invited Rubin to organize a small Masson exhibition, and in the mid-1960s, Barr asked him to supervise the museum's upcoming Dada and Surrealism survey, which took place in 1968.

At the time of his death, Rubin was completing a book on the works he acquired for the museum.

Allan Temko, former architecture critic for the *San Francisco Chronicle*, died January 25, 2006, in Orinda, Calif., at age 81.

Temko wrote for the *Chronicle* from 1961 to 1993, where he won a Pulitzer Prize for criticism in 1990. His book *Notre-Dame of Paris* (1955) became the definitive profile of that cathedral. He was also the author of *No Way to Build a Ballpark and Other Irreverent Essays on Architecture* (2003) and *Eero Saarinen* (1962) and wrote the introduction to *Architecture, Shaping the Future: A Symposium and Exhibition with Ricardo Legorreta, Fumihiko Maki, Richard Meier, and Richard Rogers* (1990).

Raised in Weehawken, N.J., Temko was Navy officer during WWII and graduated from Columbia University in 1947. His graduate studies included the University of California, Berkeley, and the Sorbonne in Paris. Temko taught city planning and social sciences at UC Berkeley and from 1971 to 1980 was a professor at California State University's Hayward campus. During the 1970s Temko left the *Chronicle* briefly to teach and write for magazines, but returned to criticism. ■

PEOPLE IN THE NEWS

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

Academe



Stephanie Dickey

Stephanie S. Dickey, currently associate professor of art history at the Herron School of Art and Design at Indiana University–Purdue University Indianapolis, has been appointed

Bader Chair in Northern Baroque Art at Queen's University in Kingston, Ontario, beginning fall 2006.

Alison Hilton has been named director of Georgetown University's new MA Program in Art and Museum Studies. She will continue to serve as chair of the university's Dept. of Art, Music, and Theater.

Jeffrey Hoffeld, formerly curator of medieval art at the Metropolitan Museum of Art in New York and director of the Neuberger Museum of Art in Purchase, N.Y., has been appointed associate dean of the New York Studio School of Drawing, Painting, and Sculpture.

Robert Storr, formerly Rosalee Solow Professor of Modern Art at the Institute of Fine Arts, New York University, has been named dean of Yale University's School of Art in New Haven, Conn. He succeeds **Richard "Chip" Benson**, who served as dean for nearly 10 years.

Museums and Galleries

Margaret E. Bullock, formerly associate curator of American art at the Portland Art Museum in Oregon, has been appointed curator at the Harwood Museum of Art in Taos, N.Mex.

Catherine de Zegher, executive director of the Drawing Center in New York, has resigned.

Andrea Dixon, formerly exhibit technician at the Baltimore Museum of Art in Maryland, has been named assistant director of exhibitions at the Maryland Institute College of Art in Baltimore.

Susanne Ebbinghaus, formerly curatorial research associate in the Dept. of Ancient and Byzantine Art and Numismatics at the Harvard University Art Museums in Cambridge, Mass., has been appointed George M. A. Hanfmann Curator of Ancient Art at the museums.

Rudolf Frieling, formerly of the ZKM Center for Arts and Media in Karlsruhe, Germany, has been appointed curator of media arts at the San Francisco Museum of Modern Art in California, effective summer 2006.

Jennifer Gately, formerly director of visual arts at the Sun Valley Center for the Arts in Ketchum, Idaho, has been named Arlene and Harold Schnitzer Curator of Northwest Art at the Portland Museum of Art in Oregon, a newly created position.

Michael Govin, formerly director of the Dia Art Foundation in New York, has been tapped as director and chief executive officer of the Los Angeles County Museum of Art in California, succeeding **Andrea L. Rich**.

Stuart Horodner, director of the Atlanta College of Art Gallery in Georgia, has been appointed gallery and education director at the Atlanta Contemporary Art Center, effective June 1, 2006.

Toby Jurovics, formerly of the Princeton University Art Museum, has been appointed curator of photography at the Smithsonian American Art Museum in Washington, D.C.

Alexandra Munroe, formerly vice president of arts and culture at the Japan Society in New York, has been named the first curator of Asian art at the Solomon R. Guggenheim Museum in New York.

Robin Nicholson, formerly curator of the Drumbuie Collection in Edinburgh, Scotland, has been appointed associate director for exhibitions at the Virginia Museum of Fine Arts in Richmond.

Alice Rawsthorn, director of the Design Museum in London, England, has resigned. **Suzanna Taverne**, director of operations at Imperial College, London, and formerly managing director of the British Museum, will assume the director's duties.

Thomas Rhoads, formerly acting associate director for administration at the J. Paul Getty Museum in Los Angeles, Calif., has been promoted to associate director for administration at the museum.

Ralph Rugoff, formerly director of the Wattis Institute for Contemporary Arts at the California College of the Arts in San Francisco, has been named director of the Hayward Gallery at South Bank Centre in London.

Trevor Schoonmaker has been appointed curator of contemporary art at the Nasher Museum of Art in Durham, N.C., succeeding **Kathleen Goncharov**.

Thomas J. Smart, formerly director of collections and exhibitions at the Frick Art and Historical Center in Point Breeze, Pa., has been appointed executive director of the McMichael Canadian Art Collection in Toronto, Ontario.

Rochelle Steiner, formerly chief curator at Serpentine Gallery in London, has been appointed director of the Public Art Fund in New York.

Ron Tyler, professor of history at the University of Texas at Austin, has been

named director of the Amon Carter Museum in Fort Worth. He succeeds **Rick Stewart**, who stepped down to pursue curatorial projects.

Hans Ulrich-Obrist, formerly curator of contemporary art at the Musée d'Art Moderne de la Ville de Paris, has been selected codirector of exhibitions and programs and director of international projects at Serpentine Gallery in London.

Tim B. Wride has been appointed interim photography curator at the Los Angeles County Museum of Art in California, following the death of longtime curator **Robert A. Sobieszek** in 2005. Wride will remain executive director of the philanthropic No Strings Foundation, which awards grants to photographers.

The Carnegie Museum of Art in Pittsburgh, Pa., has appointed 2 new curators. **Heather Pesanti**, formerly curatorial fellow at the Museum of Contemporary Art in Chicago, is assistant curator of contemporary art, and **Elisabeth Agro** has been promoted to associate curator of decorative arts.

The Corcoran Gallery of Art in Washington, D.C., has dismissed 2 dept. heads and 3 curators, including the chief curator **Jaquelyn Serwer**, in a recent museum restructuring, which took place a month before incoming director **Paul Greenhalgh**, formerly director of the Nova Scotia College of Art and Design, took over.

The Dallas Museum of Art in Texas has named **Harry S. Parker III** director emeritus. He served as director of the museum from 1974 to 1987. The longtime museum curator **Carol Robbins** has been appointed Ellen and Harry S. Parker III Curator of the Arts of the Americas and the Pacific at the museum.

P.S.1 Contemporary Art Center in Long Island City, N.Y., has appointed 4 curatorial advisors—**Bob Nickas**, **Franklin Sirmans**, **Nick Stillman**, and **Neville Wakefield**—and a director of curatorial affairs, **Eugenie Tsai**.

The Swiss Institute in New York has named **Gianni Jetzer**, formerly director of the Neue Kunst Halle St. Gallen, director, succeeding **Marc-Olivier Wahler**. The institute has also promoted the interim artistic director **Gabrielle Giattino** to curator. ■

University's Charles Warren Center for Studies in American History in Cambridge, Mass., where he will work on a book-in-progress, "Gun Vision: American Art and Logistical Perception, 1861–1918." Braddock will join an interdisciplinary community of visiting scholars whose work concerns the fellowship-year theme, "Cultural Reverberations of Modern Warfare."

Linda Nochlin is 1 of 3 recipients of the Clark Prize for Excellence in Art Writing, which recognizes writers whose work advances an understanding of the world of visual art in a way that is grounded in scholarship yet is meaningful to diverse audiences.

The Getty Foundation in Los Angeles, Calif., has announced its grant and fellowship winners for 2004–5. CAA members **Shirine T. Hamadeh**, **Barbara Jaffee**, **Margaret Lindale Laird**, **Robert Allan Maxwell**, and **Lillian Lan-ying Tseng** have received postdoctoral fellowships; **Susan Elizabeth Earle**, **Natalie Brahmi Majluf**, **Elizabeth A. T. Smith**, and **Eric Myles Zafran** have received curatorial fellowships; and **Cynthia J. Bogel**, **Charles Burroughs**, **Saloni Mathur**, **Partha Viegas**, and **Eugene Y. Wang** have received collaborative research grants. ■

INSTITUTIONAL NEWS

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

Georgetown University in Washington, D.C., has created a new MA program in art and museum studies, which begins in fall 2006. Designed in cooperation with Sotheby's Institute of Art in London, the program emphasizes relationships between academic art scholarship and museum practice and examines international contexts of museums in the modern world. For details, visit www.georgetown.edu/departments/amth/mastudies_top.html.

The J. Paul Getty Trust's website, www.getty.edu, has been selected by the National Endowment for the Humanities as one of the best online resources for education in the humanities. ■

OPPORTUNITIES

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

Awards, Grants, Fellowships

The Leslie Humanities Center at Dartmouth College invites applications for 4 term-long resident junior fellow-

ships of \$7,500 each. Fellows will participate in an interdisciplinary institute (between late September and early December 2006) addressing the role of visual humor, past and present, in the dissemination of ideas of race, nationality, and ethnicity. Candidates should normally have a PhD and be currently employed in an academic institution or anticipating such employment. ABDs may be considered. Candidates in doubt about their eligibility should consult the institute director. Please send (e-mail preferred) a letter of application, c.v., short writing sample, and names of 2 referees to: Angela Rosenthal, Humanities Institute Director, at angela.rosenthal@dartmouth.edu; and David Bindman, Humanities Institute Senior Fellow, at ucwchdb@ucl.ac.uk. Hardcopy applications may be sent to: Leslie Humanities Center, Dartmouth College, HB 6240, Hanover, NH 03755; www.dartmouth.edu/~lhc. *Deadline: June 15, 2006.*

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

The College Art Association seeks nominations for its 2007 Awards for Distinction, to be presented at the Annual Conference in New York. In your letter of recommendation, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. Also contact 5–10 colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. Different perspectives and anecdotes from multiple letters provide juries with a clearer picture of a candidate's qualities and attributes. Nominations should include 1 copy of the nominee's c.v. (limit: 2 pages). Book and exhibition awards are given to authors of books published or works exhibited or staged between September 1, 2005, and August 31, 2006. No more than 10 letters per candidate will be considered. For details, contact sdeseyn@collegeart.org or see www.collegeart.org/awards. *Deadline: August 31, 2006.*

The Dedalus Foundation Senior Fellowship Program supports projects related to the study of modern art and modernism. Applicants must be U.S. citizens and may not be candidates for an academic degree. Awards of up to \$30,000 will be made for periods of up to 1 year. Winners will be announced in mid-December. Fellowship application forms and guidelines may be obtained from: Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th

St., Ste. 1222, New York, NY 10019. *Deadline: September 15, 2006.*

The Radcliffe Institute for Advanced Study at Harvard University awards 45 funded residential fellowships each year designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. For more information, please contact: Radcliffe Application Office, 34 Concord Ave., Cambridge, MA 02138; 617-496-1324; fellowships@radcliffe.edu; www.radcliffe.edu. *Deadline: October 2, 2006.*

Dumbarton Oaks Research Library and Collections, a Harvard-affiliated research institute in Washington, D.C., offers residential fellowships and project grants in 3 areas: Byzantine studies (including related aspects of late Roman, early Christian, Western medieval, Slavic, and Near Eastern studies); Pre-Columbian studies (of Mexico, Central America, and Andean South America); and garden and landscape studies. Applications must be postmarked by the deadline for fellowships during the following academic year. For further information, write to: Office of the Director, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; fax: 202-339-6419; www.doaks.org. *Deadline: November 1, 2006.*

The Craft Research Fund awards grants supporting critical writing and research on U.S. craft. Up to \$15,000 in project grants is available to faculty, curators, or scholars; up to \$10,000 is available for graduate students for dissertation or thesis topics. See www.craftcreativitydesign.org for guidelines. Grants are awarded in April 2007. See website for listing of 2005 and 2006 awards. *Deadline: January 5, 2007.*

Calls for Papers

CAA's Committee on Women in the Arts seeks proposals for papers for its 2007 Annual Conference session, "Immigrant Women and Their Artist Daughters." For many immigrants seeking a better life in the West, New York was their final destination. We can only imagine how traumatic it must have been for them to leave behind their homelands, their culture, their friends, and their families. How did this journey affect the next generation? How did one's parents' immigration experience affect oneself as an artist? What role does the immigrant mother play in the life and work of her artist daughter? This session seeks proposals from both studio artists and art historians. Send to session chair: Carolyn H. Manosevitz, P.O. Box 3705, Basalt, CO 81621. *Deadline: May 26, 2006.*

The Mid-Atlantic Popular/American Culture Association seeks papers for its 2006 annual conference that explore various interactions between technology and the domestic environment. The discussion may focus on real or imagined speculative homes and technology. There are neither restrictions upon the time frame nor upon the methodology. Appropriate topics

include but are not limited to: appliances, automobiles, building materials, communications, computers, construction, entertaining, flooring, furniture, health, hearth, hvac systems, insulation, kitchens, laundries, lighting, mobility, pets, preservation, recreation, sanitation, security, television, and wall, window, and floor treatments. Sliding-scale fees apply for the conference, which takes place October 27–29, 2006, in Baltimore, Md. For more information, contact: Rett Lorange, P.O. Box 461, Inwood Station, New York, NY 10034; www.wcenter.ncc.edu/gazette. *Deadline: June 15, 2006.*

The Henry Moore Institute presents a 2-day international conference (planned for spring 2007) that will focus on the role of sculpture and its display in the museum and gallery. We will look at the reasons behind the choices of particular works and their placement, identifying and exploring the programmatic statements of power, prestige, and symbolic value that sculpture has been used to signpost over recent centuries. We welcome proposals for papers on topics from the Renaissance to the present, and from early galleries and cast courts to contemporary interventions and installations. We are looking at the relationship between sculpture and its

public position, primarily inside the building rather than out, and will consider a broad range of definitions of "gallery" as well as "sculpture." Please submit an abstract of no more than 500 words with a brief biographical outline to Ellen Tait at ellen@henry-moore.ac.uk or to Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, England.. *Deadline: July 1, 2006.*

The International Quilt Study Center at the University of Nebraska in Lincoln invites scholars and artists to submit proposals for papers and panel presentations for a 2007 symposium, "Traditions and Trajectories: Education and the Quiltmaker." Papers should explore the formal and informal contexts in which quiltmakers' art is learned, studied, applied, and handed on. Interested individuals should submit abstracts of 150–200 words with a cover letter and brief resume. For further information about the symposium or to download guidelines, please visit <http://quiltstudy.unl.edu> and click the symposium links. Or contact Kathy Moore, symposium coordinator, at 402-472-7232, ext. 1; iqsc-symposium2@unl.edu. *Deadline: August 15, 2006.*

THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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

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

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

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

New Essays on Art and Science

1700–1900 seeks proposals for essay chapters for an anthology on the relationships among visual art, science, and natural philosophy in the 18th and 19th centuries. Texts should examine the inseparable links among these three disciplines, too often considered mutually exclusive. Essays will be selected with a view toward a cohesive book. Send a cover letter, essay manuscript (approx. 30–40 double-spaced pages), abstract (2 pages max.), and c.v. to: Andrew Graciano, Editor, Dept. of Art, University of South Carolina, Columbia, SC 29208; Graciano@gwm.sc.edu. *Deadline: August 15, 2006.*

The University at Albany, State

University of New York seeks papers for a proposed special issue of *Meridians: Feminism, Race, Transnationalism*. We invite critical essays, creative work, and interviews with music artists from a variety of disciplines and cultural scenes. We especially invite submissions that highlight global and transnational perspectives on women, hip hop from around the globe, and other forms of popular music, such as rock, pop, punk, alternative, new age, R&B, gospel, jazz, country, Latin, reggae, ragga, reggaeton, and so on. High priority will be given to submissions that utilize critical racial or feminist analyses. Essays should not exceed 9,000 words or 35 pages, including all endnotes and references (typed and double spaced, using *Chicago* style); abstracts should be 150 words. Please send e-mail attachments in Word format to R. Dianne Bartlow at dianne.bartlow@csun.edu and Janell Hobson at jhobson@albany.edu. *Deadline: December 1, 2006.*

Conferences & Symposia

Chemical Heritage Foundation is hosting a conference to be held July 19–22, 2006, that will present and evaluate the wealth of new research on the history of alchemy and of chemistry during the past decade. The conference will also initiate discussions, contacts, and collaborations among scholars at all levels. Papers will treat topics on various time periods and cultural contexts, focus on a wide range of topics and issues, and feature approaches from several disciplinary perspectives. Registration is \$175 (\$75 stu-

dents) if paid by July 10. For more information or to register, please visit www.chemheritage.org/events/alchemy/index.html. For specific questions, contact Lawrence Principe at LMAFP@jhu.edu.

American Art in a Global Context takes place September 28–30, 2006, at the Smithsonian American Art Museum in Washington, D.C. This symposium will look at American visual art in a global context: from circum-Atlantic migrations in the 18th century to the impact of European training, trans-Pacific contacts, and immigration patterns on Americans in the late 19th century; from the export of U.S. culture and media in the 20th century to the impact of Latin American, Asian, and other immigrants on the nation's visual arts in the new millennium. The program, list of speakers, and registration and lodging information are posted to <http://AmericanArt.si.edu/education/opportunities-symposium.cfm>. Queries may be sent to SAAMSymposium@si.edu.

Exhibition Opportunities

Gormley Gallery is reviewing proposals for solo, 2-person, and group shows. Send 20 slides or CD-ROM and supporting documents to: Geoff Delaney, Gormley Gallery, College of Notre Dame of Maryland, 4701 N. Charles St., Baltimore MD 21210. *Deadline: May 31, 2006.*

Strange Figurations is a thematic exhibition exploring all interpretations of the concept. Open to all figurative styles from the realist to the surreal and visionary, the exhibition is sponsored by SlowArt Productions and takes place September 1–24, 2006, at Limner Gallery. Work in any medium (72 in. max.) is accepted. National magazine publication awards are available. For an entry form, send an SASE to: SlowArt Productions, P.O. Box 503, Phoenicia, NY 12464; slowart@aol.com; www.slowart.com/prospectus/figure.htm. *Deadline: May 31, 2006.*

Community College of Southern Nevada seeks work in any medium except film, video, and performance for its 2006–7 gallery season. Selected artists may have opportunities for lecture and workshop honoraria. Please send 20 labeled slides with artist's name, title of work, medium, date and size, or equivalent digital portfolio; current résumé; artist statement; telephone number, address, and e-mail; and SASE for return of portfolio to: Christopher Tsouras, Exhibits Manager, Fine Arts Gallery (J1A), Community College of Southern Nevada, 3200 E. Cheyenne Ave., North Las Vegas, NV 89030; christopher_tsouras@ccsn.nevada.edu. *Deadline: June 1, 2006.*

The Smithtown Township Arts Council presents *The Art of Music*, taking place July 15–August 19, 2006. Artists are encouraged to submit works that take music as subject matter, as well as works that explore the connections between art and music. This call is open to artists in

all media, with work not to exceed 54 inches in width. Sculpture that weighs more than 50 lbs must be delivered and installed by the artist. The entry is \$20 for up to 3 entries. Entries must be received on CD, with jpegs of 300 dpi no larger than 6 inches. For more information, contact: Smithtown Township Arts Council, 660 Route 25A, St. James, NY 11780; www.stacarts.org. 631-862-6575. *Deadline: June 19, 2006.*

The Visual Arts Center of Boise State University in Idaho seeks entries for a juried exhibition entitled *Queer ID*, taking place in conjunction with the 4th annual Queer as Film Festival and the "Queer ID" conference. Artwork can be in any medium made by artists whose artistic concepts address issues surrounding gender, sexuality, and identity. Up to 3 works may be submitted as slides or digital files. For more information, contact: Kirsten Furlong at kfurlong@boisestate.edu or Laurie Blakeslee at pokadot@cableone.net. *Deadline: June 23, 2006.*

The Maryland Federation of Art seeks entries for the 6th annual national juried exhibition of traditional and contemporary landscape works. All 2-D and 3-D media are accepted. Send up to 2 slides: \$25 nonrefundable; \$5 each additional slide with a 6 slide max. Juror is Edwin Ahlstrom. The exhibition will be held September 8–October 15, 2006, at MFA Circle Gallery in Annapolis. For prospectus (required for entry) or more information, write to mdfedart@aol.com (Dept. CAA in the subject line) or send an SASE to: MFA, Dept. CAA, P.O. Box 1866, Annapolis, MD 21404. *Deadline: June 27, 2006.*

Arts + Literature Laboratory (ALL) is accepting submissions for *Texture*, an exhibition taking place August 19–September 17, 2006, in which text is integral to both composition and concept of the work. All media will be considered; fee is \$25 for up to 3 entries. For prospectus, send an SASE to: ALL Gallery, 319 Peck St., New Haven, CT 06513; www.allgallery.org/exhibitions.html. *Deadline: June 30, 2006.*

Hayden's Ferry Review seeks artwork for publication in a special section focusing on "Works of Witness." Artworks should explore social and political injustice, give a voice to the voiceless, raise a call for awareness, or act as a catalyst for change. Send up to 10 slides or CD (Mac compatible), works list, statement, and SASE to: *Hayden's Ferry Review* (SS# 39), Box 875002, Virginia G. Piper Center for Creative Writing, Arizona State University, Tempe, AZ, 85287-5002; www.asu.edu/pipercenter/publications/haydensferryreview. *Deadline: June 30, 2006.*

James Howe Gallery at Kean University seeks art quilts featuring surface design processes for a national juried exhibition, *Surface Tension*, taking place in November 2006. Quilts (40 in. max.) will be dis-

played from rods. There is no entry fee, but exhibiting artists pay insured shipping both ways. Gallery provides on-site insurance, security, climate control, and publicity. Juror is Sandra Sider. For an entry form, write to photoquilt@aol.com. *Deadline: July 1, 2006.*

The Smithtown Township Arts Council (STAC) seeks entries for *Works on Paper*, an exhibition taking place August 26–September 23, 2006. Colta Ives of the Dept. of Prints and Drawings at the Metropolitan Museum of Art in New York is juror. This call is open to all artists working on a paper medium; artists may not have shown in previous STAC exhibitions. Work may not exceed 54 inches in width. Entry fee is \$45 for up to 3 entries, \$30 for STAC members; artists may join at time of entry. Entries must be received on CD, with jpegs of 300 dpi no larger than 6 inches. For more information, contact: Smithtown Township Arts Council, 660 Route 25A, St. James, NY 11780; 631-862-6575; www.stacarts.org. *Deadline: July 3, 2006.*

South Shore Art Center seeks entries for an exhibition juried by Henry Horenstein. About \$1,200 in awards are available. Entry fees are \$25/3 entries; \$35/4 entries; and \$45/5 entries. Entry forms available at www.ssac.org. *Deadline: July 15, 2006.*

Robert A. Peck Gallery at Central Wyoming College is reviewing artwork for the 2006–8 academic years. All artwork is sought, including ceramics (functional and sculptural), sculpture, books, jewelry, and metalwork. Interested artists should send 20 images (CD, jpegs by e-mail, or slides), artist statement, and résumé to: Nita Kehoe-Gadway, Head of Art/Gallery Director, Central Wyoming College, 2660 Peck Ave., Riverton, WY 82501; nkehoe@cwcc.edu. *Deadline: August 1, 2006.*

The Contemporary Crafts Museum and Gallery (CCMG) presents *The Game Show*, its 2nd annual showcase open to all artists working in a craft media or using traditional craft techniques. Mixed-media works and nontraditional materials are welcomed for this exhibition, taking place November 18, 2006–January 8, 2007. All works must be original, handmade, and available for sale; produced within the last 2 years; and not previously exhibited at CCMG. A \$500 best of show prize will be awarded. Artists are encouraged to use a broad interpretation of the theme, including but not limited to: board games, card games, games people play, dating games, big game, word games, video games, cat-and-mouse games, war games, and game cabinet. Jurors are Elizabeth Shypertt, Velvet da Vinci Gallery; Bill Will, artist; and Namita Wiggers, CCMG curator. *Deadline: August 15, 2006.*

Joan Derryberry Art Gallery is reviewing slides for solo shows during the 2007–8 and 2008–9 exhibition-calendar years. This nonprofit gallery is located in the Roaden University Center on the main

Director/Art Gallery (NY, NY)

Direct Art Gallery exhibitions of early 20th century. Management/preservation skills required. Master in graphic design/related field or foreign equivalent plus related experience. Res: Serge Sabarsky Gallery Inc., 58 East 79th Street, New York, NY 10021.

campus of Tennessee Technological University. There are no entry fees; all media are accepted. Send 20 slides or digital images, slide descriptions, résumé, artist statement, and SASE to: University Art Committee, Attn: Janis Nunnally, Box 5194, Cookeville, TN 38505. *Deadline: September 1, 2006.*

Stone Quarry Hill Art Park in central New York State seeks proposals for site-specific installations from artists, architects, and/or landscape architects whose work integrates notions of point of view, landscape, architecture, and art. The project, entitled *Site/Sight: Landscape/Architecture*, is scheduled for summer 2007. Proposals that feature an interactive and/or collaborative element will be given special attention. The park's mission is to preserve and conserve the land and to support and promote emerging and established artists whose work focuses on the relationships between art and nature. A \$1,000 stipend (depending on grant funding) will be awarded to cover costs of travel and materials. A residence, which sleeps up to 4 people at a time, is available free of charge during installation. For more information, please visit www.stonequarryhillartpark.org. *Deadline: September 1, 2006.*

The 2nd Annual Performance Art Slam is accepting proposals for 4-minute performance pieces to be presented October 28, 2006, in or near Dayton, Ohio (venue to be announced). Original performance pieces, experimental theater, and spoken word are all acceptable media. Awards total \$600 for this juried event. The \$25 participation fee includes a workshop (Q&A) with Robin Deacon and DVD/CD documentation of all works. See www.liveartnetwork.com for details and updates. *Deadline: September 20, 2006.*

Residencies, Workshops, Exchanges

The Bronx Museum of the Arts in New York seeks participants for its Artist in the Marketplace (AIM) program. AIM supports emerging artists in the metropolitan area by providing training, encouragement, and a venue for exhibition. The program features guest speakers: artists, accountants, collectors, critics, curators, dealers, and lawyers who provide information, instruction, and professional guidance by addressing practical areas of concern to artists, such as curatorial practice, copyright law, exhibition and public art opportunities, gallery representation, grants writing, income taxes, and marketing. For more information about the program and how to apply, please visit www.bronxmuseum.org/aim.htm. *Deadline: June 30, 2006.*

The Abruzzi Mountain Art Workshop provides a live and work environment in a stunning mountain village in Italy. The workshop offers an innovative arts program in drawing, painting, multimedia, pastel, encaustic, and sculpture in studios close to Rome. It takes place

May–October, 2006. Work at 12th-century sites, abandoned abbeys, and our reserve. Independent studio space is available. Contact Patricia Antonucci at 212-260-7603; rmpa@gte.net; www.artworkshopitaly.com. *Deadline: June 30, 2006.*

Stone Quarry Hill Art Park in central New York State offers residencies of up to 4 weeks without predetermined deadlines or need for specific proposals. Residence and studio are available at either a nominal fee or provided free in exchange for educational initiative or community outreach. Applicants may be visual artists working in any discipline or artists working in other creative fields, including writing, poetry, dance, music, and theatre. The park's mission is to preserve and conserve the land and to support and promote emerging and established artists whose work focuses on the relationships between art and nature. Proposals that feature collaborative and interactive elements will be given special attention. Please visit www.stonequarryhillartpark.org for more information and an application. *Deadline: ongoing.*

Scholarly Inquiries

Information on works by Constantin Antonovici, a Romanian sculptor who collaborated with Brancusi in the 1940s and 1950s, is sought from dealers, collectors, and museums for a catalogue raisonné. Antonovici also studied in the studio of Mestrovici and worked at the Cathedral of St. John in New York, where he kept a studio. To see examples of his sculpture and drawing, please visit www.gallerygertrudestein.com. For more information, contact: Gertrude Stein, 200 W. 57th St., New York, NY 10019; 212-595-0161; fax: 212-595-2729; gsteinny@aol.com.

Unpaid Internships

The Houston Center for Photography seeks interns. The center is located in Houston, Texas, near the museum district. Internships are unpaid and require a commitment of 10 hours per week. Schedules are flexible. For more information on intern duties and responsibilities, visit www.hcponline.org. Send a résumé and cover letter to info@hcponline.org. *Deadline: September 29, 2006. ■*

CLASSIFIEDS

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

For Rent

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps 3-plus, furnished, elevator, washing-machine, references required. vonhenne@bc.edu.

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

DATEBOOK

May 5, 2006

Deadline for submissions of proposals of papers to session chairs for the 2007 Annual Conference in New York

May 10, 2006

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

June 2, 2006

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

Deadline for session chairs to send session roster and a-v request forms to CAA director of programs. (This information is used for the online *Preliminary Program* and conference scheduling.)

June 15, 2006

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

July 10, 2006

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

August 31, 2006

Deadline for nominations for the 2007 Awards for Distinction

September 1, 2006

Deadline for curatorial proposals for the 2008 Annual Conference in Dallas

Deadline for session proposals for the 2008 Annual Conference in Dallas
Deadline for 2007 Annual Conference session chairs to receive final abstracts from speakers

September 10, 2006

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

October 1, 2006

Deadline for fall submissions to the Millard Meiss Publication Grant

October 15, 2006

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

November 10, 2006

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

December 1, 2006

Deadline for 2007 Annual Conference session chairs to receive final papers from speakers

January 10, 2007

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

February 14–17, 2007

95th CAA Annual Conference in New York

March 1, 2007

Deadline for submissions to the annual CAA Publications Grant

March 10, 2007

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

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Grant

May 10, 2007

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

February 20–23, 2008

96th CAA Annual Conference in Dallas

February 25–28, 2009

97th CAA Annual Conference in Los Angeles. ■

EDITOR'S NOTE

CAA published the incorrect names in a caption on page 5 of the January *CAA News*. The pair in the photograph is Ellen Wicklum and Robert Kirschbaum.

Several photo credits were omitted from the March *CAA News*. On page 12, the full name of Elizabeth Murray's photographer is Ellen Page Wilson. On page 15, Eileen Travell took the photograph of Johanna Hecht, and Alan Finkel took the one of Eleana Phipps. Jeff Weiner's portrait of Okwui Enwezor appears on page 16, and Matthew Begun's image of Linda Nochlin appears on page 19. Tony Walsh took the photograph of Phillip C. Long on page 22.

The March *CAA News* misidentified one recipient of the inaugural Wyeth Foundation for American Art Publication Grant. The author of *Vistas de España: American Views of Art and Life in Spain* (Yale University Press) is M. Elizabeth Boone. ■

From the Executive Director

CONTINUED FROM PAGE 2

2006) were well received and reviewed. Another result is the Committee for Exhibitions, which is now responsible for the CAA Annual Exhibition. The committee has an ambitious goal: "To emphasize services to artists" and "develop new exhibition opportunities comparable in quality to our prestigious publications program."

Thank you, Ellen, for all that you have given to CAA and, I am sure, will continue to give in the coming years! Your commitment to CAA's members, as well as your insight and command of CAA leadership issues, will be invaluable to the new executive director and the new president.

—Susan Ball, CAA executive director

Career Fair Report

CONTINUED FROM PAGE 9

community colleges, universities, colleges, and international schools rented tables to conduct prearranged interviews, meet new job seekers and conduct interviews on-site, and recruit students for their graduate-studies programs.

This year's Career Fair Professional Development Roundtables were a great success. Eight speakers—associate professors, chairs, directors, and independent artists and scholars—led separate roundtable discussions. Topics included: Networking, Driving from Adjunct to Full-Time Teaching, and Living and Working in the Art World, among others. The relaxed format allowed attendees to ask questions and discuss common issues with peers.

The Student Center was a lively hub of activity. In addition



Photo: James Rexroad

Michael Aurbach (right) with a mentee at the Boston conference mentoring sessions.

tion to offering free wireless Internet, the center hosted a number of programs, including a brown-bag lunch and conversation with two museum specialists, Sara Lyn Reece Hardy and Bruce Altshuler. Conference goers also had an opportunity to meet members of CAA's Student and Emerging Professionals Committee. Door prizes were awarded by lottery, which included two complimentary student memberships. A student reception was held on Thursday, which was attended by Susan Ball and several members of the Board of Directors.

Once again, the Career Fair Mentoring Sessions were well attended, and the feedback from mentors and mentees was extraordinary. Sixty-seven mentors (see the list on page 8) with various academic and professional backgrounds gave criticism and advice to more than four hundred emerging and midcareer professionals by reviewing portfolios, résumés, and cover letters, and by addressing general career concerns. In addition to providing personalized advice, the mentoring sessions were a concrete way for mentees to advance their careers by making contact with established arts professionals. We applaud the mentors for their commitment

to making this event an ongoing success, as well as the participants for their hard work, inquiring minds, and persistence toward excellence.

Join us next year for 2007 Career Fair at the 95th CAA Annual Conference in New York.

—Stacy Miller, CAA director of research and career development

ARTspace in Boston

CONTINUED FROM PAGE 9

Exchange offered an opportunity for visual artists and designers to present their work

at an evening "open-portfolio" session. Participants showed anything they could fit on a six-foot table, from small paintings, prints, photographs, and drawings to laptop presentations of sculpture and public artworks. To participate in this event next year, look for an announcement in the September and November issues of *CAA News*.

ARTspace has become one of the most innovative components of the Annual Conference, offering a wide range of presentations and viewings. Sometimes silly, occasionally historical, and often profound—but always relevant to contemporary artistic practice—ARTspace provides such extremes as a breeding ground for dialogue and change.

We thank CAA services to Artists Committee members for helping organize this year's stimulating installment of ARTspace.

—Virginia Derryberry and Beauvais Lyons, CAA Services to Artists Committee

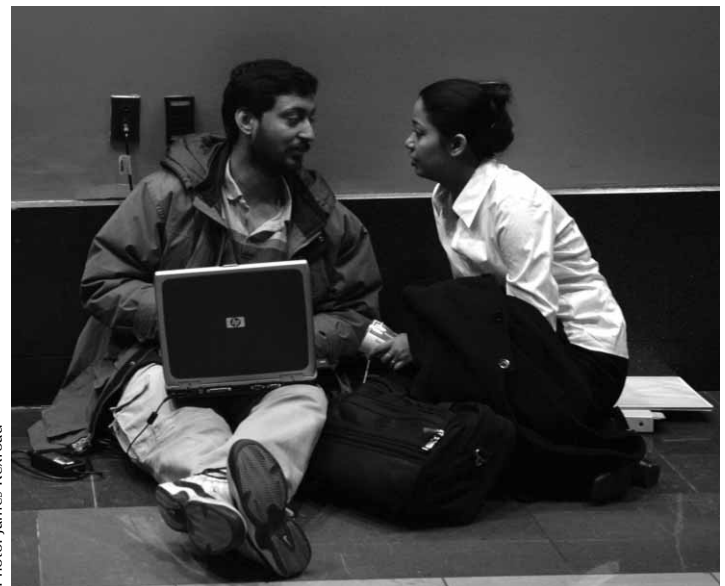


Photo: James Rexroad

Boston conference goers plug into wall sockets for laptop and Internet use at the Hynes Convention Center.

2006 Boston Conference Highlights

CONTINUED FROM PAGE 4

Gallery Director Laura Donaldson, the show, entitled *After*, asked artists to examine the aftermath of events “from the personal to the cataclysmic, from the intimate to the world-transforming.” The exhibition included video, photography, drawing, sculpture, and painting by fourteen artists and featured a full-color catalogue that was distributed to all registrants.

Two other exhibitions, also funded by CAA grants, focused on the work of students. The Regional BFA Exhibition—a CAA first—was hosted by Boston University (BU) School of Visual Arts at its 808 Gallery. BU also opened its Art Gallery and Photographic Resource Center during the conference week to CAA attendees. We are grateful to Lynne Cooney, exhibitions coordinator at BU, for organizing this exhibition of work from eleven undergraduate programs. The Regional MFA Exhibition, first inaugurated in 1989, was hosted by the Massachusetts College of Art (Mass Art) and organized by media. A vast, seven-gallery exhibition presented the achievements of graduate students from eleven programs in New England. For the first time, CAA gave recognition awards to three MFA students in the show; see page 10 to read about the artists and their work. CAA is grateful to Mass Art Dean of Graduate Programs George Creamer, the students there, and the participating schools for this extraordinary effort.

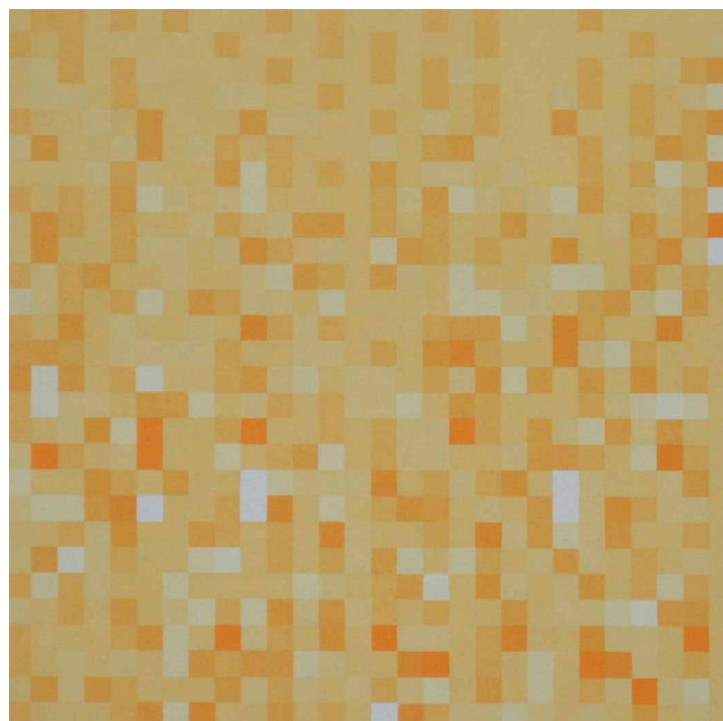
Area museums generously opened their doors to CAA attendees. The Museum of Fine Art, Boston, hosted the post-Convocation gala reception, which included free admission

to the exhibition *David Hockney Portraits*, as well as five program sessions at the museum. Curators from the museum and elsewhere chaired three sessions; two focused on museum display and the other on Italian panel painting. The Cubist collage exhibition provided the subject for the American Institute of Conservation-sponsored session and lunchtime workshop (see page 21 for more on this).

The Book and Trade Fair hosted more than one hundred exhibitors, some of whom came from as far away as Poland, and Hong Kong. CAA thanks the generous support of five sponsoring exhibitors: Blick Art Materials, Golden Artist Colors, Routledge Journals, Saskia Cultural Documentation, and Utrecht Art Supplies. Golden Artist Color hosted the conference's first Exhibitor Breakfast, which provided a working forum for exhibitors. Bill Berthel from Golden led a discussion to generate ideas for improvements and to promote greater integration between exhibitors and other conference functions.

The Book and Trade Fair include a new category—the tabletop exhibit stand—which met a longstanding need from programs of advanced study, independent periodicals, entrepreneurial publishers, and advocacy organizations who have wanted to exhibit at the conference but for whom a regular booth had not been economically feasible. In Boston, twenty-two organizations reserved these tablespots, bringing a greater diversity to the overall roster of conference exhibitors.

Next year's Book and Trade Fair will be held in the Americas Hall at the Hilton New York Hotel. To be placed on the mailing list for an exhibitor prospectus and appli-



Matthew Lemke, *Oct–Nov 28, 2005*, silica on board, 28 x 28 in. Artwork © Matthew Lemke.

cation, please write to Paul Skiff, assistant director for Annual Conference, at pskiff@collegeart.org.

We hope to see you in New York for the next CAA conference. Please save these dates: February 14–17, 2007.

—Emmanuel Lemakis and Paul Skiff, *CAA Programs Department*

MFA Exhibition Recognition Awards

CONTINUED FROM PAGE 10

through an investigation of my agency I seek to delve deep into my psyche to illuminate my motivation.... This exploration into art as a social science foregrounds an individual's daily humdrum experience and in my so doing with another creates a dialogue; a collective. I am consistent in my attempt to shed society's isolated loneliness—by making with others we no longer walk and act as strangers.”

Daniela Rivera

Daniela Rivera is an MFA candidate at the School of the Museum of Fine Arts, Boston. She studied fine arts at La Pontificia Universidad Católica de Chile in Santiago.

Rivera writes, “I work and overwork paintings on three-dimensional structures and settings. On the one hand the representation of surfaces and spaces that expose the instability of their assumed stable quality has become the central theme of my work, and on the other hand the control of the discipline of painting, in an attempt to control and own history as a protective shield against invasion, has become the central desire that drives my work. In all the pieces I continue to use the baroque impulse of simulation and ornamentation, but now with minimalist formal undertones. With this minimalist visualization I elicit baroque impulses.”

■

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