

CAA NEWS



New York
Conference Highlights

CONTENTS

FEATURES

- 3 New York Conference Highlights
- 4 ARTspace at 2007 Conference
- 5 Feminist Art Events at Conference
- 6 Conference Career Fair Report
- 7 MFA Regional Exhibition Awards
- 8 New York Conference Press Roundup
- 9 New Organization for Artists' Materials
- 11 New CAA Board Members
- 12 New *Art Journal* Reviews Editor
- 13 The Bookshelf

NEW IN THE NEWS

- 14 Chair a Session in Los Angeles
- 15 Copyright Reform Legislation
- 16 February Board Meeting Report
- 16 Graduate Program Directories
- 16 2007 Nominating Committee Members

CURRENTS

- 17 Advocacy Update
- 17 Annual Conference Update
- 17 CAA News
- 18 Affiliated Society News
- 19 AICA Conference Panel

END NOTES

- 22 Solo Exhibitions by Artist Members
- 23 Books Published by CAA Members
- 24 Exhibitions Curated by CAA Members
- 24 People in the News
- 25 Grants, Awards, and Honors
- 26 Institutional News
- 26 Obituaries
- 27 Thanks to Career Fair Participants
- 28 Opportunities
- 29 Classifieds
- 29 Datebook

Cover: The opening reception of the CAA Regional MFA Exhibition, held in conjunction with the 2007 Annual Conference in New York. The artworks in the photograph are Asuka Goto's *Untitled* (2006) on the floor and Joseph Borelli's *Factory 4* (2006) on the wall. Goto and Borelli are MFA students at Temple University's Tyler School of Art in Philadelphia, Pennsylvania (photograph by Alex Morel)



Susan Grace Galassi

FROM THE NEW VICE PRESIDENT FOR ANNUAL CONFERENCE

Susan Grace Galassi is a curator at the Frick Collection in New York and CAA's recently appointed vice president for Annual Conference.

The Annual Conference is the outward face of CAA, providing the means for the immediate exchange of ideas that influence the practice and teaching of art and art history and that shape trends in the museum world. The Annual Conference Committee—comprised of CAA Board members, at-large members, staff, and regional representatives for each city—meet throughout the year to select approximately 140 panels and poster sessions that present a diverse cross-section of the visual arts.

As committee chair, I will work to create a program that spans traditional fields and cutting-edge topics; encourage collaborations between senior and emerging scholars; create more flexible formats, similar to the recently added Open Forms section; and celebrate the diversity of the membership.

The committee has solicited participation for sessions at the 2008 conference in Dallas–Fort Worth, and we are now planning activities at the Dallas Museum of Art, the Meadows Museum at Southern Methodist University, the Kimbell Art Museum, and the Amon Carter Museum, to name only a few.

We are also working on another exciting conference—Los Angeles in 2009—and eagerly await your proposals. See pages 14–15 to learn how to do so.

CAA NEWS

VOLUME 32, NUMBER 3
MAY 2007

New York Conference Highlights

Emmanuel Lemakis is CAA director of programs, and Paul Skiff is CAA assistant director of Annual Conference.

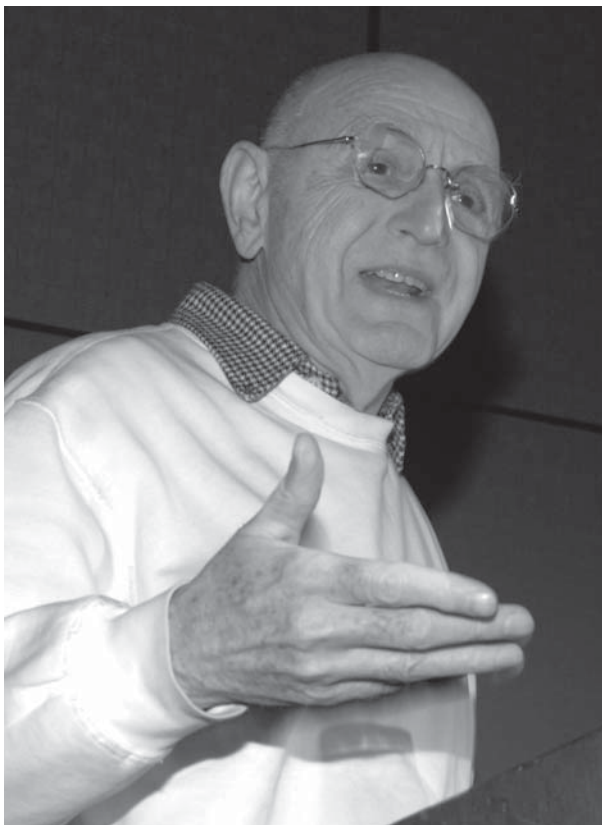
Despite winter storms and delayed flights, this year's Annual Conference was one of the best attended, with over 6,500 delegates. Attracted by a remarkably rich program of sessions, meetings, and special events, attendees mobbed the Hilton New York, which managed not to burst at the seams.

Wednesday evening featured one of the liveliest Convocations on record, with a jazz band performing before and after the event, a dignified awards ceremony, and Duane Michals's over-the-top keynote address. (All award winners are highlighted in the March *CAA News*.) CAA's new executive director, Linda Downs, welcomed the attendees, and the new CAA president, Nicola Courtright, graciously communicated her vision of CAA.

Over one thousand people attended the Distinguished Scholar Session honoring Linda Nochlin on Thursday afternoon. Chaired by Tamar Garb, the panel dealt with Nochlin's impressive legacy as a feminist art scholar and critic. The Feminist Art Project and the Rutgers Institute for Women and Art sponsored the Nochlin session, which was one of many panels and events celebrating feminist contributions to visual art. Two other important events were the Feminist Art Project's special sessions on Saturday and a recognition awards ceremony, hosted by the CAA Committee on Women in the Arts and the Women's Caucus on Art. (See the November 2006 *CAA News* for more on the awardees).

The Annual Artists' Interviews, held in ARTspace, presented Betye Saar and Hans Haacke. Through lively and engaging conversations with their interviewers, Camara Holloway and Dennis Adams respectively, the two artists talked about their dedication, commitment, and approaches to creating awareness of race and politics through art.

Conference highlights were not limited to these high-profile sessions and events. Indeed, the entire program was among the most stimulating ever, with enticing sessions in all areas of art history, studio art, contemporary criticism and theory, pedagogy, and professional practices. Among the hot topics were several panels on legal issues and publication rights. Museum curators and those concerned with physical



Duane Michals delivers the keynote address at the 2007 CAA Annual Conference (photograph by Alex Morel)

works of art were treated to two sessions on Renaissance and Baroque drawings and bronzes, held at the Metropolitan Museum of Art and the Frick Collection. At the same time, a panel called "The Unethical Museum" challenged that same CAA constituency on political and economic issues facing the museums today. Visual artists concerned with technique were offered to sessions on paint texture, the properties of pigments, and new directions in printmaking and sculpture.

The Book and Trade Fair had 125 participants this year, some of whom came from as far away as Beijing and Krakow. Among these exhibitors were twenty-two arts-related non-profit organizations, small presses, and qualifying small businesses—groups that CAA had invited to participate for the second year in a row. CAA thanks the generous exhibitors who sponsored this year's conference: Blick Art Materials, D.A.P. Distributed Art Publishers, Prestel, Routledge, and Saskia.

The fair hosted a record number of product demonstrations and book signings by authors and editors. Notable among them were signings by Faith Ringgold and Judy Chicago. The conference's first exhibitor session, "Finding Common Ground: Understanding the Most Important Structural Part of Your Painting," was sponsored by Golden Artist Colors and drew a capacity crowd. Panelists, which included manufacturers and distributors of artists' materials, regarded it as a milestone for their profession. ■

ARTspace at 2007 Conference

ARTspace is CAA's conference within a conference, tailored to the needs and interests of practicing artists but open to all conference attendees. Below are closing comments from several organizers of and participants in ARTspace in New York.

Discovery, surprise, and inspiration are what I take away from the CAA conference events that most enrich me. Two ARTspace events that offered this magical combination of sensations were the interview with Hans Haacke in the Annual Artists' Interviews and the talk by Edgar Heap of Birds in a panel on Native American art. In the interview, I encountered Haacke's refreshingly no-nonsense, lucid, and direct use of language, which in its clarity paralleled the content and purpose of his art. When politics is on the table, the language we use to discuss art seems all too often at odds with the purpose of the art; Haacke gave welcome proof that such incongruities need not exist. What was especially exciting in Edgar Heap of Birds's presentation was his description of how he persuaded Denver Art Museum board members to support his politically loaded proposal for a public sculpture in downtown Denver. This example of how artists can effect real change, like Haacke's precise clarity of expression, led me to shake off that familiar feeling of cynicism and be reminded of the spirit of possibility and the power of meaningful communication.

—Reva Wolf, *State University of New York, New Paltz*

In the session "Reversal: Artists Talk about Art History," Faith Ringgold and Peter Halley, reflected on the influence (or in Ringgold's case, the noninfluence) of art-history writings on their development as artists. The generally positive and collaborative relationship between artists and art historians was noted as often more productive than that between artists and critics because of art historians' perspective on art over time.

Halley gave candid reflections on his training in both art history and studio art at Yale University (where he now teaches) and remarked on the positive influences of historians such as Meyer Schapiro, Barbara Rose, Rosalind Krauss, Robert Rosenblum, and Robert Pincus-Witten on his work. He concluded by posing questions to the audience such as: "Are art historians today as effective in influencing the 'landscape' of



Mare Blocker (right), an artist and visiting assistant professor of art at Whitman College, shows her artist's books, self-published by the MKimberly Press, during Arts Exchange at the CAA Annual Conference in New York (photograph by Alex Morel)

contemporary art as in the past?" and "Who are the luminaries that young artists look to today?"

Ringgold read a fable, written expressly for the session, about a mythical village in which artists and art historians led separate lives. In this village, artists were artists because they were born that way, whereas art historians became historians because they were not born artists. Although told as a children's tale, the result was funny, thought provoking, and challenging. During the Q&A period, she was asked "How would you like to be remembered?" Her answer, "Many footprints." —Virginia Derryberry, *University of North Carolina, Asheville*

Arts Exchange, where CAA artist members presented their work on tabletops in a large hall, had double the usual number of participants expressing interest several months before the conference. In response, artists were flexible, enthusiastic, and unfailingly generous, offering to share their tables in order to accommodate the unprecedented interest. Arts Exchange, now in its third year, has extended the daily events of ARTspace into a lively Friday night happening. The wide variety of work shown in 2007 ranged from a coat rack transformed into a site for sculpture to an enigmatic participatory folding experience.

—Elizabeth Conner, *artist, Vashon, Washington*; and Norie Sato, *artist, Seattle, Washington* ■

Feminist Art Events at Conference

Midori Yoshimoto is assistant professor of art history at New Jersey City University and chair of the CAA Committee on Women in the Arts; and Anne Swartz is professor of art history at the Savannah College of Art and Design.

This year's CAA conference celebrated feminism and art with special events, many of which were copresented by the Feminist Art Project, a national initiative founded by Arlene Raven, Susan Fisher Sterling, and Judy Chicago and now administered by Judith Brodsky and Ferris Olin through Rutgers University. These events brought together the full scope of visual-arts professionals—artists, art historians, curators, arts administrators, and students.

Excitement was felt Thursday afternoon in the Distinguished Scholar Session honoring Linda Nochlin. In her introduction, the panel's chair, Tamar Garb, laid out the issue of institutionalizing feminism as the work of past and proposed exploring intersections of self and history as a present-day concern. Subsequently, the four stellar feminist art historians demonstrated how Nochlin's scholarship continues to inspire refreshing approaches in varied topics. Moira Roth's multimedia presentation illustrated not-so-apparent affinities between Nochlin and Aby Warburg through entertaining visual and audio materials, pointing to one of Nochlin's mottos that one person can have a lasting effect on history.

The resurgence of interest in feminism was further met by an invigorating roster of the panels, including "Immigrant Women and Their Artist Daughters," "Future-Minded: On the Resiliency of Feminism in Art," "35 Years Later: Feminist Art Practice after Womanhouse," and "Stereotypes of Women: Evil by Design?" These panels expanded discussions of multifaceted feminist art theory and practice and posed new questions for future sessions. Conference attendees also had wonderful opportunities to socialize in evening events, such as two receptions at A.I.R. Gallery and Ceres Gallery on Thursday and Friday respectively. One exhibition, *Agents of Change: Women, Art, and Intellect* at Ceres Gallery was curated by Leslie King-Hammond; the reception was packed despite the freezing weather outside.

On Saturday, a room exclusively devoted to the Feminist Art Project's sessions was open and free to the public. The organizers, the late art critic Arlene Raven and the art histo-



The exhibition reception for *Agents of Change: Women, Art, and Intellect* at Ceres Gallery in New York, Friday, February 16, 2007. Seated from left: Albert Maysles, Sungmi Lee, Leslie King-Hammond, Nancy Grossman, Lowery Stokes Sims. Standing from left: Judith Brodsky, Mimi Gross, Ferris Olin, and Dena Muller (photograph by Jason M. Parker)

rian Anne Swartz, paired emerging artists and scholars with established artists and visual-arts professionals. The full day of energetic panels began with "Are We There Yet? The Status and Impact of Second- and Third-Wave Feminism, Women's Art, the Women's Art Movement, and 'Feminist Art,'" chaired by Swartz, which involved eleven artists, art historians, and curators speaking on the impact and import of feminism in their lives. Elizabeth Mansfield held a panel discussion on "Feminism, Women, and Museums" with Maureen Connor, Susan Dackerman, Susan Fisher Sterling, and Jeannine O'Grody. Nato Thompson moderated a discussion between Suzanne Lacy and Martha Rosler that Lacy had organized on "Re-Gendering Public Art." Helena Reckitt brought artists Sharon Hayes and Allyson Mitchell and curator Lia Gangitano together in "Back to the Front." Joanna Frueh began her panel with a performance, followed by two presentations by Tanya Augsburg and C. Jill O'Bryan. Mira Schor's session, "Life of the Mind, Life of the Market: A Reevaluation of the Contribution of Theory to Feminist Art from 1980 to 2006," included presentations by the artist Mary Kelly and the art historian Johanna Burton. The day ended with the provocative panel, "American Art and Sexual Trauma," chaired by Vivien Green Fryd with a multimedia contribution from the artist Barbara T. Smith and a scholarly discussion of trauma by Susan Jarosi.

The turnout for the panels was impressive—many were standing room only. Each one lasted an hour, deferring most of the audience responses to printed questionnaires and further dialogue via e-mail instead of the typical Q&A sessions, though a few sessions did have some audience involvement. The majority of comments received have focused on the desire for more sessions dedicated to feminist-art topics at future CAA conferences.

Overall, the CAA conference fully responded to the public hunger for hearing feminist voices and provided opportunities for different generations of artists and scholars to meet and discuss issues that will carry the movement forward. ■



Job seekers and employers talk in a semiprivate booth in the Interviewer Hall (photograph by Alex Morel)

Conference Career Fair Report

Stacy Miller is CAA director of research and career development.

Thriving preconference professional-development workshops, which began Tuesday morning, opened the 2007 Career Fair. CAA offered a handful of similar workshops at past conferences, but this year we expanded them to ten, nearly all of which sold out. As the demand is there, we to hope offer more in the future.

Organized by CAA's Melissa Potter, the preconference workshops brought together professionals at all stages of their careers to share their expertise; attendees ranged from graduate students to full professors. The workshops were refresher courses for some, confirming information or debunking myths, and a treasure trove of new information for others. Through a postworkshop survey, we learned that participants want longer workshops with more discussion and hands-on work, more handouts, and more practical advice.

One workshop, "ABD Strategies," explored how to plan and finish the PhD. One survey respondent noted, "I wish I had done this [workshop] before I had written the first 250 pages." Another participant was excited to hear about using a reverse calendar for dissertation completion. Another workshop, "Networking Fundamentals for Artists and Designers," encouraged participants to keep a database of all contacts and to keep in touch with them about every three months.

At Orientation on Tuesday night, CAA's new executive director, Linda Downs, warmly welcomed Career Fair participants and encouraged them to take advantage of all the programs and resources CAA offers. We also debuted a new video presentation, directed by CAA's Beth Herbruck, which highlighted career tips and things to do in New York. A panel consisting of Michael Aurbach of Vanderbilt University and three CAA staff members gave advice for job seekers and infor-

mation for employers and fielded questions from the floor.

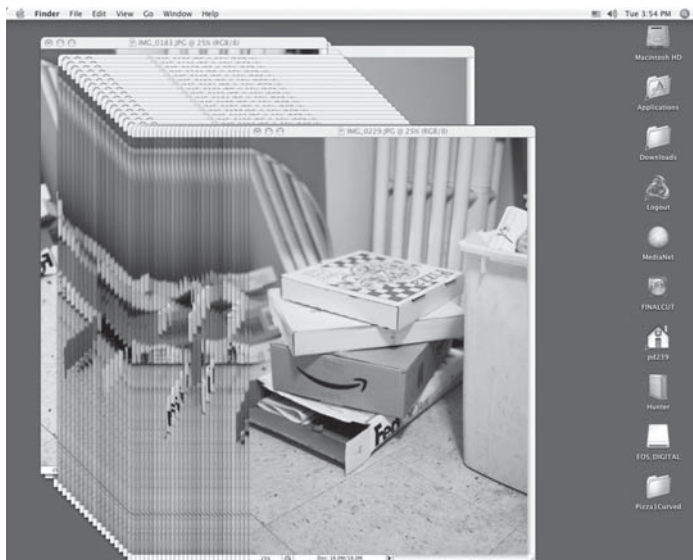
On Wednesday morning, the job-placement component of the Career Fair began. The Candidate Center was home to thirty-six computers used by job seekers to search for jobs, update their résumés, and contact employers through CAA's Online Career Center. An estimated one thousand people came through the Candidate Center. This year, we relaxed our twenty-minute time limit for single-session use, discovering that everyone, courteous to their colleagues, rarely used this service for longer than that amount of time.

The Interviewer Center, where employers checked in and used the Online Career Center, was also bustling. CAA offered a special, conference-only deal for employers to post classifieds on our job database for two weeks, ensuring that last-minute jobs would be available for browsing for the duration of the conference.

The Interviewer Hall—where most conference job interviews took place—featured semiprivate booths in addition to standard tables. The hall now offers a distinct but flexible division between the regular tables, where candidates looking for jobs may drop off their materials, and the more formal area for actual interviews. Both employers and candidates said the new arrangement improved their Career Fair experiences. We plan to refine these services for the CAA conference in Dallas-Fort Worth.

This year's Professional Development Roundtable Sessions, informal group conversations between leaders and participants, covered such topics as networking, progressing from adjunct to full-time teaching, links between teaching and research, writing grants, and getting published. In the best democratic spirit, all attendees were able to ask questions and give answers, and to discuss issues and concerns with peers in an informal, low-pressure setting.

The Artists' Portfolio and Career Fair Mentoring Sessions, held Thursday and Friday, offered reviews of artists' portfolios and critical analyses of CVs, cover letters, and other job-package materials to Career Fair attendees. Seventy mentors gave advice to more than four hundred emerging and mid-career artists professionals (see the thank-you list on pages 27–28). These twenty-minute, one-on-one sessions provided concrete ways for participants to advance their careers by making contact with, and receiving invaluable career tips from, established arts professionals. Engagements between mentors and mentees often create connections that last beyond the conference. ■



A production still from Pete Deevakul's video *Fianchetto*, 2006 (artwork © Pete Deevakul)

MFA Regional Exhibition Recognition Awards

The CAA Exhibitions Committee presented Recognition Awards to three artists with work in the 2007 Regional MFA Exhibition: Richard A. Buntzen, New Jersey City University; Pete Deevakul, Yale University; and Jeff Pash, Purchase College, State University of New York. The awards, inaugurated last year in Boston, highlight outstanding work by artists pursuing the MFA degree. Recipients receive a complimentary CAA membership or a renewal of their current membership.

The Regional MFA Exhibition, held February 10–March 24, 2007, was hosted by Hunter College, City University of New York, and coordinated by Tracy L. Adler, curator of the Hunter College Art Galleries. The show surveyed work from artists in MFA programs in twenty-three institutions within a one-hundred-mile radius of New York.

Published below are brief biographies of each artist and their statements about the included work.

RICHARD A. BUNTZEN

Richard A. Buntzen is an MFA student at New Jersey City University in Jersey City. His work has been shown in group exhibitions in New Jersey, New York, Florida, Pennsylvania, Ohio, and Washington, DC. He received a BA in early childhood education from William Paterson University in Wayne, New Jersey, and an MA art education from his current school.

Buntzen writes, "During the past century artists have consistently used the materials of their time and world to reflect, and reflect upon, contemporary culture. My recent artworks



Installation view of Richard Buntzen, *Dead-tree Media*, 2006, newsprint collage, 36 x 180 in. (artwork © Richard A. Buntzen; photograph by Alex Morel)

evolve out of a continued exploration of experimental collage production and the use of current print media and visual journalism. Each work consists of borrowed imagery arranged on and applied to a flat, thirty-six-inch-square, two-dimensional ground. The individual arrangements become the complementary components that form joined modular sets. These modular sets are the end result of an ongoing process of retrieval, giving new life and meaning to newsprint that would otherwise be discarded and sent to recycling plants or landfills.

"Multiple copies of daily newspapers are the source of my work, providing duplicate images of information, documentation, and narration. Intuitive impulse, cognitive awareness, and the powerful seduction by basic elements of design influence the selection of mechanically and technically printed images. Isolated from [their original] context, fragments of visual facts transform into objective components of space and time and become the basis of the analytical managing and reprocessing of imagery. General principles of design combined with constant stimulation and exposure in our multimedia culture offer guidance in the creation of new and abstract figurations. These figurations, constructed vertical bands of repeated images, become unified through systematic arrangement. The juxtaposition of these figurations presents a subjective visual world that is both active and alive."

PETE DEEVAKUL

After receiving his BA from the University of California, Los Angeles, Pete Deevakul moved to New Haven, Connecticut, to attend Yale University. His art has been shown in exhibitions in both cities, including Black Dragon Society in Los Angeles.

Deevakul describes his video work at the CAA exhibition: "*Fianchetto* is an eight-minute video of common household objects interacting with themselves and each other. The video was shot using a digital SLR (still picture) camera. Each still became a frame in the video. After laying the still pictures in sequence, I recorded the actual sound [made by the movements of the objects in] the images and matched it to the video



Jeff Pash, *Hippie Drum Circle*, 2006, CRT televisions, DVD players, moss, color video with sound, 8 ft. diameter (artwork © Jeff Pash)

sequence.

"Essentially [the video points] to all the little things that flank us in our everyday lives. I tried to balance the narrative passages of the video with sculptural investigations of materials—and vice versa—to keep the video from being too easily described as 'short film' or 'art video.' So what I mean by that is—after the chairs get chased out of the office by the table, I'd follow that scene with a paper bag folding in on itself. I guess it's a tradition in art to 'make the mundane beautiful' or 'search for transcendence in the everyday.' And I guess I'm all for that, because that's what our lives are comprised of. If someone takes the time someday to listen to the sound of a silent room after seeing my piece, then I suppose I've done what I set out to do."

JEFF PASH

An MFA student at Purchase College, State University of New York, Jeff Pash earned a BA in film in 2001 from Cornell University in Ithaca, New York. He has shown work at Brooklyn Fire Proof Gallery and the H. F. Johnson Museum of Art at Cornell. Screenings and performances have taken place in galleries and festivals in New York, London, Los Angeles, and Austin, Texas.

Pash writes, "My work examines the relationship between sight and sound through a variety of mediums, including performance, single-channel video, and installation. Sound not only has unique communicative powers, but it also has the ability to imbue images with authenticity, emotion, and corporeality. I explore how this visceral and emotive power of sound can affect everything from the way we see colors and simple shapes to the way we experience popular movies and visual propaganda.

"I take a largely reductive approach to my work, pairing basic elements of sound, such as a drumbeat, to basic visual elements, such as a burst of color on a monitor. By situating this reductive pairing in a given environment (an installation, a rock club, a cinema, etc.) I hope to elucidate sound's role in creating or adding meaning to the visual." ■

New York Conference Press Roundup

Alexis Light is CAA development and marketing associate.

Press coverage for CAA's Annual Conference was abundant this year, as the movers and shakers of the academic and art worlds converged in New York for four days of scholarly sessions, award ceremonies, networking, and exhibitions. CAA in New York was ready for its close up, indeed.

Artforum.com dedicated a Scene and Herd entry—one of the best places on the web for tipsy art-world updates and photos of the reigning cognoscenti at exhibition openings and parties—to the conference. In addition to a candid description of the event, Sarah Thornton's lively report quoted one conference speaker as saying that CAA's Convocation ceremony is "as close as art historians get to the Oscars," and Linda Nochlin as describing Gustave Courbet (in his self-portrait *The Wounded Man*, appearing on the cover of her forthcoming book) as the "Mick Jagger of the nineteenth century."

Before the conference, Artnet.com recognized Jerry Saltz as the 2007 recipient of the Frank Mather Award for Art Criticism and mentioned CAA's three artist award recipients: Will Barnet, Betye Saar, and Margot Lovejoy. *Art in America* and *ArtNews* also reported on these and other CAA award winners in their February and March issues respectively.

Several online magazines and blogs, including Artnet and Art Fag City, reported on the session, "A Faustian Bargain? Emerging Artists, Critics, and the Market," in which two art critics, an art dealer, and two collectors discussed the current art market, the power of the critic, careerism, art as entertainment, and the so-called youth cult that seems to have infected today's art world. (See page 19 for the session chair's report.)

This year's Annual CAA Exhibition, *Networked Nature*, was curated by Marisa Olson for Rhizome and held at Foxy Production. The exhibition was well received: William Hanley of Artinfo.com included it in "On the Horizon: Our Top 10 List for 2007." A review in Artnet, "Net Worth" by Ben Davis, discussed how the exhibition's content directly and effectively addressed the ongoing discourse of technology versus nature, and even deeper issues of technology versus art. *Networked Nature* was also reviewed in the March issue of *ArtReview* magazine.

For the second year in a row, six writers for CAA's conference blog posted on the conference's goings-on. Another collaborative blog, the Art History Newsletter, also issued extensive reports on individual sessions and events. ■

New Organization for Artists' Materials

Christopher Howard is editor of CAA News.

Founded in 2006, the Art Materials Information and Education Network (AMIEN) is a new nonprofit organization that provides comprehensive and unbiased factual information about artists' materials. Associated with the Intermuseum Conservation Association (ICA), based in Cleveland, Ohio, AMIEN promotes an awareness of materials in order to educate artists, encouraging them to substitute or experiment with better, more stable materials in order to reach their aesthetic goals.

Mark Gottsegen and Albert Albano are AMIEN's cofounders and codirectors. Albano is the executive director and head paintings conservator at ICA and has worked with modern and contemporary art for more than thirty years. Gottsegen is associate professor in the Department of Art at the University of North Carolina, Greensboro and the author of *The Painter's Handbook* (New York: Watson-Guipill, 2006). The following interview was conducted with Gottsegen via e-mail in March.

What were the concerns or events that led to AMIEN's founding?

The genesis of AMIEN was a slightly different idea that Albert Albano had about ten years ago: the creation of a National Foundation for the Preservation of Contemporary Art. He and I discussed the need for such an organization then, and we agreed that if we formed it we would not want academic or commercial sponsorship. Because of that, the idea lost traction. In January 2006, after seeing the huge interest in the Discussion Forums at www.thepaintershandbook.org, and after having an early-morning epiphany, I contacted a potential sponsor: Mark Golden at Golden Artist Colors.

Mark was interested but raised the thorny question of conflict of interest: How could a for-profit company sponsor an unbiased organization that advises artists about art materials? Since he and I have had a long-standing disagreement about the meaning of the word "gesso," I explained to him that this kind of debate demonstrates that the organization could remain independent of commercial influences.¹

After several months of negotiations and interviews,



Mark Gottsegen is a cofounder of the Art Materials Information and Education Network. Mark Gottsegen, *Self-Portrait*, 2004, encaustic on paper mounted on panel, 17 x 11 in. (artwork © Mark Gottsegen)

Golden Artist Colors provided a matching grant—we would have to match it—to get us started. Since AMIEN is a part of the educational mission of ICA, no further paperwork was required. I was named materials research director at ICA to formalize the relationship. Other artists and companies have made contributions to the effort, and a private foundation has promised a contribution to our research line item in June 2007.

I contracted a web designer, and www.amien.org was launched in December 2006. As of mid-March, the website has averaged eight thousand individual readers a month.

How influential were the two recent ICA-organized symposia, which featured several speakers who are now on the AMIEN advisory council, to the formation of the organization?

These two symposia, held at the Cleveland Institute of Art in 2003 and the National Academy in 2004, were originally conceived as a way to introduce the idea of AMIEN, which we called by a different name at the time, to our potential constituents: artists and art historians who teach, conservators, conservation scientists, curators, collectors, and museum personnel. We did not have a firm plan then, and it took another couple years for us to formulate the idea a little more vividly.

A few AMIEN advisory council members own companies that manufacture and distribute artists' materials. How does the organization maintain a balance between the market for these products and the uses of them?

AMIEN doesn't pay attention to the market for products, except to gather technical and hands-on information about them. I am in touch with numerous manufacturers of materials in my role as chair (since 1978) of the ASTM International

¹ If Golden can't convince me that the word "gesso" properly refers to acrylic dispersion grounds, then that demonstrates he has no influence over me. Gesso is a specific material with a specific meaning. The term is often used as a marketing word and a shortcut; the acrylic product has no relationship to true gesso except that both are white in appearance.



Albert Albano, a cofounder of AMIEN, in front of a Jonathan Lasker painting owned by the Intermuseum Conservation Association.

Subcommittee on Artists' Materials, so I'm usually apprised of new developments. AMIEN doesn't recommend products unless they are unique—this "uniqueness" lasts about a year before someone copies it—and we never recommend brands. There are several individuals, including members of the advisory council, who regularly monitor the discussion forums on the website for possible slip-ups.

But certainly it should be discussed if one brand or type of paint, ground, or clay offers poor results or decays rapidly. By not offering this information, we reinforce the fallacy that "artists will find this out on their own."

AMIEN isn't antimarket. We just don't have a position on any particular product. Certainly we will comment on materials that offer poor results—but only after research and confirmation from other sources (conservators with experience with those materials, for instance, or labs that provide chemical analysis). It's possible to point out a material's deficiencies without mentioning brand names, too: "Products containing such and such ingredients have been shown to perform poorly over time," and so on. Even as we do not want to promote individual brands, we are also not in the business of disparaging products on the basis of unverified opinions.

There's a large number of how-to books on different art practices such as painting, watercolor, and photography. What role can AMIEN serve apart from these practical guides?

As new information is revealed and new products are introduced, published instruction and technical books and manuals become obsolete within a year. Although my own book was revised in 2006, I have already noted information in it that I would now change. The constant revision and updating of information and ideas is one of AMIEN's basic operations.

Does AMIEN address health and safety issues for artists, art departments, and art schools? Do you separate good uses and practices for materials from their potential hazards to artists? AMIEN indeed addresses health and safety. I have already given several lectures regarding these issues. Good uses and practices are often closely tied to potential hazards; our objective is to

integrate the two so that artists have a good idea not only of what's possible, but also what's safe to do. Sometimes artists will want to use a material or procedure that is inherently dangerous to their health, and we offer advice about how they can best protect themselves from harm. One caveat: we are not toxicologists and will not offer medical advice.

The online forum seems to be the most active part of AMIEN. How important is this dialogue for artists working today?

The discussion forums, which began at www.thepaintershandbook.org and now continue at www.amien.org, are absolutely the most active parts of AMIEN, and they are probably our most important service. Since this dialogue is missing from many schools and problematic for those artists working independently, the forums are a great resource. We try to provide information and solutions for every artist, inside or outside academia.

AMIEN also organizes workshops and lectures.

We're regularly expanding in the area of workshops and lectures. The demand is strong and continuing, given the lack of such offerings at most institutions.

The Book and Trade Fair exhibitors' conference session, "Finding Common Ground: Understanding the Most Important Structural Part of Your Painting," was a huge success. For those of us who didn't attend, can you describe the major points?

Sure. We addressed misconceptions about what painting grounds are (the white coating applied to the painting's support, on which the painting is executed), what they do (separate the support from the paint and provide an evenly absorbent, toothy surface for the paint to grip), and why it's important to consider the quality of the materials used as a ground (there are excellent grounds in the market, and some no better than the cheapest house paint—which is not a ground). I introduced the subject with a brief summary of the grounds available to artists. The manufacturers and distributors—Gamblin, Golden Artists Colors, Utrecht, Holbein, Savoir Faire, and Winsor and Newton—presented their viewpoints without promoting their individual products, and I moderated the discussion (with a whip!) to be sure there was no marketing or advocacy for a particular product. The audience seemed very interested, as many were furiously taking notes. There is obviously a demand for this kind of information; we hope to continue offering artists' materials sessions at future CAA meetings. ■

New CAA Board Members

CAA members have elected four new members to the Board of Directors from 2007 to 2011: Sue Gollifer, Ken Gonzales-Day, Amy Ingrid Schlegel, and William E. Wallace.

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

SUE GOLLIFER, UNIVERSITY OF BRIGHTON



Sue Gollifer

CAA is a pioneering organization that promotes, facilitates, and speaks for all practitioners of art, art history, and visual studies. The next four years will be an exciting but challenging period, providing fresh opportunities for artistic culture. As a senior academic in the visual arts at the University of Brighton, a leading research university in the UK that also embraces humanities, the history of art and design,

critical theory, and art practice, I feel that I can bring a wealth of knowledge and experience through both my research activities and a disciplinary awareness gained through membership on various international boards and committees. In particular, I would like to address CAA's future strategy for advocacy and communications by encouraging international partnerships through exchange, collaboration, and outreach.

KEN GONZALES-DAY, SCRIPPS COLLEGE



Ken Gonzales-Day

As a Board member, I would bring my experience as an artist, writer, researcher, and department chair. Some of my recent work on digital-library initiatives, including my role on the advisory board of the Claremont Colleges Digital Library, has made me aware that the dissemination of digital materials is one of the greatest challenges facing institutions and educators today. I would like to see CAA more actively participate in the many new digital resources being developed

nationally, using its broad membership to encourage stronger collaborations while striving to make those resources available to audiences from diverse institutional, disciplinary, and cultural backgrounds. Individual artists and scholars are increasingly using new strategies for sharing their work, and many of us increasingly rely on these new technologies for teaching and research. We have only begun to explore the potential of this material for artists, scholars, and institutions.

AMY INGRID SCHLEGEL, TUFTS UNIVERSITY



Amy Ingrid Schlegel

As a university-based curator and professor, I stand at the nexus of many crucial issues affecting the field. I stride the worlds of academia and museums, teaching and mentoring, art historians and studio artists, scholars and administrators, directors and curators. I would like to contribute my experience to the CAA Board by helping to implement its Strategic Plan, as well as to give back to an organiza-

tion that helped me early in my career. CAA's future direction should focus on becoming the national, authoritative source for art and visual culture, providing more opportunities for emerging professionals, maintaining accessible but serious publications, enhancing exhibition opportunities for artist members, and publicly advocating for workforce, tenure, and First Amendment issues. Such a mandate would help to broaden our membership and to keep CAA vital, even in tight economic times. Concomitant with this mandate is the need to function more effectively as a unifying force that can counteract the increasing specialization and segmentation of the practice of art and the discipline of art history.

WILLIAM E. WALLACE, WASHINGTON UNIVERSITY IN ST. LOUIS



William E. Wallace

CAA has grown more inclusive during the past ten years, which has certainly been a necessary and welcome change. However, some members have felt increasingly marginalized, and some disciplines have been underserved. To continue to be a truly inclusive organization, CAA needs to encourage participation from both older and younger members, the traditional scholars and the cutting-edge artists

and theorists. While also interested in change and adaptation, I bring a historian's inclination to preservation. Most important, in a world increasingly disinterested in art and culture, sometimes violently so, I would encourage CAA to become more active in safeguarding our fragile patrimonies.

BOARD AND ELECTION STATISTICS

With the addition of these four, 53 percent of the seventeen voting members on the CAA Board of Directors are women, and 47 percent are men. These figures differ somewhat from the composition of the CAA membership as a whole: 62 percent women and 38 percent men. In terms of professional specialization, 47 percent of the seventeen voting members of the Board are art historians, 35 percent are visual artists, and 18 percent work in libraries, museums, or other arts-related organizations. In comparison, 31 percent of the overall membership are art historians, 38 percent are visual artists, and 31 percent work in libraries, museums, or other arts-related organizations.

A total of 1,181 ballots were cast (by mail, online, and in person at the Annual Conference) in this year's Board election out of the 14,660 eligible individual members, an 8 percent voter response.

BOARD RESIGNATION

Coco Fusco, an artist and visiting associate professor at Columbia University in New York, has resigned from the Board. Her term was through May 2008. Her replacement will be chosen during the spring meeting of the full Board, taking place this month. ■

Liz Kotz Named *Art Journal* Reviews Editor

Liz Kotz has been appointed reviews editor of *Art Journal*; she began her term January 1, 2007. Kotz is an assistant professor in the Department of Cultural Studies and Comparative Literature and an affiliate member of the Graduate Faculty in Art History at the University of Minnesota, Twin Cities. She succeeds Robin Adèle Greeley, associate professor of art history at the University of Connecticut, in the position.



Liz Kotz

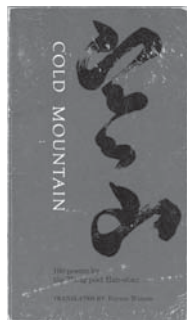
Kotz received her PhD in comparative literature from Columbia University in 2002, with a dissertation on "Postwar Media Poetics from Cage to Warhol." Her research investigates cross-disciplinary aesthetic practices that emerged in the post-WWII era, including visual art, film and video, sound art, and poetry. Her teaching and scholarship explore the relationship of these more contemporary practices to earlier twentieth-century avant-gardes and to cultural and aesthetic impacts of new technologies of recording, reproduction, and transmission. Her first book, *Words to Be Looked At: Language in 1960s Art* (forthcoming from MIT Press), is a critical study of uses of language in midcentury American art, examining scores and compositions by the experimental composer John Cage and tracing his impact on artists and poets in the sixties.

Kotz writes, "Contemporary art has become a vast field of activity, one that is increasingly interdisciplinary and international in scope. *Art Journal* aims to review important and groundbreaking books that reflect this range—potentially covering not only work from university presses and other scholarly writing, but also the exhibition catalogues, small-press publications, and artist-produced books that animate our field. Perhaps because my background is cross-disciplinary, I would like to see *Art Journal* address artwork and scholarship in screen-based media, sound art, and the like, as well as the myriad philosophical and theoretical perspectives that inform recent art history and criticism. Because *Art Journal* reaches artists, art historians, curators, and other art professionals, it plays a vital role in articulating fresh critical perspectives and bringing coherence to this dynamic, constantly changing field." ■

The Bookshelf

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

Anne Beidler is an associate professor and chair of the Department of Art at Agnes Scott College in Atlanta, Georgia. Since 1992, she has taught drawing, printmaking, and artist's books. Her current body of work, entitled *Gardens and Gateways*, includes mixed-media prints and paintings that refer to unknown histories and speak metaphorically to the Chinese legend of the "red thread" that invisibly connects people through time and across distance.



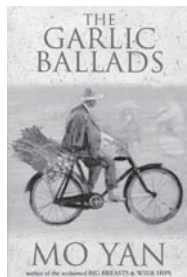
Han-shan
Cold Mountain
Translated with
an introduction by
Burton Watson
New York: Columbia
University Press,
1970

The complexity of China has always overwhelmed me. In my travels there throughout the past ten years, I have contemplated how best to engage the country's vast history and rich visual texture. I've also struggled to discover common threads that connect one of the oldest cultures with the current great masses of people. On my first trip, I brought along a small book of one hundred poems by Han-shan from the T'ang Dynasty. These eighth- or ninth-century writings by the anonymous, reclusive, yet deeply socially aware Buddhist monk held many of the answers I was looking for. I have never traveled again without this volume. Below is #29:

I spur my horse past the ruined city;
The ruined city, that wakes the
traveler's thoughts:
Ancient battlements, high and low;
Old grave mounds, great and small.
Where the shadow of the single
tumbleweed trembles
And the voice of the great trees
clings forever,
I sigh over all those common
bones—
No roll of the immortals bears their
names.¹

Han-shan's poems resonated as I visited famous spots such as the Xian Warriors, the Forbidden City, and the Great Wall—and most strongly when

walking down an unknown street in a city or looking out the train window across fields lit with many little fires from farmers' brush piles. It was the unnamed souls whose presence is so very strong in these places.



Mo Yan
The Garlic Ballads
Translated by
Howard Goldblatt
New York: Arcade
Publishing, 1988

I have read few books that have combined such ter-

rrible anguish with pure poetic beauty as this novel. Just as Han-shan's poetry echoes the hardscrabble life of two monks living in a cave in the mountains, Mo Yan's book interweaves the stories of two peasant farmers in a community trying to eke out a living in the provincial Chinese countryside amidst the terrible power of government bureaucracy. Ironically, all characters remain "comrades" as neighbor turns against neighbor and father against child. The book chapters, presented out of chronological sequence, are held together by the poetic ballad of the blind minstrel Zhang Kou, who tells the story of farmers forced by their government to grow only garlic, thus creating economic and social havoc when the overabundance of their harvest renders it unmarketable.

Both Han-shan and Mo, writing centuries apart, evoke the same basic concept that is deeply rooted in Buddhist thought: life is unbearable, but in nature there is found all goodness and beauty. Mo is able to weave the most amazing descriptions

of beauty into moments of incredible horror. The visual impact of his writing allows the reader to come to terms with the vast sweeping beauty of China. Through his characters, the desolate peasants, he gives names to those "common bones" of Han-shan's poem.



**Jacquelyn Baas
and Mary Jane
Jacob**
***Buddha Mind in
Contemporary Art***
Berkeley: University
of California Press,
2004

This anthology provides significant tools to hone visions of China and complex stories and images into tangible sources of inspiration. It explains the Buddhist notion of being "present in the moment" as a way of capturing the essence of an idea. Focus on one word, one stone, one face—and the answer appears in front of you. *Buddha Mind in Contemporary Art* is an interesting outcome of collaborative art making and the shared dialogue of fifty colleagues who met regularly over two years for eight zenlike retreats. It gathers essays by twelve writers, including Arthur C. Danto, Laurie Anderson, and Suzanne Lacy, and publishes interviews with thirteen artists, among them Ann Hamilton, Zhang Huan, and Bill Viola. In addition to being a beautifully produced text, the book can be engaged just as one does a volume of poetry, through coming and going at leisure over a period of years.

¹ From Han-shan's *Cold Mountain*, translated by Burton Watson, © 1970 Columbia University Press. Reprinted with permission of the publisher.

Chair a Session in Los Angeles

General Proposal Information

CAA holds its 97th Annual Conference in Los Angeles, California, from Wednesday, February 25, to Saturday, February 28, 2009. 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 2009 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, CAA committees, 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 the 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 welcome 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.

Sessions selected by the Annual Conference Committee for the 2009 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 2009 sessions are solicited through the 2009 *Call for Participation*, published in February 2008.

Session Categories

Below are descriptions of the four general submission categories.

Historical Studies: This category broadly embraces all art-historical proposals up to the third quarter of the 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

For the 2009 Conference, all submissions are completed online. Visit <http://conference.collegeart.org/2009> after June 15, 2007, to begin your application. Prospective chairs must include the following in their proposal:

- a completed session proposal form, which

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

CROSSING CULTURES

Conflict • Migration • Convergence

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

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

REGISTER NOW TO ATTEND

EARLY BIRD RATE AVAILABLE BEFORE 30 JUNE, 2007

EXHIBIT AT THE GLOBAL BOOK FAIR

THE LARGEST BOOK FAIR IN THE WORLD ON ART HISTORY

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

www.cihamelbourne2008.com.au



must be completed online; there is no paper form

- 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 CV, 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.

The Annual Conference Committee considers proposals from CAA members only. Once selected, session chairs must remain current members through 2009. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2007 or 2008 may not chair a session in 2009.)

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, a number of factors are considered, including whether or not topics were covered in recent conferences.

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

The submission process must 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 2009, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline: September 1, 2007.

Copyright Reform Legislation

Eve Sinaiko is CAA director of publications.

The process of copyright clearance for art scholars and teachers, publishers, and artists remains burdensome but moved one step closer to improving in 2006 with the development of a proposed revision to the US Copyright Act, in the form of legislation to address the problem of so-called orphan works. These are works—texts, artworks, music, photographs, and the like—whose copyright has not yet expired but whose copyright owner cannot be found. For CAA members, some of the most common types of orphan work are images that scholars need to reproduce in articles and books, such as old photos from out-of-print magazines and anonymous artworks whose creators were never known (e.g., street graffiti). Whether you are an art historian trying to clear permissions for pictures for a journal article or a performance artist wishing to embed some bits of old scrap film footage in a video, you have probably faced the unnerving question of whether to risk using these images even though you have been unable to locate the creator or his or her heirs—or even to identify who that creator is.

Recognizing that the extension of the term of copyright from fifty years after the creator's death to seventy years has exacerbated this problem and created vast new numbers of orphans, the US Copyright Office worked with members of Congress in 2006 to develop legislation to address it. A wide range of stakeholders was consulted, including many CAA members, our Board of Directors, a consortium of museums and research libraries, artists' agencies, and others. CAA, whose members are nearly all both holders and users of copyrights, was able to be an effective voice in the crafting of the legislation.

In May 2006, a bill was introduced in the House Judiciary Committee's Subcommittee on Courts, the Internet, and Intellectual

Property: HR 5439. The bill defined what constitutes an orphan work and limits the risk to any user of such a work, provided he or she made a reasonable, good-faith effort to find the rights holder and secure permission. The language of the bill protected active copyrights from being infringed by fake or lip-service "reasonable-efforts searches." On the other hand, the bill protected legitimate users of such works from after-the-fact penalties if a rights holder should appear after the work was used. Despite some debates about details of the proposal, it had widespread support among many stakeholders who rarely find common ground: publishers, museums, artists, authors, rights agencies, and others.

CAA believes that the basic terms set forth in HR 5439 are sensible ones and therefore supported the initial bill strongly. Late in the 109th Congress, the bill was merged with some other legislative proposals into the Copyright Modernization Act of 2006 (HR 6052). That bill contained unrelated controversial legislation and did not leave the Judiciary Committee before the session ended.

To write good legislation takes time; to get a bill through Congress takes longer. CAA and our partners are optimistic that new legislation will be proposed this spring or summer and hopeful that it will be substantially similar to HR 5439. However, any legislation that seeks to curb the expansion of copyright control is likely to be opposed by large commercial interests.

CAA strives to represent all our members and to take balanced positions in our advocacy work that we believe will serve your interests. Although the great majority of our members support this legislative initiative, we have heard from a few who do not. There is some concern that an orphan-works exception to copyright protection (parallel in some ways to the fair-use exception) might make it easier for infringers to shield themselves from justified lawsuits by injured rights holders. CAA strongly supports the right of artists and authors to assert and protect their copyrights; we do not believe that the proposed legislation will put rights holders at risk or protect bad-faith, fake searches for copyright holders.

Beginning this summer, CAA will post expanded information on "Intellectual Property and the Arts" on our website, including further information about proposed orphan-works legislation. If a new bill is introduced in this congressional session, and if it is well crafted, we will contact CAA members by e-mail to ask you to assist us in urging key members of the Senate and House of Representatives to support it.

February Board Meeting Report

The CAA Board of Directors approved the following items at its last meeting, held February 18, 2007:

The updated Strategic Plan for 2005–2010 was approved unanimously. The new Strategic Plan makes communication the top priority for the organization. To read the revisions, see www.collegeart.org/aboutus/priorities.html. To view the complete Strategic Plan, please visit www.collegeart.org/aboutus/priorities.html.

Jeffrey P. Cunard was reaffirmed as counsel, and John Hyland, Jr., was reaffirmed as treasurer.

Anne Collins Goodyear was elected vice president for external affairs; Dennis Ichiyama was reelected vice president for committees for a second term; Paul Jaskot was reelected vice president for publications for a second term; Susan Grace Galassi was elected vice president for Annual Conference; and Katherine Manthorne was elected secretary. Thomas DaCosta Kaufmann, Mary-Ann Milford-Lutzker, and William Tronzo were elected to the Nominating Committee. All terms are for one year.

Graduate Program Directories

CAA is now preparing new editions of the popular *Directories of Graduate Programs*

in the Arts, made possible with generous support from the Getty Foundation. These directories, last published in 1999, will include up-to-date information on art schools, colleges, and universities with graduate programs in art history, the visual arts, and visual studies.

Department chairs and department secretaries should expect to be contacted by CAA's Alexandra Gershuny or Laurel Peterson in the spring and summer. You will be asked to provide detailed program and degree information geared toward prospective graduate students.

Questions may be directed to Laurel Peterson, CAA directories project coordinator, at directories@collegeart.org. We expect to publish the *Directories of Graduate Programs in the Arts* in 2008.

2007 Nominating Committee Members

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 2007, as well as four at-large members selected by the prior year's committee, one of whom is a member of that committee. All terms are for one year.

The 2007 Nominating Committee members are: Dennis Ichiyama, Purdue University, chair, CAA vice president for committees; Adelheid Gealt, Indiana University Art Museum; Arthur Jones, University of North Dakota; Thomas DaCosta Kaufmann, Princeton University, CAA Board; Mary-Ann Milford-Lutzker, Mills College, CAA Board; Denise Mullen, Purchase College, State University of New York; Sylvia Solocheck Walters, San Francisco State University; William L. Tronzo, independent scholar, CAA Board.

We are searching for works by RICHARD DIEBENKORN

The estate-authorized Catalogue Raisonné
seeks information on all unique works.
Multiples will be published in a subsequent catalogue.

510.428.1400 tel
510.428.1401 fax
project@diebenkorn.org



Advocacy Update

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

Academic Freedom Opinion Survey

CAA encourages you to take the Academic Freedom Opinion Survey, created by the Scholars at Risk Network. The survey seeks to collect information on levels of respect for academic freedom and related values from faculty, students, staff, administrators, and alumni at higher-education institutions worldwide.

All responses are confidential. After completing the survey, you will be able to compare responses with those of other respondents around the world. You also are invited to help generate better results by sharing the survey with friends and colleagues.

The Scholars at Risk Network (SAR) is an international network of universities and colleges responding to attacks on scholars because of their words, their ideas, and their place in society, and to the repression of research, publication, teaching, and learning. SAR promotes academic freedom and defends the human rights of scholars and their communities worldwide.

To participate in the survey, please visit <http://scholarsatrisk.nyu.edu/survey07>. The survey remains open through the summer, with full results to be released this fall.

Annual Conference Update

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

CAA Seeks Award Nominations

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for a CAA Award for Distinction. Award juries consider your personal letters of recommen-

dation when making their selections. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your practice or studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We also urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2006, and August 31, 2007. No more than ten letters per candidate are considered. For more information, write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org or consult www.collegeart.org/awards. *Deadline: July 31, 2007, for the Morey and Barr Awards; August 31, 2007, for all others.*

Curatorial Proposals for 2009 and 2010 Conferences

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

- Los Angeles, California, February 25–28, 2009. *Deadline: September 1, 2007*
- Chicago, Illinois, February 10–13, 2010. *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 comprising about fifteen artists. CAA's Exhibitions Committee reviews and judges proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

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

- Name(s) of curator(s) or organizer(s), affiliation(s), and CV(s)
 - A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance it may have
 - Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended
 - A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support
- Please send your proposal to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

CAA News

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

caa.reviews Seeks Editor-in-Chief

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for a three-year nonrenewable term, July 1, 2008–June 30, 2011. This

Artist or teaching professional practices?



Getting Organized
has never been easier!!!
www.gyst-ink.com

Professional Practices Software for Artists
Artwork Inventory • Legal Issues and Contracts • Grant and Proposal Writing • Checklists and Guides • Arts Business issues • Artist Statements and Resumes and more. info@gyst-ink.com

term is preceded by six months as editor designate, January 1–June 30, 2008, and followed immediately by one year of service on the editorial board as past editor. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history and visual studies.

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

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

Candidates must be current CAA members who have published at least one book and should not currently serve on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are welcome. A CV, statement by the nominee of interest in the position, and at least one letter of recom-

mendation must accompany each nomination. Please mail to: Director of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail letters and a CV as Microsoft Word attachments to agershuny@collegeart.org, with "*caa.reviews* editorship" in the subject line. Finalist candidates are interviewed in October. *Deadline: June 15, 2007.*

CAA Seeks Publications Committee Members

CAA invites nominations and self-nominations for two at-large members to serve on the CAA Publications Committee for a three-year term, July 1, 2007–June 30, 2010.

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

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

The committee meets twice a year in New York and once at the Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference. Members of all committees volunteer their services to CAA without compensation.

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

with the vice president for publications.

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

Affiliated Society News

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

American Institute for Conservation of Historic and Artistic Works

The Museum of Modern Art (MoMA) in New York hosted "Preserving Nam June Paik's Video Installations: The Importance of the Artist's Voice," the American Institute for Conservation of Historic and Artistic Works (AIC) session at the CAA Annual Conference. Approximately one hundred people attended. The panel was organized by AIC and the International Network for the Conservation of Contemporary Art–North America, with funding from the Getty Institute for Conservation.

Jochen Saueracker, Paik's assistant of twenty years, discussed the evolution of the artist's video installation, *One Candle* (1988). He explored Paik's working style and approach to the installation and the longevity of his work by showing a short film of the artist during an installation in Kunstmuseum Wolfsburg in 1995. Ulrich Lang, chief conservator at the Museum für Moderne Kunst in Frankfurt, followed with research on the long-term preservation of *One Candle* as part of a case study he is conducting for Inside Installations Project: Preservation and Presentation of Installation Art, a project sponsored by the European Union. He introduced the ethical and philosophical issues conservators face when caring for media installations. Rudolf Frieling, curator of media

Art in America

SUBSCRIBE

For subscriptions:
call 800.925.8059 in the U.S. or
515.242.0297 worldwide

To advertise: call 212.941.2854

International Art Critics Association/USA Conference Panel

Amei Wallach is an art critic and the moderator of "A Faustian Bargain? Emerging Artists, Critics, and the Market," a session held at the CAA Annual Conference in New York.



Jeffrey Deitch (left) and Don Rubell at the AICA session at the CAA conference (photograph by Sarah Thornton)

For the past several years, critics have been viewing with misgivings the art market's heated embrace of newly minted artists. So the rush to crown the latest MFA graduate with the spoils of fame was the subject that the board of the International Art Critics Association/USA (AICA) chose for this year's CAA panel. We wanted a real discussion among critics, collectors, dealers, and artists that analyzed how the market operates and what role artists and critics play in it. Given the current moment, what is it that critics actually can do, we wondered.

We began by inviting young artists to join the panel, but they wisely declined—it would only have put them on the spot. With the curator Douglas Dreishpoon as CAA liaison, I chose a panel consisting of the dealer Jeffrey Deitch, the critics Peter Plagens and Jerry Saltz, and the collectors Don and Mera Rubell. So timely was the topic that crowds thronged the doorway and sat on the floor.

The AICA board had determined from the start not to present another "crisis in criticism" panel on which so many of us had participated, where everyone bemoaned the powerlessness of critics. But it came as a surprise that Saltz found it necessary to defend himself against having too much power. He did this with the wit of a standup comic; "A Faustian Bargain?" was filled with comic turns.

Our format was a Q&A between the chair and panelists in order to make this a real discussion rather than an opportunity for posturing. In response to a request for a case history—"How does the market work?"—Deitch first responded that there was no such thing as "manipulation. You present the work on its own merits."

However, he was pleased to take credit when asked whether he had played a large role in the creation of the current market. As a vice president at Citibank in the 1980s, he initiated a program that permitted collectors to leverage the art they owned to buy more art. Not only had he done that, Deitch said, he had also affected the situation a second time in the mid-1990s when he realized that art had become entertainment, which became something of a creed at his gallery, Deitch Projects.

"And exactly what penance do you plan to do for this?" Plagens asked.

Plagens and Saltz grappled with issues of how they encounter and evaluate art; the Rubells discussed the moment when an artist's work "speaks to us." But in the end, the panel was what it had set out to be: an informal dissection of the market and each participant's relationship to it. Toward the end of the session, some audience members—particularly artists—remarked that our comments had little to do with what artists actually think about when confronting their work in the studio.

The separation between art and market is increasingly obscure. The discussion about what critics can do about it has only begun.

arts at the San Francisco Museum of Modern Art, then spoke about his work for the 40yearsvideoart project and on the restoration processes now available for video works. Representing MoMA were the discussants Barbara London, curator of media arts, and Glenn Wharton, special projects conservator.

American Society for Hispanic Art Historical Studies

The American Society for Hispanic Art Historical Studies (ASHAHS) has announced this year's winners of its annual Photography Grant. In keeping with its mission to encourage study of the arts of Iberia, ASHAHS awards an annual grant for the acquisition of photographs by graduate students who are preparing a master's thesis or doctoral dissertation on topics in the history of Spanish and Portuguese art and architecture. This year's awards go to Katherine Dimitrova of the University of Pittsburgh and Michelle Swindell of the University of Texas at Dallas.

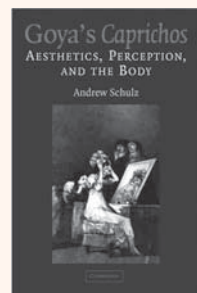
ASHAHS has also awarded the 2007 Eleanor Tufts Book Award, which celebrates scholarship in Iberian art history. This year's cowinners are Jordana Mendelson for *Documenting Spain: Artists, Exhibition*

Culture, and the Modern Nation, 1929–1939 (University Park: Pennsylvania University State Press, 2005); and Andrew Schulz for *Goya's Caprichos: Aesthetics, Perception, and the*

Body (New York: Cambridge University Press, 2005).

Art Historians Interested in Pedagogy and Technology

Art Historians Interested in Pedagogy and Technology (AHPT) is pleased to announce the winner of its first Innovative Course Design Competition. This year's recipient, John Garton of the Cleveland Institute of Art, won for his course "Curatorial Studies: The Art of Dreams, Escape, and Reverie." The purpose of the competition is to support and promote excellence in technology-mediated instruction and to provide a glimpse of the



best practices currently employed within the discipline. The award offers art-history faculty the opportunity to receive national recognition for their innovative approaches to teaching with technology. The guest judge Marilyn Lavin and the AHPT executive board selected the finalists and winner from a rich pool of applicants. Each finalist presented his or her course at the 2007 CAA Annual Conference. For more information on AHPT, visit www.ahpt.org.

Art Libraries Society of North America

The Art Libraries Society of North America (ARLIS/NA) has announced the recipients of its 2006–7 George Wittenborn Memorial Book Award at its annual conference in Atlanta, Georgia, in April. The two winners are: John Oliver Hand, Catherine A. Metzger, and Ron Spronk, *Prayers and Portraits: Unfolding the Netherlandish Diptych* (Washington, DC: National Gallery of Art, in association with

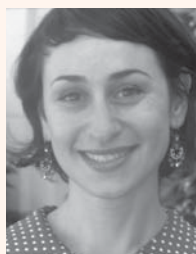


Yale University Press, 2006); and Michael Cowdry and Ned and Jody Martin, *American Indian Horse Masks*

(Nicasio, CA: Hawk Hill Press, 2006).

Association for Latin American Art

The Association for Latin American Art (ALAA) has announced the recipient of its Bi-Annual Dissertation Award: Daniela Bleichmar for "Visual Culture in Eighteenth-



Daniela Bleichmar

Century Natural History: Botanical Illustrations and Expeditions in the Spanish Atlantic" (Princeton University, 2005). The award was given at ALAA's annual business meeting during the CAA Annual Conference in New York. Bleichmar's interdisciplinary work combines the history of both Spanish colonialism and botanical science with a clear analysis of images too often ignored as works of fine art. Her dissertation plots a new path to understanding these glorious images and the artists, patrons, and societies responsible for their creation. We look forward to the published version of this study, which will reach and impress readers from a number of disciplines, and to future writings by this talented colleague.

Association of Historians of American Art

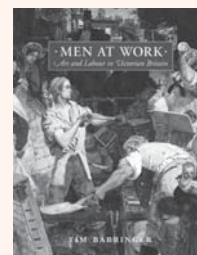
New officers for the Association of Historians of American Art (AHAA) were named at its February 2007 meeting in New York. Betsy Fahlman begins her two-year term as cochair, joining Betsy Kennedy, whose time as chair continues until 2008. Charlene Garfinkle was reelected treasurer for a three-year tenure, and Melissa Dabakis accepted the position of secretary. Isabel Taube assumes the duties of newsletter editor, while Wendy Greenhouse becomes the first official webmaster. Kimberly Orcutt remains in the post of membership coordinator, Vivien Green Fryd inaugurates the newly created role of sessions coordinator, and Adina Gordon becomes outreach coordinator. Katherine Manthorne and Leo Mazow begin their second year as publications review editors.

AHAA welcomes additional volunteers to assist in expanding different features of the website, www.ahaaonline.org.

Historians of British Art

The Historians of British Art (HBA) is pleased to announce the following awards presented at the CAA conference in February 2007. Craig Hanson is the first recipient of the

HBA Publication Grant, which he will use to support his book *Erudition and the English Virtuoso: Art, Medicine, and Antiquarianism in the Age of Empiricism* (forthcoming, University of Chicago Press). HBA Book Prizes were awarded to Margaretta M. Lovell for *Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America* (University of Pennsylvania Press, 2005); Tim



Barringer for *Men at Work: Art and Labour in Victorian Britain* (New Haven: Yale University Press, 2005); and David A. Bailey, Ian Baucom, and Sonia Boyce, eds. for *Shades of Black:*

Assembling Black Arts in 1980s Britain (Durham, NC: Duke University Press, in association with the Institute of International Visual Arts and the African and Asian Visual Artists' Archive, 2005). For more information about the awards or HBA, contact Kimberly Rhodes at krhodes@hollins.edu.

Historians of German and Central European Art and Architecture

The Historians of German and Central European Art and Architecture (HGCEA) is sponsoring a special session for emerging scholars at the 2008 CAA Annual Conference in Dallas, Texas. HGCEA also offers a limited number of travel stipends for student members, with preference given to those presenting papers. See www.hgcea.org for information on the session and an application for the travel stipend.

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

The Leonardo Education Forum (LEF) encourages CAA members to participate in an online discussion group, "Educating Artists for the Future," moderated by Mel Alexenberg and hosted by Your Arts Science Mediterranean International Network (YASMIN). YASMIN is a network of artists, scientists, engineers, theoreticians, and institutions promoting communication and collaboration in art, science, and technology around the Mediterranean Rim. For more information, visit www.media.uoa.gr/yasmin.

Art and Psyche: Reflections on Image

A Call for Conference Proposals
revolving around the mutual influence
of the visual arts and psychoanalysis,
especially Jungian analysis.

Submissions Due: 6/15/07
San Francisco, CA 5/1-5/4/08

For more information/
Send Proposals to:

lcarter20@cox.net

Phone contact: 401- 751 5020

Jointly sponsored by
Art and Psyche Working Group
and San Francisco Jung Institute
Extended Education Program

LEF offers its congratulations to Sean Cubitt, winner of CAA's *Art Journal* Award for 2007. Cubitt is editor-in-chief of the Leonardo Book Series, published by MIT Press.

LEF's new website address is <http://fm.hunter.cuny.edu/lef>. Leonardo/ISAST's editorial offices for the journals *Leonardo* and *Leonardo Music Journal*, and for the Leonardo Book Series, have relocated as well. Contact us at: Leonardo/ISAST, 211 Sutter St., Ste. 501, San Francisco, CA 94108.

New Media Caucus

The New Media Caucus (NMC) held its fifth annual meeting at the CAA conference in New York. Because the membership now exceeds 350, the caucus's president, Gwyan Rhabyt, announced plans to expand NMC's popular conference sessions and other related events from the four held this year to five or more in future years.

NMC committee chairs were elected for the coming year, including Leslie Raymond as chair of the Exhibitions Committee, who promised an exciting show for Dallas next year.

Full details about all NMC activities are

found at www.newmediacaucus.org; or join the caucus e-mail list by sending a message to gwyan.rhabyt@csueastbay.edu.

Society for Photographic Education

The Society for Photographic Education seeks proposals from photographers, writers, educators, curators, historians, and professionals from other fields for its forty-fifth national conference, "Agents of Change: Art and Advocacy," taking place March 13–16, 2008, in Denver, Colorado. Proposals are requested that explore the ways artists respond to the local and global challenges that are reshaping politics, cultures, economies, and the planet, and that acknowledge the following questions: As educators, artists, and scholars, what has been the historical impact of our advocacy? What role will we play in shaping the future? The 2008 proposal form is available at www.spenational.org. *Deadline: June 1, 2007.*

Society of Architectural Historians

In December 2006, the Society of Architectural Historians (SAH) received a grant

from the Andrew W. Mellon Foundation to plan an online edition of the *Journal of the Society of Architectural Historians (JSAH)* and to develop the expansion of the SAH Image Exchange, an online collection of more than four thousand architectural images available for educational uses. The grant of \$323,000 marks a new era in which the society can explore mechanisms for creating and presenting both digital scholarship and digital pedagogical tools. Research related to the grant takes place during the next eighteen months, resulting in a set of recommendations for next steps.

Southern Graphics Council

The Southern Graphics Council (SGC) would like to recognize individuals that received awards at the annual SGC conference, held this year in Kansas City, Missouri. Lifetime Achievement: Xu Bing; Printmaker Emeritus: Karen Kunc; Teaching Excellence: Hugh Merrill; Honorary Member of the Council: Carol Pulin; KCAI President's Award of Distinction: Jack Lemmon.

CAA ANNUAL CAMPAIGN CONTRIBUTE!

Why Contribute to CAA?

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

CAA

www.collegeart.org/donate

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 2007), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to caanews@collegeart.org.

Mid-Atlantic

Jimbo Blachly. Sawhill Gallery, James Madison University, Harrisonburg, VA, February 19–March 25, 2007. *Jimbo Blachly: Rear View of Cottage with Protective Roof and Attached Well*. Sculpture.

Sue Johnson. List Gallery, Swarthmore College, Swarthmore, PA, January 25–February 28, 2007. *Cabinet of Wonders: Marvelous Transformations and Other Accidental Images*. Painting.

Matt Klos. Main Gallery, Hoyt Institute of Fine Arts, New Castle, PA, July 8–August 3, 2007. *Suburban Spaces*. Painting, drawing, and watercolor.

Babette Martino. Riverrun Gallery, Lambertville, NJ, February 24–April 2, 2007. *Around the Bend*. Painting.

Steve Novick. Linder Gallery, Miller

Library, Keystone College, La Plume, PA, February 4–March 9, 2007. *Objects and Artifacts*.

Midwest

Delores de Wilde Bina. Quad City Botanical Center Gallery, Rock Island, IL, June 5–July 24, 2007. *Bina Butterflies*. Printmaking and collage.

Mark Iwinski. Kohler Gallery, Wriston Art Center Galleries, Lawrence University, Appleton, WI, November 10–December 17, 2006. *Ghost Trees and Crosscuts: Intersections between Forest and History*. Sculpture.

Mary C. Nasser. Powder Valley Conservation Nature Center, Kirkwood, MO, April 1–30, 2007. *Deep Maps*. Painting.

Kristin Powers Nowlin. Rosewood Gallery, Rosewood Arts Centre, Kettering, OH, April 9–May 4, 2007. *Recent Work*. Printmaking and cross-stitch.

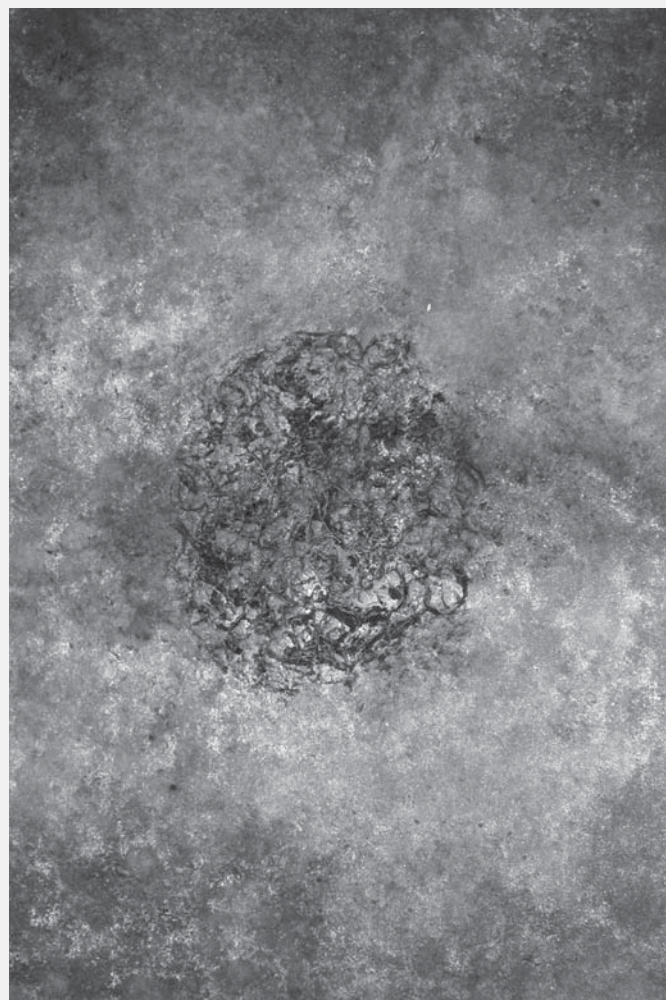
Juliet Rago. Gallery of the Holy Covenant United Methodist Church, Chicago, IL, March 4–30, 2007. *Clouds*. Painting.

Molly Springfield. Thomas Robertello Gallery, Chicago, IL, April 27–June 2, 2007. *The Real Object*. Drawing.

Mary Williams. Lansing Art Gallery, Lansing, MI, February 1–28, 2007. *Self-ish*. Drawing.

Northeast

Jim Agard. Broadway Windows, New York University, New York, January 12–February 18, 2007. *Alchemized Structures*. Sculpture.



Thea Reidy, *Untitled Blue: Vortex*, 2006, monotype with chine collé, 30 x 26 in. (artwork © Thea Reidy)

Robin Chandler. Northeastern University Cabral Center, John D. O'Bryant African American Institute, Boston, MA, March 12–April 30, 2007. *Painting with Scissors: Recent Collage and Digital Works*.

Camille Eskell. Norwalk Community College Gallery, East Campus, Norwalk, CT, February 7–March 17,

2007. *The Roots of Terror: Works on Paper* by Camille Eskell.

Aimee Helen Koch. Alpan Gallery, Huntington, NY, February 8–March 3, 2007. *Made by Adults*. Photography.

Emily Noelle Lambert. Priska C. Juschka Fine Art, New York, March 29–April 28, 2007. *Strange Dust*. Painting.

Steve Locke. Lillian Immig Gallery, Emmanuel College, Boston, MA, February 21–March 29, 2007. *Mo(u)rning: Paintings* by Steve Locke.

Virginia Maksymowicz. Narthex Gallery at Saint Peter's Church, New York, February 21–April 11, 2007. *The Stations of the Cross*. Sculptural relief.

Jeffrey Marshall. New England Institute of Art, Brookline, MA, August



Sue Johnson, *Vision of the Cantaloupe Girl*, 2006, gouache hand-painting on inkjet print, 16 x 48 in. (artwork © Sue Johnson)



Mary Williams, *The Face*, 2005, graphite on paper, 41 x 40 in. (artwork © Mary Williams)

29–October 10, 2007. *Re-Covering New Orleans: Drawings by Jeffrey Marshall*.

Emily Mason. David Findlay Jr Fine Art, New York, March 1–29, 2007. *Emily Mason: Recent Paintings*.

Harriett Matthews. Colby College Museum of Art, Waterville, ME, January 7–February 18, 2007. *Harriett Matthews: Recent Drawings and Sculpture*.

Thea Reidy. Earlville Opera House Multi-Arts Center, Earlville, NY, June 9–July 21, 2007. *In Translation*. Monotype.

Deborah Rosenthal. Bowery Gallery, New York, February 27–March 24, 2007. *About Borromini: Prints and Drawings by Deborah Rosenthal*.

Duston Spear. Sara Tecchia Roma New York, New York, March 1–April 7, 2007. *Delivered: Recent Paintings*.

Elisabeth Stevens. Bristol Gallery, Kirkland Library, Clinton, NY, July 2–28, 2007. *Upstate and Abroad*. Etching.

South

Terry K. Hunter. National Center Annex, Montgomery, AL, February 1–

April 30, 2007. *Gridded Connections: Drawings and Prints by Terry K. Hunter*.

Heather Ryan Kelley. E. J. Bellocq Gallery, Louisiana Tech University, Ruston, LA, January 8–February 6, 2007. *Work in Progress*. Mixed media.

Beauvais Lyons. TVUUC Art Gallery, Knoxville, TN, March 4–May 4, 2007. *Hokes Medical Arts*. Printmaking and drawing.

Greg Mueller. Mendenhall Gallery, East Carolina University, Greenville, NC, August 28–September 28, 2006. *Ascending the Aria*. Sculpture.

West

Claudia Chapline. Rosicrucian Egyptian Museum, San Jose, CA, February 1–July 31, 2007. *A Quaternary Dream of Earth, Air, Water, Fire*. Painting.

Cynthia Handel. Merced College Art Gallery, Merced, CA, February 20–March 15, 2007. *Natural and Urban Landscapes*. Sculpture.

Michele Jaquis. South La Brea Gallery, Inglewood, CA, March 16–April 7, 2007. *We do not have to inherit everything they leave for us*. Video and digital photography.

Penny McElroy. Peppers Art Gallery, University of Redlands, Redlands, CA, March 28–April 15, 2007. *Recovered Mercies*. Mixed media.

Sandra Sider. Denver National Quilt Festival, Denver Merchandise Mart, Denver, CO, May 3–6, 2007. *Photography and Quilt Art*. Fiber and mixed media.

Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2007) to caanews@collegeart.org.

Michaël Amy. *One to One, Conversation avec Tony Oursler* (Brussels: Facteur Humain, 2006).



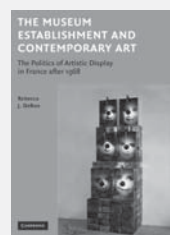
Matthew Baigell. *Jewish Art in America: An Introduction* (New York: Rowman and Littlefield, 2006).

David Clarke. *Hong Kong x 24 x 365: A Year in the Life of a City* (Hong Kong: Hong Kong University Press, 2007).

Victoria C. Gardner Coates and Jon L. Seydl, eds. *Antiquity Recovered: The Legacy of Pompeii and Herculaneum* (Los Angeles: J. Paul Getty Museum, 2007).

Cynthia Maris Dantzic. *100 New York Painters* (Atglen, PA: Schiffer Books, 2006).

Wouter Davidts. *Bouwen voor de kunst? Museumarchitectuur van Centre Pompidou tot Tate Modern* (Ghent, Belgium: A&S/books, 2006).



Rebecca J. DeRoo. *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968* (New York: Cambridge University Press, 2006).



Dennis Geronimus. *Piero di Cosimo: Visions Beautiful and Strange* (New Haven: Yale University Press, 2006).

Ruth E. Iskin. *Modern Women and Parisian Consumer Culture in Impressionist Painting* (New York: Cambridge University Press, 2007).



Marni Kessler. *Sheer Presence: The Veil in Manet's Paris* (Minneapolis: University of Minnesota Press, 2006).

Katrin Kogman-Appel. *Illuminated Haggadot from Medieval Spain: Biblical Imagery and the Passover Holiday* (University Park: Pennsylvania State University Press, 2006).

Charles Rice. *The Emergence of the Interior: Architecture, Modernity, Domesticity* (New York: Routledge, 2007).

Allison Smith. *The Muster: What Are You Fighting For?* (New York: Public Art Fund, 2007).



Terry Smith. *The Architecture of Aftermath* (Chicago: University of Chicago Press, 2006).

Jack Wasserman. *La Pietà di Michelangelo a Firenze* (Florence: Mandragora, 2006).

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2007), and title of show to caanews@collegeart.org; attach the exhibition's press release to the e-mail (required).

Jessica Ferguson and **Walter Crump**. *Made in Poland: Contemporary Pinhole Photography*. Main Gallery, Art Institute of Boston at Lesley University, Boston, MA, January 29–March 4, 2007.

Meg Linton and **Doug Harvey**. *Don Suggs: One Man Group Show*. Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA, April 14–June 23, 2007.

Gloria Williams Sander. *The Collectible Moment: Photographs in the Norton Simon Museum*. Norton Simon Museum, Pasadena, CA, October 13, 2006–March 12, 2007.

Duston Spear. *The Accidentally Real*. Sara Tecchia Roma New York, New York, March 1–April 7, 2007.

People in the News

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

Academe

Rebecca Allan, formerly curator of education at the National Academy Museum in New York, has been named director of public programs at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, also in New York.

Michaël Amy has been promoted to associate professor of the history of art in the College of Imaging Arts and Sciences at Rochester Institute of Technology in Rochester, NY.



Joanna Frueh, formerly professor of art history at the University of Nevada, Reno, has been appointed distinguished professor in the School of Art at the University of Arizona in Tucson.



Lynn Hershman Leeson has been appointed chair of the Film Department at the San Francisco Art Institute in California.

Joachim Pissarro, curator of painting and sculpture at the Museum of Modern Art in New York, has returned to Hunter College, City University of New York, as Bershad Professor of Art History and director of the school's 2 art galleries.

Adrian W. B. Randolph has been appointed Leon E. Williams Professor of Art History at Dartmouth College in Hanover, NH.



Jane Smith has been named chair of the BFA Interior Design Department at the School of Visual Arts in New York.

Terry Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory at the University of Pittsburgh in Pennsylvania, has been appointed visiting professor in the Faculty of Architecture at the University of Sydney in Australia, where he will teach a design workshop on contemporary architecture during July and August for a 3-year term.

Museums and Galleries

Ladan Akbarnia has been named Hagop Kevorkian Associate Curator of

Islamic Art at the Brooklyn Museum in New York.

Patrick Amsellem, formerly a curator at the Rooseum Center for Contemporary Art in Malmö, Sweden, has been appointed associate curator of photography at the Brooklyn Museum in New York.

Anne J. Barlow, formerly curator of education and media programs at the New Museum of Contemporary Art in New York, has been named executive director of Art in General, also in New York.

Michael Beam, an adjunct faculty member in the Theater and Fine Art Department at Niagara University in Lewiston, NY, has been appointed curator of exhibitions and collections at the university's Castellani Art Museum.

Phillip Bruno has retired as director of Marlborough Gallery in New York, where he has worked since 1989.

Joan Cummins, formerly assistant curator in the Department of the Arts of Asia, Oceania, and Africa at the Museum of Fine Arts, Boston, has been appointed Lisa and Bernard Selz Curator of Asian Art at the Brooklyn Museum in New York.

Robert Fitzpatrick, Pritzker Director and Chief Executive Officer of the Museum of Contemporary Art in Chicago, IL, has announced plans to leave the museum in 2008.

Madhuvanti Ghose, lecturer in South Asian art and architecture at the University of London and fellow at the Ashmolean Museum at Oxford University, has been named associate curator of Indian, Southeast Asian, Himalayan, and Islamic art at the Art Institute of Chicago.



Trudy C. Kramer, director of the Parrish Art Museum in Southampton, NY, for 26

years, will step down at the end of 2007.



Steven Nash, formerly director of the Nasher Sculpture Center in Dallas, TX, has been

appointed executive director of the Palm Springs Art Museum in Palm Springs, CA.

Charles E. Pierce, Jr., has announced that he will retire from his position as director of the Morgan Library and Museum in New York at the end of this year, after serving for more than 20 years.

João Ribas, a freelance art critic and curator, has been appointed curator of contemporary art at the Drawing Center in New York.

Emily Sano, director of the Asian Art Museum of San Francisco in California, has announced her retirement. She will work at the museum through the end of the year.



Christine Sciacca has been appointed assistant curator in the Department of Manuscripts at the J. Paul Getty Museum in Los Angeles, CA.

A. T. Stephens, a teacher at the Corcoran College of Art and Design in Washington, DC, has been named director of the Contemporary Art Museum in Raleigh, an institution that has recently merged with North Carolina State University.

Lee Allison Vedder, formerly Henry Luce Curatorial Fellow in American Art at the New-York Historical Society, has been named director of collections and exhibitions at the Allentown Art Museum in Allentown, PA.

Organizations



Max Marmor, formerly director of collection development at ARTstor, has been named president of the Samuel Kress

Foundation, succeeding **Marilyn Perry**.



Deborah B. Reeve has been appointed executive director of the National Art Education Association,

succeeding **Thomas A. Hatfield**, who led the association for 22 years.



C. Brian Rose, curator-in-charge of the Mediterranean Section at the University of Pennsylvania

Museum of Archaeology and Anthropology and James B. Pritchard Professor of Archaeology in the Department of Classical Studies, has been elected president of the Archaeological Institute of America for a 4-year term.

Christine L. Sundt, a visual-resources consultant and educator, has been named editor of *Visual Resources Journal*.

Francis Wahlgren has been appointed international specialist head of the Books and Manuscripts Department at Christie's in New York.

Grants, Awards, and Honors

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

Michaël Amy has been awarded the 2006 Gitner Family Prize for

Outstanding Achievement in Graphic Communication by the College of Imaging Arts and Sciences at the Rochester Institute of Technology in Rochester, NY.



Michael J. Beam, curator of exhibitions and collections at the Castellani Art Museum at Niagara University in

Lewiston, NY, has received the Active Learning Teaching Grant Award by his school's Committee for College Teaching and Learning.

James Cahill, professor emeritus at the University of California, Berkeley, has been honored by his former school with an exhibition and 2-day symposium focusing on his lasting contribution to the study of Asian art. The symposium, entitled "Returning to the Shore: A Scholarly Symposium in Honor of James Cahill," took place April 27–28, 2007; the exhibition *Honoring a Tradition, Honoring a Teacher: A Tribute to James Cahill* continues through May 27 at the Berkeley Museum/Pacific Film Archive.

Christina Craigo has been awarded best of show for her work *Supreme (Like Gravity)* in the Artist Council 38th Annual National Juried Exhibition at the Palm Springs Art Museum in Palm Springs, CA.



Greg Mueller, *Bridge Bench*, 2006, aluminum, cast iron, and steel, 9 x 7 x 4 ft. (artwork © Greg Mueller)



Jeffrey Marshall, *Looking for Hope, 18 Months after Katrina*, 2007, conté and pastel on paper, 54 x 58 in. (artwork © Jeffrey Marshall)

Hilda Green Demsky has been awarded an Arts Alive Artist Grant by the Westchester Arts Council for her artist project, "Creating an Exhibition of the Bronx River as a Great Community Resource in Westchester," which includes her paintings. The grant was made possible with funding from the Decentralization Artist Tier Program of the New York State Council on the Arts.

Mark Iwinski has received a 2006 grant from the Constance Saltonstall Foundation for the Arts in the works on paper category. The foundation annually awards grants of \$5,000 to writers and visual artists who live in the central and western counties of New York state.

Penny Howell Jolly, professor of art history and William R. Kenan Chair for Liberal Arts at Skidmore College in Saratoga Springs, NY, has received the Ralph A. Ciancio Prize for 2006–7. Awarded annually since 2001, the prize recognizes excellence in teaching.

Jeffrey Marshall, assistant professor of drawing in the Graphic Design Department at the New England Institute of Art in Brookline, MA, has received materials, sponsorships, and grants from JetBlue Airways, the Puffin Foundation, Daniel Smith Art Supplies, and his school to travel to New Orleans, LA, to document the destruc-

tion of Hurricane Katrina through large drawings.

Jody Maxmin, associate professor of art and art history and classics at Stanford University in Stanford, CA, has been named a Duca Family University Fellow in Undergraduate Education at her school. The honor recognizes her long and distinguished career of teaching art to undergraduate students.

Philippe de Montebello, director of the Metropolitan Museum of Art in New York, has received the French government's highest honor, the Medal of the Legion of Honor.

Greg Mueller has been awarded a 2006 George Sugarman Individual Artist Grant in sculpture.

Jennifer Palmer has received an Individual Artist Professional Development Grant from the Kentucky Arts Council.

Greta Pratt, a photographic artist and adjunct instructor based in New Jersey, has received an artist grant in photography from the New Jersey State Council on the Arts to continue her work on American identity.

Terry Smith has been appointed a chercheur invité by the Fondation de France to work at the Institut National d'Histoire de l'Art in Paris in May

2007. He has also been named a fellow at the National Humanities Center in Research Triangle Park, NC, for the academic year 2007–8.

Graeme Sullivan, chair of the Department of Arts and Humanities at Columbia University's Teachers College in New York, has been selected by the National Art Education Association (NAEA) to receive the 2007 Lowenfeld Award, which recognizes an NAEA member who over the years has made significant contributions to art education.

Creative Capital and the **Andy Warhol Foundation** have announced the recipients of the inaugural Arts Writers Grant Program. CAA members include: **Julia Bryan-Wilson**, **Susan Cahan**, **T. J. Demos**, **Grant Kester**, **Tom McDonough**, **John Pepper**, and **Reiko Tomii**.

The **Beverly Willis Architecture Foundation** has awarded a fellowship to **Gabrielle Esperdy** and a travel grant to **Bobbie Tigerman**. The foundation funds individuals and institutions that expand knowledge about the significant role of women in US architecture in the mid-20th century.

Institutional News

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

The **International Association of Art Critics/USA** has announced the recipients of its 2005–6 annual awards for the best exhibitions of the season. The winning CAA institutional members and their exhibitions are: the **San Francisco Museum of Modern Art** in California for *The Art of Richard Tuttle* (second place for the best monographic museum show nationally); the **National Gallery of Art** in Washington, DC; and the **Museum of Modern Art** in New York for *Dada* (first place for the best thematic museum show nationally); and the **Metropolitan Museum of Art** in New

York and the **Van Gogh Museum** in Amsterdam for *Vincent Van Gogh: The Drawings* (for best historical show).

The **Laguna College of Art and Design** in Laguna Beach, CA, has partnered with the **Florence Academy of Art** in Italy to offer an exchange program for students at both schools.

The **Terra Foundation for American Art** has awarded grants to the following CAA institutional members: the **Institut National d'Histoire de l'Art** in Paris; the **University of Pennsylvania** in Philadelphia; the **Art Institute of Chicago** in Illinois; and the **Musée d'Art Américain Giverny** in Giverny, France.

Obituaries

Jean Baudrillard, an influential French critic and philosopher, died March 6, 2007, in Paris after a long illness. He was 77.

Often associated with postmodernism, Baudrillard wrote more than 50 books that tackled subjects from race and gender to literature and art to 9/11. His theory about the simulacra, in which simulated experience drained of authenticity and meaning replaces real, lived existence, was first described in his 1983 essay, "Simulacra and Simulations." This hyperreality is caused both by physical places such as shopping malls and amusement or theme parks and by the abundance of mediated imagery from TV news, print publications, and film. Baudrillard also criticized a consumer culture in which people acquired goods not from need but rather because of status. His influence was widely felt on American artists in the 1980s and later, among them Peter Halley, Jeff Koons, and Haim Steinbach, and on mainstream culture through movies such as *The Matrix*. Baudrillard was also a photographer whose work was exhibited and published widely.

Born in Reims, Baudrillard studied German at the University of Paris IV Sorbonne and earned a doctorate in sociology from the University in Paris, Nanterre. He published

his first book, *System of Objects*, in 1968. Among his other books are *The Consumer Society: Myths and Structures* (1970); *America* (1986); *The Spirit of Terrorism: And Requiem for the Twin Towers* (2002); and *The Conspiracy of Art* (2005).

Baudrillard retired from teaching at the University of Paris X, Nanterre, in 1987 and devoted his time to writing, commentary, and theoretical work.

Maurice E. Cope, professor emeritus of art history at the University of Delaware, died peacefully from pancreatic cancer at his home in New Castle, DE, on February 26, 2007. He was 81.

A veteran of WWII, serving in the Pacific on a minesweeper, Cope later attended the University of Chicago, where he received his master's degree (1949) and PhD (1965) in art history. He taught at Valparaiso University, the University of Chicago, Pomona College, Ohio State University, and, for the final 20 years of his career, the University of Delaware. There he received the E. Wayne Craven Excellence in Teaching Award. His articles appeared in various academic journals, and his well-regarded book, *The Venetian Chapel of the Sacrament in the Sixteenth Century*, was published in 1979. He also wrote an extended, affectionate essay in 1991 on the drawings of his colleague Philipp Fehl, a fellow specialist in Italian Renaissance art and a long-time friend, in *Birds of a Feather*, an exhibition catalogue for the University of Illinois' Krannert Art Museum.

Recipient of a fellowship for study in Italy in the early 1950s, Cope returned to Florence for 18 months in 1967–68, assisting in the effort to restore the great works of art that were damaged in the floods that occurred there in late 1966.

He led a happy life, traveling extensively in Europe and enjoying a deep interest in art, classical music, ballet, and especially opera. He was fluent in Italian and also spoke French, Spanish, Portuguese, German, Latin, and Russian.

—*Alan Fern, director emeritus,*

National Portrait Gallery, Smithsonian Institution

Kristin Fedders, a scholar of American art and design, died November 26, 2006, in Fort Wayne, IN, at the age of 39.

Born and raised in Indianapolis, she attended the University of Indiana in Bloomington, where she achieved BA and MA degrees in art history and met her future husband, William Fedders. While raising their son Miles, born in 2002, she completed her PhD in art history in 2005 at the University of Pennsylvania with the dissertation "Pop Art at the 1964/65 New York World's Fair." Fedders taught at several prestigious institutions, including Lake Forest College, the School of the Art Institute of Chicago, and Indiana University–Purdue University at Indianapolis. She taught full-time at Earlham College in Richmond, IN, from 1999 to 2004, and at the University of Saint Francis's School of Creative Arts in Fort Wayne, IN, from 2005 to 2006. She received many fellowships and grants, including Ford-Knight Collaborative Research Grants, Earlham College (2002, 2004); a Travel Fellowship from the Henry Luce Foundation (1998); and a William Penn Fellowship from the University of Pennsylvania (1994–98). She oversaw the Earlham College Art Collection from 1999 to 2004 and was an assistant curator and registrar for the Union League Club of Chicago from 1997 to 1998.

Fedders's research interests included Pop art, democratized contemporary design, vernacular architecture, and Quaker visual culture. Among her recent publications are "All, Very Fast—and going to the Very Dogs!": Marcus Mote's Visual Advices" in *Winterthur Portfolio* 39, nos. 2–3 (Summer/Autumn 2004) and "Jet-Man Meets Cover Girl at F-III: Gender and Technology in James Rosenquist's *F-111*" in *Genders* (October 2006). She also curated and wrote catalogue essays for *All, Very Fast—and going to the*

Very Dogs': Artists of Wayne County (2004) and *Poetic Woodlands: The Art of John Elwood Bundy* (2002) at the Wayne County Historical Museum; and for *Mary Hackney Wicker, Midwestern Impressionist* at the Sonnenschein Gallery, Lake Forest College.

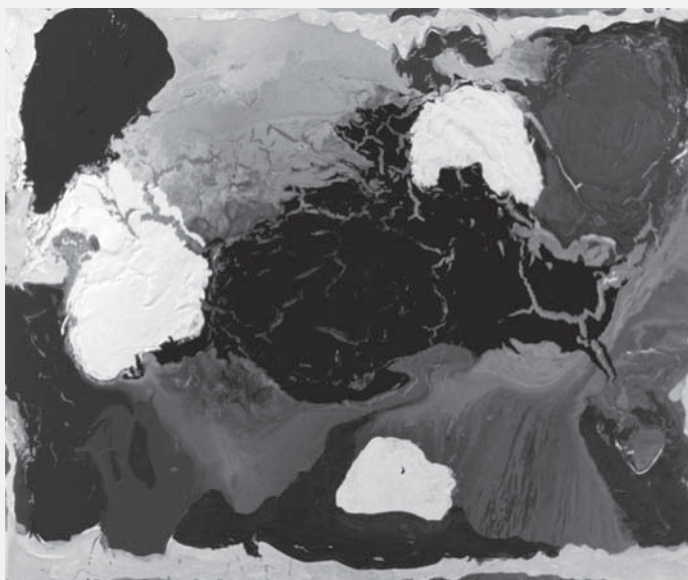
She is remembered as a challenging and passionate teacher and a voice of conservative values and reason. To honor her life as an educator and scholar, the University of Saint Francis has established the Kristin Fedders Art History Scholarship. —William Ganis, *Wells College*; and Esperanca Camara, *University of Saint Francis*

Thomas A. Hatfield, director of the National Art Education Association (NAEA) from 1984 to 2007, died January 7, 2007, at the age of 65.

In his early career, Hatfield taught art in elementary and secondary schools in West Virginia. In 1967–71, he was art coordinator at Shepherd College's Curriculum Improvement Center in Shepherdstown, WV. From 1971 to 1984, he was the first state art consultant for South Carolina's Department of Education, where he greatly increased the number of art programs. Legislation that required every elementary school to have an art teacher was among his most important achievements.

Hatfield joined NAEA in 1974, where he served in a number of positions, including national director of the Supervision and Administration Division. He also was a member of the Professional Standards Committee; the Manuel Barkan Award Committee; the editorial board of *Art Education*; and the Distinguished Awards Committee (chair). In 1981 he received the NAEA Art Educator of the Year Award.

Hatfield advised many education projects and lectured widely. His book *An Art Teacher in Every School? A Political Leadership Resource for Art Educators* was published in 1983; his writing on art and education has also appeared in numerous journals.



Jules Olitski, *With Love and Disregard: Journey of Telemachus*, 2002, acrylic on canvas, 60 x 72 in. (artwork © Estate of Jules Olitski/licensed by VAGA, New York, NY; photograph provided by the Olitski Warehouse and VAGA)

Jules Olitski, one of the most innovative postwar American painters and a dazzling colorist, died of cancer on February 4, 2007, in New York at age 84. He lived in Islamorada, FL, and Meredith, NH.

Olitski was also an inventive sculptor and printmaker and an influential teacher. He was initially trained in New York as an academic realist—"I wanted to paint like Rembrandt," he often said—but began to make heavily impastoed monochrome abstractions while studying in Paris on the GI Bill. He then abandoned exaggerated physicality after returning to the US. While teaching at Bennington College in the early 1960s, he arrived at the radiant, color-based abstractions that established his reputation. These luminous, economical pictures realized Olitski's often-quoted desire "to spray color in the air and have it remain there." The seductive, subtly inflected spray paintings both helped to define Color Field painting and suggested new possibilities of what an abstract picture could be, seeming to test how spare a painting could be without sacrificing its ability to move us.

Enthusiastic critical response to these works led to Olitski's inclusion in the 1966 Venice Biennale, the 1967 Tokyo Biennial, Documenta IV in Kassel in 1968, and many other prestigious exhibitions. In 1969, a

show of his polychrome sculptures made him one of the first living Americans ever exhibited at the Metropolitan Museum of Art. The Museum of Fine Arts, Boston, circulated a major retrospective in 1973.

Over the following decades, Olitski explored permutations of his expansive, emptied-out canvases, experimenting with the newest acrylic-paint technology. At times he emphasized texture at the expense of color, as though rethinking his early impastos; at other times, he combined aggressively worked surfaces with nacreous, iridescent hues. These dramatic, opulent paintings appeared to translate the chiaroscuro of old-master painting (and Olitski's earliest training) into abstract language.

For more than half a century, from the late 1950s through 2007, Olitski worked constantly, exploring new materials and methods (and complaining of the noise of the unlikely power tools—leaf blowers, for example—he sometimes coopted for his experiments). He celebrated his 80th birthday by exhibiting the *With Love and Disregard* series, as muscular and raucous as his earlier spray paintings were ethereal. With their tides and clots of dazzling color, these pictures hovered on the brink of garishness, even incoherence, at the same time that they were compelling, implausibly

Thanks to Career Fair Participants

CAA wishes to thank the artists, art historians, curators, and critics who generously served during the conference's Career Fair as mentors for the Career Development and Artists' Portfolio Mentoring Sessions, as speakers for the Professional Development Roundtable Discussions, and as presenters of the Preconference Workshops.

Special thanks go to Michael Aurbach, professor of art at Vanderbilt University, for his contributions during Orientation and for his continuing support of CAA's professional-development programs.

Preconference Workshops

George Adams, George Adams Gallery; Robert Bereson, James Madison University; Junko Carter, Parsons the New School for Design; Susan Chun, Metropolitan Museum of Art; Cristina Del Valle, Metropolitan Museum of Art; Peter Drake, artist, New York; Lacy Davison Doyle, ArtView; Steven Henry, Paula Cooper Gallery; Oliver Kamm, Oliver Kamm/5BE Gallery; Andrea Kirsh, independent scholar and curator, Philadelphia; Milton Kornfeld, ABD Strategies; Sharon Loudon, artist, New York; Louis Netter, Louis Netter Illustration; Susan Schear, ArtSltn; David M. Sokol, University of Illinois, Chicago; Linda Warren, Linda Warren Fine Art; Angie Panell Wojak, Parsons the New School for Design; Julie Zeffel, Metropolitan Museum of Art.

Roundtable Discussions

Susan Altman, Middlesex County College; Michael Aurbach, Vanderbilt University; Joan Branham, Providence College; Diane Edison, University of Georgia; and Leo Morrissey, Winston-Salem State University.

Mentoring Sessions

Edward Aiken, Lowe Art Gallery; Susan Altman, Middlesex Community College; Michael Aurbach, Vanderbilt University; Joan Branham, Providence College; Michael Bzdak, Johnson & Johnson; Susan Canning, College of New Rochelle; Michael R. Collins, Houston Baptist University; Jeffery Cote de Luna, Dominican University; Roger J. Crum, University of Dayton; Natasha Egan, Museum of Contemporary Photography; Loretann Gascard, Franklin Pierce College; Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution; Mack Gingles, Texas A&M Corpus Christi; Marita Gootee, Mississippi State University; Reni Gower, Virginia Commonwealth University; Julie Green, Oregon State University; Courtney Grim, Medaille College; Diane Grimes, Immaculata University; Richard Heipp, University of Florida; Allison Hunter, artist, Houston; Dennis Ichijima, Purdue University; Jim Jeffers, University of Massachusetts, Lowell; Gary Keown, Southeastern Louisiana University; Dale Kinney, Bryn Mawr College; Carol Krinsky, New York University; Jason Lahr, South Bend Regional Museum of Art; Lane Last, University of Tennessee, Martin; Julie Langsam, Cleveland Institute of Art; Suzanne F. W. Lemakis, Citigroup; Ellen Levy, Brooklyn College, City University of New York; Patrick Lubner, University of North Dakota; Dyan McClimon-Miller, Massachusetts College of

Art; Jennifer Milam, University of Sydney; Jean Miller, Towson University; Stacy Miller, CAA; Thomas Morrissey, Community College of Rhode Island; Mark O'Grady, Pratt Institute; Chinedu Okala, Norfolk State University; Gilda Oliver, Claflin University; Christopher Olszewski, Jackson State University; Brian K. Peterson, Michener Art Museum; Melissa Potter, CAA; Charles Reeve, Ontario College of Art and Design; Dinah Ryan, Washington and Lee University; Paul Ryan, Mary Baldwin College; N. Elizabeth Schlatter, University of Richmond Museums; Greg Shelnutt, North Carolina School of the Arts; Robert T. Soppelsa, Art in Embassies, US Department of State; Carol Struve, Dutchess Community College; William Taylor, North Carolina School of the Arts; Steve Teczar, Maryville University; Larry Thompson, Ouachita Baptist University; Richard Tichich, East Carolina University; Barbara Tsakirgis, Vanderbilt University; Ann Tsubota, Raritan Valley Community College; Philip Van Keuren, Southern Methodist University; Sylvia Solocheck Walters, San Francisco State University.

Thanks to Academic/Corporate Institutional Members

The following institutional members belong to CAA at the highest level. For more information about membership and benefits at the academic/corporate level, visit www.collegeart.org/membership/institution.html or contact CAA Member Services at memsvcs@collegeart.org.

Academic/Corporate Members

Alfred University, School of Art and Design; Amherst College; Arizona State University; Bilkent University; Birmingham Southern College; Brigham Young University, Hawai'i Campus; Brill; Cambridge University; Chelsea College of Art and Design; Cheng Kung University; Colorado College; Columbia College Chicago; Columbia University; Davidson College; Deakin University; Deakin University Library; DePaul University; Drake University; Drexel University; East Carolina University; Fashion Institute of Technology, State University of New York; Fine Arts Library of the Harvard College Library; Herron School of Art, Indiana University-Purdue University; Iowa State University; Kansas City Art Institute; Laguna Bibl Humanidades; Lebanon Valley College; Lesley University; Art Institute of Boston; Louisiana State University; NTU; Pennsylvania State University Press; Rhode Island School of Design; RMIT University; Salem State College; Sarah Lawrence College; Sookmyung Nature Sci; Southern Illinois University; Southern Methodist University; Syracuse University; Taipei National University of Arts; Trinity College; Universitetsbibliothek i Trondheim; University of Central Lancashire; University of East Anglia; University of Illinois; University of New Hampshire; University of North Carolina, Center for Craft, Creativity, and Design; University of South Australia Library; University of Sussex; University of Sydney; University of Utah; Utah State University; Vanderbilt University; Widener University; Worcester Polytechnic Institute.

sensuous, and clearly the result of long experience. Only a lifetime of making and thinking about paintings could have generated work so indifferent to ordinary notions of beauty (and that much maligned idea, taste) and so confident. To the end, Olitski continued to produce astonishing paintings embodying forces of nature: weather, light, seasons, sex. They are what late-style works are supposed to be: audacious, informed by accumulated knowledge, intolerant of the expected or the familiar.

After Olitski's funeral in Vermont, on a bitter February day, his friends and family gathered at the Brattleboro Museum, where a group of his last paintings was installed. Outrageous, vibrant, and beautiful, they brought their irrepressible author to life and made us wonder what he would have done next.

—Karen Wilkin, independent scholar

Opportunities

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

Awards, Grants, Honors

The American Institute of Indian Studies welcomes applications for fellowships to conduct research in India. Fellowships are available to scholars holding the PhD and graduate students working toward that degree. Short- and long-term fellowships are available. For more information and an application, contact: American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773-702-8638; aais@uchicago.edu; www.indiastudies.org. *Deadline: July 1, 2007.*

En Foco's New Works Photography Awards is open to US artists of Latino, African, and Asian heritage, and Native peoples of the Americas and the Pacific. The juror (TBA) selects 3 winners and 2 honorable mentions based on in-depth fine art or documentary work; no entry fee is required. Participants receive an honorarium, technical assistance, photo-related goods, an artist's page on

www.enfoco.org, an article in *Nueva Luz*, and a New York exhibition in spring or summer 2008. Guidelines are available at www.enfoco.org. For more information, call 718-931-9311 or write to info@enfoco.org. *Deadline: July 2, 2007.*

Calls for Papers

Working Girls: Women's Cultural Production during the Interwar Years is a 2-day symposium hosted by Saint Mary's College of California and the University of San Francisco, taking place October 19–20, 2007. The period between the 2 World Wars presented exciting opportunities and intense social and political struggles for international women working in the arts and other forms of cultural production. Many women across Europe and North America embraced the long-awaited prospect of emancipation in the form of suffrage and increased employment in the public and private spheres. This interdisciplinary symposium seeks proposals for papers that explore not only the many facets of what it meant to be a "working girl" involved in cultural production during this time, but also economic depression and backlash of conservative attitudes. Inquiries about the symposium should be submitted to Anna Novakov at anovakov@stmarys-ca.edu. *Deadline: June 1, 2007.*

Different Visions: A Journal of New Perspectives on Medieval Art is an electronic, open access, peer-reviewed publication focusing on studies of medieval visual culture approached through contemporary theoretical frameworks, including but not limited to: feminist and gender analysis, historiography, semiotics, postcolonialism, and queer theory. For more details about the journal's mission and its submission guidelines, please contact: Rachel Dressler, Editor-in-Chief, Art Dept., FA 214, University at Albany, Albany, NY 12222; 518-442-4021; dressler@albany.edu; www.differentvisions.org. *Deadline: August 31, 2007.*

Conferences and Symposia

The 1st National Encaustic Painting Conference at Montserrat is held June 8–10, 2007, at Montserrat College of

Art in Beverly, MA. The centerpiece of the program is "Encaustic: State of the Art," a panel that discusses the perception of wax-based painting and sculpture and its place within contemporary art. The panel includes painter Timothy McDowell, art dealer Hope Turner, critic Barbara O'Brien, curator Katherine French, and paintmaker Richard Frumess; Joanne Mattera is moderator. Additional panels, speakers, and a juried exhibition also are planned. To register, please visit www.montserrat.edu/news/encaustic.shtml.

Exhibition Opportunities

Wicked and Wise is an exhibition open to artists exploring issues found in traditional and contemporary tales, including folklore, ghost stories, comic books, urban legends, and tall tales. Notions of the courageous hero(ine), the evil villain, deception, betrayal, magic, adventure, and everlasting hope are just a few ideas open for investigation. All members of Mid America Print Council are eligible to apply (membership fee can be sent with the submission). Entries may be work in any media. Jurors include artists Michael Krueger and Richard J. Krueger. The exhibition is held in the Eagle Gallery at Murray State University in Murray, KY. For prospectus, visit www.murraystate.edu/artgallery. *Deadline: June 1, 2007.*

Loyola National Works on Paper is an art competition/exhibition held July 27–September 7, 2007, at the Crown Center Gallery, Loyola University Chicago. The juror is Dan Addington, director of GwendaJay/ Addington Gallery in Chicago. Entry fee is \$20 for 1–3 entries, or \$30 for 4–6 entries. Entries should be either slides or a CD with JPEG files scanned no larger than 300 dpi. Eligible media include drawing, printmaking, painting, photography, and digital and mixed media. No works larger than 40 inches can be accepted due to space restrictions. E-mail inquiries to: tparkel@luc.edu or send materials and SASE to: Crown Center Gallery, 1001 W. Loyola Ave., 2nd Fl., Chicago, IL 60626. *Deadline: June 22, 2007.*

Classifieds

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

For Rent

Rome apartment. 2 bedrooms, study, living/dining, eat-in kitchen, 2 balconies, all linens/modern appliances, high-speed internet. Near American Academy. \$1,700 month (includes condominium charges), utilities and phone extra. Available July 1. Wass@temple.edu.

Opportunities

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

Datebook

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

May 10, 2007

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

May 11, 2007

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

May 30, 2007

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

June 1, 2007

Deadline for 2008 Annual Conference session chairs to notify applicants of their acceptance or rejection of proposals for papers.

Deadline for the CAA director of programs to receive session roster and audiovisual request forms from 2008 Annual Conference session chairs.

June 15, 2007

Deadline for nominations and self-nominations for the position of

caa.reviews editor-in-chief.

Acceptance of session proposals for the 2009 Annual Conference in Los Angeles accepted

July 10, 2007

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

July 31, 2007

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

August 31, 2007

Deadline for nominations for the 2008 Awards for Distinction.

September 1, 2007

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

Deadline for session proposals for the 2009 Annual Conference in Los Angeles.

September 7, 2007

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

September 10, 2007

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

October 1, 2007

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

November 10, 2007

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

December 1, 2007

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

February 20–23, 2008

96th CAA Annual Conference in Dallas–Fort Worth.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

February 10–13, 2010

98th CAA Annual Conference in Chicago.

Photo Credits

The photograph of Joanna Frueh on page 26 is credited: Joanna Frueh and Russell Dudley, *Venus Verticordia* 2004, 2005, Ultrachrome print, 42¾ x 3¾ framed (artwork © Joanna Frueh and Russell Dudley).

The photograph of Steven Nash on page 26 was taken by Nan Coulter. The photograph of Deborah B. Reeve on page 27 was taken by Michael Ross.

Karen Wilkin's obituary for Jules Olitski on pages 27–28 is compiled from previously written texts on the artist in January 2005 and February 2007.

Editor's Note

Incorrect caption information was published for a work by Betye Saar on page 7 of the March *CAA News*. Here is the caption: Betye Saar, *Colored*, 2002, mixed-media assemblage with hand mirror, 14½ x 30 x 1½ in., signed. University of Michigan Museum of Art. Museum purchase made possible through the generosity of Dr. James and Vivian Curtis and the W. Hawkins Ferry Fund (artwork © Betye Saar; photograph provided by Michael Rosenfeld Gallery, LLC, New York, NY).

In the Institutional News section of the March issue, *CAA News* named only one of two winners of the 2006 Award for Excellence in Scholarly Research and Publication, presented by the Southeastern College Art Conference. The Radford University Art Museum shared the award for *An Expanding Universe: Makers and Viewers of Seventeenth-Century Prints* (Radford, VA : Radford University Art Museum, 2006), written by Donald Schrader and edited by Preston Thayer.

Volume 32, Number 3

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

Editor: Christopher Howard
Designer: Steve Lafreniere

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

Copyright © 2007 College Art Association

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

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

CONFERENCE RECORDINGS



College Art Association
95th Annual Conference
February 14-17, 2007
New York City, New York

It's Almost Like Being There!

Live Audio Recordings

Audio CDs **\$12.00** per CD!
 Entire Conference MP3 CD-ROM

\$149.95!

INDIVIDUAL SESSIONS AVAILABLE IN AUDIO CD FORMAT

CIRCLE SESSION #	Session Title
CA07-001	NOT AVAILABLE Artist Periodicals 1945-1990
CA07-002	NOT AVAILABLE Collaboration and Participation in Design Practice and Education
CA07-003	(2 CDs) Double Headed Creatures...
CA07-004	(2 CDs) New Perspectives on the Italian Renaissance Interior, 1400-1600
CA07-005	CANCELLED Ephemeral Art in the Eighteenth Century
CA07-006	NOT AVAILABLE Black Vitruvius
CA07-007	(2 CDs) The Reception of Caribbean Art
CA07-008	(2 CDs) The Art of Being Global: International Art of International Artists
CA07-009	(2 CDs) Digital Difference: Recontextualizing New Media Art
CA07-010	(2 CDs) Studio Art within the Liberal Arts Setting: What Do We Offer?
CA07-011	(2 CDs) The Practice of Drawing and the Construction of Artistic Identity
CA07-012	(2 CDs) Blue
CA07-013	(2 CDs) The Object in the Cultural Context: Promises or Perils

CAN'T DECIDE WHAT TO BUY??

THEN BUY THEM ALL!

All sessions recorded at the conference can be yours for

Only **\$149.95**

In Audio MP3 Format

That's less than \$2.50 a session!

(Occasionally, some sessions listed may not be included on the MP3 CD-ROM because of technical difficulties or session cancellations experienced during the conference.)



CA07-014	(2 CDs) Making French History 1300-1500
CA07-015	(2 CDs) The Court of Phillip IV
CA07-016	(2 CDs) Object Lesson: Looking Closely at Museums and Universities
CA07-017	(2 CDs) Globalism and its Discontents
CA07-018	(2 CDs) The Ties that Bind: Homosocial Collaboration in American Art
CA07-019	(2 CDs) Celebrating Time to Think: Research Dreams Realized
CA07-020	(2 CDs) When is Technique Central to Meaning?
CA07-021	(2 CDs) The Art and Business of Printmaking in Europe, 1400-1800

CIRCLE SESSION #	Session Title
CA07-022	(2 CDs) The Presence of History, the Persistence of Time
CA07-023	(2 CDs) Now Really: Art and Theory of Realist Art in the Nineteenth Century
CA07-024	(2 CDs) Robert Henri and "The Eight": A Precentennial Reassessment
CA07-025	(2 CDs) Living Rock
CA07-026	(2 CDs) Troubling the Waters: Homoeroticism and the Politics of Identity in Black Visual Culture
CA07-027	(2 CDs) Islamic Art
CA07-028	(2 CDs) Rediscovering Vermeer
CA07-029	(2 CDs) Art and the Civilizing Process, 1220-1520
CA07-030	(2 CDs) Piety or Propaganda
CA07-031	(2 CDs) Love/Sick
CA07-032	(2 CDs) Art and Pornography
CA07-033	(2 CDs) Comic Relief: Humor's Edge in Contemporary Art
CA07-034	(2 CDs) The (Cyber) Space of Hands-On Studio Learning: Theory and Praxis
CA07-035	(2 CDs) Private Passions as Public Legacies
CA07-036	(2 CDs) Depolarizing American Modernism
CA07-037	(2 CDs) New Perspectives on the Pre-Columbian Arts of Central Mexico, Oaxaca, Veracruz
CA07-038	(2 CDs) Meanings and Function of Narrative
CA07-039	(2 CDs) Venturing Overseas: Best Practices in Study Abroad Programs
CA07-040	(2 CDs) Reexamining Appropriation: The Copy, the Law, and Beyond, Part II
CA07-041	(2 CDs) Ecology and the Ethics of Art / Science Projects
CA07-042	(2 CDs) When is Technique Central to Meaning? Part II
CA07-043	(2 CDs) Subject: Photography
CA07-044	(2 CDs) Studio Art Open Session: Book Arts
CA07-045	(2 CDs) Professional Concerns of Studio Art Faculty: A Second Look
CA07-046	(1 CD) Are We There Yet? The Status and Impact of Second- and Third-Wave Feminism, Women's Art, the Women's Art Movement and "Feminist Art"
CA07-047	(1 CD) Feminism, Women, and the Museum
CA07-048	(1 CD) As the Feminine Became Public; or Re-gendering Public Art
CA07-049	(1 CD) Back to the Front
CA07-050	(1 CD) Occupying our Hearts: Performing Self-Transformation through Feminist Art
CA07-051	(1 CD) Life of the Mind, Life of the Market: A Reevaluation of the Contribution of Theory to Feminist Art from 1980 to 2006

CIRCLE SESSION #	Session Title
CA07-052	(1 CD) American Art and Sexual Trauma
CA07-053	NOT AVAILABLE Notes from the Paleolithic Project: The Onomatopoeia of Desire
CA07-054	(2 CDs) Ceramics: Five Emerging Artists Survey the Discipline
CA07-055	(2 CDs) Visual Music
CA07-056	NOT AVAILABLE Curators' War IV: The Return of the Object

CIRCLE SESSION #	Session Title
CA07-057	(2 CDs) Art and the Mathematical Instinct
CA07-058	(2 CDs) Ruins
CA07-059	(2 CDs) Double Take: New Forms in Printmaking and Sculpture
CA07-060	(2 CDs) A Faustian Bargain? Emerging Artists, Critics, and the Market




WHY BUY THE AUDIO MP3 CD-ROM?

- ▶ MP3 files can be played on a **PC** or **MAC** computer
- ▶ Download the files to your portable MP3 player and listen—**Anywhere, Anytime**
- ▶ Get your conference recordings for **One Low Price**
- ▶ The **Audio MP3 CD-ROM** is a compact and convenient **Learning Tool**
- ▶ Review information at your own pace—**Start, Stop & Scan Easily**
- ▶ It's the **Best Value** for your dollar! **All Recordings \$99.95** (Onsite Only)



ORDER INFORMATION	PRICING INFORMATION		TOTALS
	ONSITE	POST-CONFERENCE	
Standard Audio CDs	X \$11.00 per CD	X \$12.00 per CD	
YOUR BEST VALUE! <i>ALL Conference Recordings in MP3 Format</i>	\$99.95	\$149.95	
SAVE OVER 35% – When You Buy the Complete Sets of Conference Recordings	\$600.00	\$675.00	
SHIPPING	DOMESTIC – \$3.00 for first disc, each additional disc \$1.00 (\$15 max.) INTERNAT'L – \$4.00 for first disc, each additional disc \$1.00 (\$25 max.)		
SALES TAX	COLORADO RESIDENTS ADD SALES TAX (2.90%)		
ORDER TOTAL			

PAYMENT INFORMATION		
SIGNATURE: _____	CHECK # _____ for \$ _____	CASH _____
CREDIT CARD # _____	EXP. DATE: _____	
SHIPPING INFORMATION (Please Print Clearly)		
SHIP TO NAME: _____		
ADDRESS: _____		
CITY: _____	STATE: _____	ZIP: _____
EMAIL: _____		
DAYTIME PHONE: () _____		
MAKE CHECK PAYABLE & MAIL ORDER TO:	CONFERENCE MEDIA 1302 S. Shields St., Suite A1-1 Fort Collins, Colorado 80521-4801 970-207-1614 / cmcorders@conferencemedia.net	
PHONE (Toll Free) 888-222-1614 FAX 970-207-1322 ONLINE www.ConferenceMedia.net		



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

Board of Directors:

Nicola Courtright, President
Paul Jaskot, Vice President for Publications
Susan Grace Galassi, Vice President for Annual Conference
Dennis Y. Ichihama, Vice President for Committees
Anne Collins Goodyear, Vice President for External Affairs
Katherine Manthorne, Secretary
John Hyland, Jr., Treasurer
Jeffrey P. Cunard, Counsel
Linda Downs, Executive Director

Sue Gollifer
Ken Gonzales-Day
Thomas DaCosta Kaufmann
Andrea Kirsh
Mary-Ann Milford-Lutzker
Barbara Nesin
Amy Ingrid Schlegel
Duane Slick
Buzz Spector
William Tronzo
William E. Wallace