

# CAA NEWS



Dallas-Fort Worth  
Conference Highlights

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Cover: Yoko Ono at the Annual Artists' Interviews at the 2008 CAA Annual Conference in Dallas-Fort Worth (photograph by Teresa Rafidi)



Linda Downs

## FROM THE EXECUTIVE DIRECTOR

*Linda Downs is CAA executive director.*

While wrapping up the details on the successful Dallas-Fort Worth conference (see Emmanuel Lemakis's article on page 3), the Annual Conference Committee, the Services to Artists Committee, and the CAA staff are actively working on the next conference in Los Angeles, to be held February 25-28, 2009. Enthusiastic about the event, our LA colleagues have offered outstanding special-events opportunities at leading art museums, university galleries, and collections. Plan on taking advantage of the next conference in LA.

Arts Advocacy Day, an annual event organized by Americans for the Arts, was held March 31-April 1, 2008, in Washington, DC. CAA delegates included Board members Anne Collins Goodyear and Andrea Kirsh along with Nia Page, CAA director of membership, development, and marketing, and Sara Hines, CAA development and marketing assistant.

In addition to training sessions on how to approach legislators with major national issues in the arts, CAA's contingent attended a briefing on legislation for fair-market-value tax deductions for artists. Entitled the Artist-Museum Partnership Act, the bill proposes deductions of the full market price—not the cost of materials—for living artists making charitable contributions through the donation of works of art to institutions. This bill has been under discussion for several years, but only in the last year has it gained as many supporters as now. As a result of Arts Advocacy Day, six more members of the House of Representatives support the bill, bringing the total to eighty-eight. We hope that the bill has sufficient support to become law sometime this year.

CAA aims to keep you posted on developments of this legislation and will contact you when e-mails or support letters are needed to request action from our elected officials. For now, read Kirsch's report on page 21.

# CAANEWS

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## Conference Wrap-Up

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

The attractions of a compelling program of sessions, enticing special events, and proximity to a number of great museums and educational institutions brought over four thousand attendees to the CAA Annual Conference in Dallas–Fort Worth.

All told, about 180 conference sessions covered contemporary art theory and practice, art-historical scholarship and visual culture, curatorial and museum issues, and professional and educational practices. Session chairs and speakers represented a broad sampling of CAA's membership, from a strong regional participation to a sprinkling of international artists and scholars, bringing credit to our organization's creative and intellectual talents. CAA thanks all those who took part in the program, especially the approximately 150 chairs who developed sessions that shaped the content of the conference.

The vast Adam's Mark Hotel enabled CAA to realize its aim of holding the conference under one roof, from sleeping accommodations and meeting rooms to large spaces for the Career Fair and the Book and Trade Fair. But the hotel's somewhat aged condition, challenged by our demanding conference, caused some regrettable glitches, especially in the session rooms, most notably with lighting and air conditioning.

CAA sponsors at least two annual sessions each year that are open to the public: the Distinguished Scholar Session and the CAA Advocacy Session. For the former, CAA honored Robert L. Herbert, Andrew W. Mellon Professor Emeritus of Humanities at Mount Holyoke College, as the 2008 Distinguished Scholar. Led by Nancy J. Troy of the University of Southern California, the session began with a one-on-one conversation between Herbert and Troy and then opened to papers presented by a panel of four scholars whose work is inspired by Herbert: Cécile Whiting, University of California, Irvine; S. Hollis Clayson, Northwestern University; Mark Antliff, Duke University; and Michael Leja, University of Pennsylvania. Herbert was also the recipient of the 2008 Distinguished Lifetime Achievement Award for Writing on Art, presented at Convocation.

The CAA Advocacy Session was devoted to cultural patrimony in Iraq, one of today's most compelling issues. The session was chaired by Nada Shabout of the University of North Texas, Denton, who delivered a paper on "Modernity Denied: The Iraqi Museum of Modern Art, Public Monuments, and Migration of



Panelists for the 2008 Distinguished Scholar Session: from left, Michael Leja, Cécile Whiting, Robert L. Herbert, S. Hollis Clayson, Mark Antliff, and Nancy J. Troy (photograph by Teresa Rafidi)

Artists." Other papers included "Devastation and Revival: The Story of the Iraq National Library and Archive following the 2003 Invasion" by Jeff Spurr of the Aga Khan Program for Islamic Architecture, Harvard University; and "Baghdad's Modern Built Heritage: Presence, Absence, Questions about the Memory" by Caecilia Pieri of the Centre des Monuments Nationaux in Paris. Regrettably, Donny George, a visiting professor at Stony Brook University and the scheduled keynote speaker, was unable to attend the conference to deliver his paper, "The Destruction of the Iraqi Cultural Heritage in the Iraq Museum and the Archaeological Sites." A version of it was presented as the keynote address at Convocation.

The Iraq theme continued in other recurring conference attractions, including the Annual Artists' Interviews, also open to the public, during two back-to-back conversations. The Helsinki-based Iraqi artist Adel Abidin was interviewed by Nada Shabout. His installation piece, *Abidin Travels*, a fictive travel agency whose advertisements invite the public to "much more than a holiday" in Baghdad, was featured at the 2007 Venice Biennale; his ad appeared in the conference *Program* as well. Forming a backdrop to the conversation between Abidin and Shabout were the ironic, sarcastic videos that formed a part of his installation. These videos were also screened in ARTspace, which hosts the interviews each year.

Yoko Ono brought a degree of star power and a packed house to the other interview. Ono began by showing videos of black-and-white films from her childhood taken by her family in Tokyo, and the interview closed with video documentations of her *Ono* performances, where the message "I love you" was sent with blinking penlights. This performance was reenacted in the session room, where attendees found a penlight and an *Ono* instruction card on their chairs.

The interview itself was conducted by Jonathan Fineberg, a professor at the University of Illinois, Urbana-Champaign, and director of Illinois at the Phillips, Center for the Study of Modern Art at the Phillips Collection, who later noted, "I think everyone was stunned at how generous and forthcoming she was about herself, her childhood, and her work."

The session concluded with a final gesture of love and





The audience collecting shards from Yoko Ono's vase (photograph by Teresa Rafidi)

reconciliation. Ono presented a large blue-and-white urn and a large folded canvas sheet filled with the broken remains of an identical urn. Before the audience left the room, she invited everyone to come forward to the dais, take a single shard, and return to Dallas in ten years to reassemble the urn with her. The artist generously donated the remaining shards and the intact urn to CAA.

Like Robert L. Herbert, Ono was also a recipient of one of CAA's eleven annual Awards for Distinction, presented at Convocation by Nicola Courtright, president of the CAA Board of Directors. Ono received the Artist Award for a Distinguished Body of Work for a 2007 exhibition held in Bremen, Germany. Among other award-ceremony highlights was a deeply moving acceptance speech by Sylvia Sleigh, who won the Distinguished Artist Award for Lifetime Achievement. (For citations of all winners, please see the March issue of *CAA News*.)

The designated Convocation speaker, Donny George, was the recipient of a Special Award for Lifetime Achievement in recognition of his efforts to rescue the cultural patrimony of his country, which extends to early Mesopotamian cultures. As director of the State Board of Antiquities and Heritage in Iraq and director general of the National Museum in Baghdad, George led the recovery of thousands of antiquities in the aftermath of the April 2003 looting of the National Museum and sought the protection of major archaeological sites threatened by occupying military forces. As noted above, George was unable to attend the conference at the last minute, but his award was accepted by Nada Shabout, who also delivered his Convocation address (see pages 8–13 of this issue).

As is customary, Convocation was followed by the Gala Reception, held this year at the beautiful Renzo Piano–designed

Nasher Sculpture Center. Adjacent to the Nasher, the Dallas Museum of Art and the Crow Collection of Asian Art also opened their doors to CAA attendees that evening. These three institutions form the visual-arts core of Dallas's downtown cultural district, but other art centers also participated during the conference week. The Latino Cultural Center sponsored a reception and open house, and the Meadows Museum, on the campus of Southern Methodist University, hosted a reception and opened its great collection of Spanish and Latin American art to CAA.

Fort Worth was equally hospitable to conference attendees. The Amon Carter Museum sponsored an all-day, preconference symposium on Tuesday, based on the exhibition then on view, *The Art of the American Snapshot, 1888–1978*. At the symposium's conclusion, the Carter formed the center of a three-museum, open-house event that included the Kimbell Art Museum and the Modern Art Museum of Fort Worth—all located in Fort Worth's cultural park. Alongside the great collections and exhibitions in each institution, the three museums provided attendees with interesting architectural comparisons, each designed by an important modern architect: the Carter by Phillip Johnson, the Kimbell by Louis Kahn, and the Modern by Tadao Ando.

Institutions hosting receptions and events highlighted here were not alone in giving generously to CAA conference attendees. Many exhibition spaces and galleries held events throughout the conference, adding to the excitement of the Dallas–Fort Worth art scene. To one and all, CAA declares its deepest gratitude.

CAA sponsored two exhibitions held in conjunction with the conference: the Annual Exhibition and the Regional MFA Exhibition. The regional show, comprised of MFA students from five area graduate schools, was held at the Cora Stafford Gallery at the University of North Texas, Denton, where a reception took place Saturday evening. For the Annual Exhibition, the CAA Exhibitions Committee selected a curatorial proposal submitted by Benito Huerta, director of the Gallery at UTA (University of Texas at Arlington). His show, *Points of Convergence: Masters of Fine Arts*, displayed the work of established artists who earned MFA degrees with that of current MFA students from the same graduate schools. In an interesting way, both exhibitions placed an emphasis on emerging talents in the visual arts.

Career-development services at the Dallas–Fort Worth conference brought together three broad and durable CAA programs: placement services, where candidates seeking positions can be connected with those who are hiring; workshops and roundtables, for those who want to enhance their professional



The Renzo Piano–designed Nasher Sculpture Center, host of the Gala Reception (photograph by Teresa Rafidi)

skills in ways that can enable them to obtain and/or hold a position; and mentoring sessions, where résumés and portfolios are reviewed by professionals in one-on-one meetings.

As part of its career services in recent years, CAA has added the Student Lounge, which is programmed by the Student and Emerging Professional Committee, one of CAA's nine Professional Interests, Practices, and Standards Committees. The lounge is a multipurpose place at the conference where students and emerging professionals can relax, socialize, and check their e-mail (free Wi-Fi internet access was provided).

The Book and Trade Fair included more than one hundred exhibitors. Situated in the Adam's Mark Hotel's Lone Star Ballroom, the largest such facility in Texas, the fair enjoyed a standard of accommodations not matched in recent years. The hotel and room layout proved beneficial both logistically and economically to the exhibitors, for whom loading and set-up was easily facilitated. This year was the fourth in which CAA has offered affordable exhibit space to nonprofit organizations, small presses and magazines, and qualifying entrepreneurial businesses that provide programs and services to visual-art professionals; a record twenty-five exhibitors in this category enhanced the diversity of the Book and Trade Fair's content. Although foreign participation was not as visible in Dallas, companies from Great Britain, Belgium, and Mexico came to display and talk about their products. The conference benefited again this year with support from the exhibitor sponsorships of Saskia and Scholar's Resource, Prestel, Dick Blick Art Materials, ARTstor, and the School of the Visual Arts.

The 97th Annual Conference Book and Trade Fair will be held February 25–28, 2009, at the Los Angeles Convention Center. The exhibitor brochure and application will be mailed in August. To receive them, please contact Paul Skiff, assistant director for Annual Conference, at [pskiff@collegeart.org](mailto:pskiff@collegeart.org).

CAA would like to extend special thanks to the CAA Annual Conference Committee members responsible for selecting the vetted core sessions of the 2008 program. They are: Dale Kinney, Bryn Mawr College, chair; members Elizabeth Boone, Tulane University and the Center for Advanced Study in the Visual Arts, National Gallery of Art; Derrick Buisch, University of Wisconsin, Madison; Virginia Derryberry, University of North Carolina, Asheville; Susan Grace Galassi, Frick Collection; Dennis Ichiyama, Purdue University; Thomas DaCosta Kaufmann, Princeton University; Mary-Ann Milford-Lutzker, Mills College; Duane Slick, Rhode Island School of Design; Christine Sundt, visual-resources consultant and educator, Eugene, Oregon; Gina Werfel, University of California, Davis; and Dallas–Fort Worth Regional Representatives Randall C. Griffin, Southern Methodist University; Dorothy Kosinski, formerly of the Dallas Museum of Art and now at the Phillips Collection; Annette Lawrence, University of North Texas, Denton; and Philip Van Keuren, Southern Methodist University.

A final word of thanks goes to the CAA staff for its commitment and hard work during the conference. It is probably not known that, with one exception, the entire staff comes to each conference to work almost ceaselessly throughout the entire event. ■

# Conference Highlights

CAA News asked several 2008 Annual Conference attendees and event organizers to reflect on various aspects of the recent meeting in Dallas–Fort Worth, from special events to behind-the-scenes work.

## ARTEXCHANGE

As a member of the Services to Artists Committee, I coordinated the fourth annual ARTexchange, an open and temporary exhibition of work by artist members. Encouraging artists to participate up until the last minute, I found myself describing ARTexchange as “a good way to come up for air after a series of interviews,” “a lively, unscripted, generous, and serendipitous sharing of work,” and “controlled chaos.” It was all that and more in Dallas, in large part due to CAA’s success in reserving the best possible “Texas-sized” central location for the event, right outside ARTspace, the Book and Trade Fair, and the registration area.

Fellow committee members, past and present, shared thoughts about ARTexchange. Virginia Derryberry said, “It was a great pleasure to have many visitors, including Linda Downs, Michael Fahlund, and several CAA Board members, viewing work and having conversations with artists. During the conference, there is rarely time, if ever, to talk about art making on a personal and informal basis. I believe that everyone showing art this year felt that they were in the right place at the right time.”

“Participants continue to report meaningful and positive outcomes from the event, including exhibition invitations, collaborations, and networking opportunities,” commented Beauvais Lyons. “For CAA members attending the conference as part of the career-placement process, ARTexchange is a stress-free opportunity to present their work and a chance to see CAA as more than a job-hunting meat market.”

Tom Morrissey said, “It is so nice to see all of the work and talk to each other in a low-key and relaxed environment, as opposed to doing it at those interview tables!”

Rereading these comments, I realize that past efforts, quickly abandoned, to come up with a more creative arrangement of tables for ARTexchange were beside the point. Every year, energetic artists bring unexpected and provocative materials, attitudes, and approaches to the strict gridlike alignment of tables in a vast hall, creating a provocative counterpoint to an identical arrangement of interview tables in another cavernous, anonymous hotel space. Wildly dissimilar in aesthetic, intent,



The artist Kristin Powers Nowlin (left) presents her work at ARTexchange (photograph by Teresa Rafidi)

and mood, the two venues might be seen as conceptual bookends for the conference itself.

—Elizabeth Conner, independent artist, Vashon, Washington

## DONALD JUDD SESSION

Unlike most conference session chairs, I began organizing my panel only in late August 2007. After one session was cancelled, Emmanuel Lemakis, CAA director of programs, asked me to put together a group of papers on Donald Judd as a tribute to the artist who made Marfa, Texas, his home. A Judd scholar from way back, I’ve been spending time in Marfa since the artist first invited me there in 1980, ten years before I moved to Texas.

Because of my late start, several better-known Judd scholars were already committed to other sessions. David Raskin, whom I have known since he was a graduate student at the University of Texas (UT) at Austin writing his dissertation on Judd, is up-to-speed on emerging Judd scholarship and helped me to formulate a less predictable and much more interesting panel, which included Adrian Kohn, who is ABD at UT, and Tim Martin, a reader in cultural theory at De Montfort University in the UK. We were also fortunate that my friend Flavin Judd, the artist’s son, vice president of the Judd Foundation, and an award-winning filmmaker, agreed to present a paper on Judd’s system of value.

Following my introductory remarks on Judd’s presence in Texas, Flavin Judd read a paper that was both memoir and aesthetic analysis. Kohn looked at Judd’s concept of “phenomena,” in contrast to his better-known category of specific objects. Theoretically dense, Martin’s paper was nevertheless quirky, provocative, and even humorous in its psychoanalysis of Judd’s use of the “orifice” in the early work. As the session discussant, Raskin responded with a cogent summary and admirably spontaneous critique. Nearly filling the room, our audience seemed, like us, not only informed but also comfortable and conversational rather than dry and academically competitive. In this unusually relaxed atmosphere, openness and camaraderie prevailed.

—Frances Colpitt, Texas Christian University



## ARTSPACE 2008

ARTspace in Dallas experienced large audiences in almost all its sessions, due in part to the vibrancy of its programming but also to its central location next to the Book and Trade Fair and the registration area. The largest audience by far was for the Annual Artists' Interviews held Friday afternoon. In fact, the session was moved to a larger ballroom to accommodate those attending the interviews of Yoko Ono and Adel Abidin. In addition to seeing home movies of Ono's childhood, audience members received "souvenirs" in the form of small flashlights designed to signal "I Love You" in the *Onochord* performance that took place. At the close of her interview, she also invited the audience to collect shards of a large broken vase and to plan on returning to Dallas in ten years to put the pieces back together.

The common denominator for the majority of sessions in ARTspace was an exploration of the breadth and depth of media in the studio art. "Immense Prints" focused on both issues of scale and unusual methods (such as using the wheels of a truck to make a print). "Landscape: Fact and Fiction" took the work of artists in a photography exhibition of the same name, held last year at the William Benton Museum of Art in Connecticut, as its point of departure.

Painting was represented by two sessions: "Living Locally, Showing Nationally" showcased conversations with Texas artists Vernon Fisher, David Bates, and Melissa Miller; and "Fictional Realism," chaired by another well-known Texas painter, Robert Jessup, examined representational painting that describes the world through pictorial invention. A session on sculpture presented art by a number of Texas artists, including Tom Orr and Frances Bagley.

"Gestures of Resistance: Craft, Performance, and the Politics of Slowness" offered regular session talks but also invited audience participation in the form of assisting the artist Sheri Wood in the act of sewing a large-scale piece.

An exhibition of work by session participants, with the same title as the panel, was held at the gallery Gray Matters in Dallas. Likewise, "The Divas and Iron Chefs of Encaustic" had a multidimensional aspect—an ARTspace session with ten participants, an exhibition of encaustic work at the McKinney Art Center, and a sold-out workshop at Southern Methodist University.

—Virginia Derryberry, *University of North Carolina, Asheville,*  
and chair of CAA's Services to Artists Committee, 2006–8

## BUILDING THE CONFERENCE PROGRAM

The conference program is an intricate mosaic of presentations, events, and ceremonies that ultimately comes together every year under the guidance of Emmanuel Lemakis and his staff. The most numerous pieces of this puzzle are the 2½-hour sessions organized and chaired by CAA members, on their own or on behalf of CAA committees and affiliated societies. It is the job of the Annual Conference Committee to select these sessions, and the vice president for Annual Conference convenes the committee and tries to keep it on track. I held this post for two years.

During an intense day-long meeting in October, the committee compares and ranks all entries submitted in response to the annual call for proposals. Selection proceeds quickly through the top-ranked twenty or so, and then the debates begin. It is an exhilarating and frustrating experience—exhilarating because so many proposals provoke such stimulating discussions, and frustrating because these discussions must repeatedly be cut short in order to move on to the next one. The sessions for the Dallas–Fort Worth conference were chosen in October 2006. Eighty-three proposals were selected, exactly half of the 166 submitted.

Reading the proposals is eye opening. Unlike CAA's journals, the newsletter, or even the conference itself, the unfiltered bag of proposals shows what the membership at large is doing. Members did not want to hear about the chapter headings of traditional textbooks (Classical, Renaissance, Sculpture, etc.) but about such topics as utopias, failed exhibitions, food art, evolutionism, and one of our favorites, "cute." Who knew that enough people were interested in these issues to generate papers and an audience? Trends—or at least balloons of interest—sprang out at us: money and markets, global or transcultural movements, art and politics, art and science, art and culture, and the use and optimization of technology in art practice and teaching.

Once sessions are chosen, the process is turned over to session chairs to select the papers. As always, some sessions we picked never made it to the conference program (did they fail for lack of papers?); others changed titles and were unrecognizable (did we really approve a session called "The Fresh New Look of Shepherding"?); others flourished and even expanded to two sessions (hooray for "Neuroscience and the History of Art"! ). By the time the conference occurred, this vice president had rotated off the Board of Directors, so I wasn't privy to the stories behind these alterations. I was like a tourist at my own conference, but that was fun too.

—Dale Kinney, *Bryn Mawr College, and CAA vice president for Annual Conference, 2006–7* ■

# The Looting of the Iraq National Museum

*Donny George is the former director of the State Board of Antiquities and Heritage in Iraq and director general of the National Museum in Baghdad. He now teaches as a visiting professor at Stony Brook University in Stony Brook, New York. The following text, George's Convocation address for the 2008 CAA Annual Conference (read by Nada Shabout), has been edited for publication.*

Roughly a year before the 2003 invasion of Iraq, I received information from a reliable source that people in England, including some referred to as “scholars,” were suggesting that the Iraqi people did not understand the value of the archaeological remains in Iraq, that they did not “deserve” them, and that the obvious consequence of this was that the material should be removed—stolen—from Iraq and taken to England. It was reported to me that one person had commented, “I’m waiting for the day that the American troops enter Baghdad. I will be with them and I will go to the Iraq museum and take what I want.” This, in part, is what happened in April 2003.

With the escalation of tension in early 2003, the museum received orders from the Ministry of Culture to assemble teams of men, women, and young people to defend the whole National Museum complex. These teams of between twenty-three and twenty-five individuals were subdivided into groups for first aid, fire prevention and control, and messengers; one group was even given Kalashnikovs to defend the museum compound. Rotas were set up to ensure that the museum compound was protected by these teams, each under the command of one of the director generals of the State Board of Antiquities and Heritage, at all times of the day and night. At the same time, partially as a result of the intelligence reported above and partly given the experience of looting that had followed the previous invasion of 1991, museum staff had busily removed and stored the majority of objects on display in the National Museum. The only things left in the galleries were objects too large and/or heavy to move, and some replicas.

I was supposed to be in charge of the team protecting the museum during the weekend of April 5–6, 2003. I had decided to move my family from our flat in the Jadiriah area of Baghdad to my parents’ house in Dorah, so we would be all together in one place. I could not get to the museum on Saturday because there was a fierce battle near the intersection of Al-Dorah, where American troops were entering Baghdad from Babylon, and Hilla, where troops were entering from the highway. On Sunday,

April 6, I managed to get to the museum, passing through the remains of the battle where I saw burnt-out Iraqi and American tanks, armored vehicles, cannons, and a variety of other vehicles. I hardly made it between those burnt vehicles as I reached Bayya’ and then the museum. Just over half my team also made it to the museum. Ten were missing, because by then roads leading to the center of the city were blocked. We stayed overnight in the museum, and I slept in my room on a couch.

It is worth mentioning here that on Sunday, Nawala al-Mutawalli, director general of museums, had come to Jaber Khalil’s room, where I was together with Jaber, who is chairman of the State Board of Antiquities and Heritage; Muhammed Nabeeh Abdul Fattah, director general of administration; and the late Rabi’ Al-Qaisi, then director general of restoration. Rabi’ said that her brother-in-law was waiting for her outside, that her parents had gone to Ba’qooba, and that the rest of her family were waiting for her to leave. Jaber asked her if all museum doors were locked, and she replied that they were. He repeated the question, and again she responded that all museum doors were locked. Nawala gave the museum keys to Jaber. His final words to her were, “May God be with you.”

The next day, Monday, my team’s duty was finished but I stayed at the museum until after 2:00 PM. I then tried to return to my parents’ house despite the fierce fighting we could hear all around Baghdad. Leaving my large Nissan Patrol in the backyard of the museum, I took a small car—a Mitsubishi pickup—and began to drive home. I tried to reach the same intersection that had seen a battle the previous Saturday, but when I approached the intersection I saw that American troops had returned and occupied the main road—I therefore could not cross that intersection to get back to my family. As it was about 5:30 PM, I decided to head back to the museum. I arrived there and met Dakhel Majhool, director general of the Heritage Department, whose team was on duty. We were told that the minister of information and culture, Hamed Youssef Hammadi, had just arrived, and together we went to meet him at the front door of the museum. I asked the minister if he wanted to go inside but he declined, so we sat together at the main entrance of the building of the State Board of Antiquities and Heritage. We talked for about fifteen minutes, and he told us that Americans had bombed the Al-Sa’a Restaurant. I did not know at the time why this was so important, but afterward I learnt that it appeared that Saddam Hussein and a good number of his senior officers had been meeting there, and that he had escaped only a few minutes before the bombing. Other senior staff were also present at the museum entrance, including Jaber, Rabi’ Al-Qaisi, Mohammed Nabeeh, and Captain Jasem, who was in charge of museum security.



The minister left, and that evening I stayed at the museum with about ten or fifteen young men from the museum. I slept in my room again, but the next morning I was awoken at about 5:00 AM by the sound of huge blasts all over the area, very close to us. Most blasts came from the left side of the museum, where we learnt that American troops had arrived and captured the Ministry of Information building and, next door to it, the radio and television station building. That building is not more than four or five hundred meters from the museum. Then we heard fighting on the right side of the museum, where there is a large bus stop.

I was told that Jaber wanted to see me. I went to his room, where all the senior staff mentioned above had congregated except for Nawala, who had left Baghdad on Sunday, April 6. Jaber asked me what I was going to do—would I leave the building or stay? I responded that we should make a collective decision. Pressed for my personal opinion, I said that I would stay with the museum, that I could not leave it in such difficult times. The group asked if this was my final decision, and I reiterated that it was—100 percent. I was confident that as soon as the Americans occupied the whole area, the first thing they would do was to protect the museum. The meeting ended and, within a few minutes, Rabi', Mohammed Nabeeh, and Jasem slipped out the back door of the museum. We heard helicopter gun ships above us; fighting was still going in the area.

Jaber had decided to stay with me, as did Qasim Al-Basri, whose family lived in unreachable Basra. (He lived within the museum compound, along with one driver.) Everyone else had left. We had food and water to survive. Because Jaber had the keys to the museum cellars, we decided to go there, lock the doors, and wait. As we prepared to go into the museum, I left for my room to collect some biscuits. When I returned, Jaber said that we needed to leave the building quickly. Looking out a window, he pointed out—and I saw myself—about four or five militants, Iraqi militants with RPG-7s on their shoulders, firing grenades toward the left side of the museum at American tanks. It was clear that the museum could be caught in the crossfire of a battle, which is why Jaber decided we should leave immediately. We checked that the museum gate and door were blocked and locked, and that the main door of the State Board of Antiquities building was chained and locked. The four of us—Jaber, the driver, Qasim Al-Basri, and I—left through a back door, which we locked. We took the car I had used previously and drove to the eastern side of the River Tigris, with the intention of returning to the museum as soon as possible after everything had calmed down.

At about 3:00 PM the four of us decided to return to the museum. We started crossing the river at 17 July (or Medical City) Bridge, but as we reached the middle we met people and some cars coming from the other side, from the western

side, shouting and preventing us from crossing the bridge. The Americans, they said, had occupied the whole area, and nobody could move on that side. So we returned to the eastern side of the river again and went to the house of Rashid Ali Al-Qailani, which was being used as an ethnographic museum.

We debated what to do: it was clear that it was impossible to get back to the museum. Jaber could not go home because he lives in a part of Baghdad close to the Dorah area, which we knew to be completely occupied by American troops. He decided instead to go to his brother-in-law's house. I suggested that he take the car, as he wanted to check to see if his family was safe and then return. After an hour, the driver came back to me and said he had witnessed a battle close to Jaber's brother-in-law's house; in fact, the house next to it had been hit by a missile and almost completely destroyed. I was unsure where to go myself, as it was clear I could not reach my family in Dorah. I decided to go to my aunt's house, on the eastern side of the River Tigris. The driver took me there and then went home himself. Qasim Al-Basri stayed in the ethnographic museum, since he had nowhere else to go. I remained my aunt's house for all of Tuesday, Wednesday, and Thursday, listening to the news and trying to follow what was happening. On Friday I managed to see a friend of mine who had a car; he took me home to my family in Dorah, where some sense of calm had arrived. By this time I had been away from home for six days.

The next day, Saturday, my first day back home, I was listening to the evening news when I heard that the Iraqi Museum had been looted. I immediately decided to go the next morning to the American headquarters, which we knew from news reports was in the Palestine Hotel. That Saturday evening I called Jaber, and we agreed to go together. The next morning I took my car, collected Jaber, and drove to the Palestine Hotel. Normally it would only take half an hour from where I used to live to the hotel. On Sunday, April 13, it took us about three hours to reach not even the hotel but about a kilometer from it. I parked the car as close as I could, and we started walking. When we finally reached the hotel, we approached the main perimeter checkpoint, introduced ourselves and explained who we were, and requested to see somebody senior. They checked our IDs, searched us completely, and then let us through. When we reached the hotel entrance, we were stopped and checked again. Once more we explained who we were and that we wanted to see someone senior, but we were told to wait. Two hours passed until we were sent for. We were escorted to meet a Lt. Colonel Pete Zarcone from the American Marines. I asked him for help to protect the Iraq Museum. He asked me what I thought was a very strange question: Was there was anything left in the museum to protect? There was, I responded, and >

we wanted him to organize its immediate protection. He accepted that this was an American responsibility and asked me to show him where the museum was on the map. I was surprised that these American troops had come to Baghdad and did not know the location of the National Museum. We showed him the museum on a map; he took the coordinates and told us that he would immediately send troops to protect it. He asked us if we were going back home or to the museum. After we said we were going to the museum, he gave us a letter for the checkpoints that would allow us to get to the museum compound.

At the museum, we found two employees at the main entrance: Mohsen, who lives in the museum compound; and Al'a Hussein. With them were two or three volunteers who I did not know but who were there to protect the museum. When I headed toward my office, Al'a asked me not to go. I insisted, and three or four times he shouted, "Please, Doctor, don't go to your room." I anticipated what I was going to find there: my room was an example of what had happened to every room in the State Board of Antiquities and Heritage building. Every door was smashed and full of holes. All the rooms were devastated. In my room every drawer had been emptied, and all my books, reports, and paperwork were on the floor in piles nearly two feet high. My desk was dismantled into three or four pieces, my computer was gone, and my safe, in which I had stored eight cameras, was destroyed completely—cameras gone. Even my coffee machine was taken.

I returned to the main gate, and Jaber and I went into the museum to check the galleries. Of course there was no electricity, so we walked into parts of the building lit by daylight. Our first discovery was that looters had broken through a window that we had blocked some years before. In one of the holes I found four glass cutters that looters had left behind. We walked to the Sumerian Gallery. I saw the showcase for the Warka Vase, one of the masterpieces of the museum, smashed on the floor. My heart at that time was pounding; three extremely important pieces were housed in that room: the Sumerian Stella of Lion Hunting, the Warka Vase, and the beautiful mask of the Warka Lady. At that moment I did not know anything about the Warka Lady, but Warka Vase was gone. The Sumerian Stella of Lion Hunting was still there because it was made of basalt on a steel base, which was too heavy to move easily. We went through the museum and saw damage everywhere. We discovered that the statue of Basitki from the Akkadian Gallery was gone; at the end of the Babylonian Gallery a number of terracotta lion statues had been smashed. In the Grand Assyrian Gallery, the statue of the Assyrian king Shlamanessar III was missing, another great loss. In the Hatra Galleries we found more tragedy: three



The National Museum in Baghdad, Iraq, in an undated photograph (photograph in the public domain)

important marble statues had been smashed and their heads removed; the bronze head of Nike, the deity of victory, had also been taken.

After this brief tour of the galleries, we immediately blocked, with bricks and gypsum, the holes that looters had made through the first window we had seen as well as another small window between an Assyrian Gallery and the Babylonian Gallery in the new part of the museum. Then we went to the Hatrian Gallery, where we discovered that looters had broken into the cellars and the storerooms on the lower floor. They had gone through a small door from the Hatrian Gallery, which I myself had not known about.

According to Mohsen, who had been at the museum all this time, by midday on Thursday, April 10, about three to four hundred people had gathered at the front of the museum compound, outside on the street. They were all armed with hammers, crowbars, sticks, Kalashnikovs, daggers, and bayonets. After realizing they intended to enter the museum, he went to an American tank near the right side of the museum where, through an interpreter, he begged the Americans to move their tanks in front of the museum to protect it. The Americans in the tank radioed somewhere and said they were sorry but did not have permission to move. The crowd then entered the compound and the museum building, smashing the doors. First they came through a back door, and then they opened a small door in the front. People were inside the department building, coming and going from both the back and front doors, taking anything they wanted.

This looting continued for three days, Thursday to Saturday, April 10–12. On Sunday, I went with Jaber to the American headquarters and then returned to the museum. Sunday through Tuesday, April 13–15, were extremely hard days for us as we stood guard in front of the museum with sticks and clubs in our hands, trying to protect what was left inside. We could see looters roaming the premises, waiting to strike again. On one occasion, one of them waved a Kalashnikov at us, and we were afraid another large wave of looters would come. Our most pressing concern was that the mob would set fire to the whole building, as had happened to many other government buildings.

One development that helped us greatly was that on Sunday, April 13, at about midday, the media started to arrive. During the next few days, reporters from around the world descended on us once the news had spread about the looting

of the museum. I believe the media generally did an excellent job by exposing what had happened to the museum, by bringing to the attention of the whole world the humanitarian and cultural tragedy that had taken place. What we had in the museum—and in archaeological sites across Iraq—was not only Iraqi heritage but also the heritage of humankind that we held in trust. It was this global heritage that was looted, disturbed, and smashed—that is a great loss to all humankind. There were, however, some misunderstandings by the media. The biggest of these was, in one of those early days, when a reporter asked me about the amount of material in the Iraq Museum. I said we had over 170,000 objects, which was taken to mean over 170,000 objects were missing from the museum. Everybody wanted to know how much had been looted from the museum. During those early days, of course, we could not give precise numbers because we had to check the storerooms, look through all the shelves, and search all the boxes. After a few months, we estimated with some degree of certainty that over 15,000 objects were missing from the museum.

On Tuesday, April 15, people from the UK's Channel 4 visited a second time and asked me if I wanted to talk to John Curtis, keeper of the Middle East collections at the British Museum. I said "of course" but had no idea how it would be possible. They had a satellite phone with them, something I had never seen before, and contacted Curtis immediately. I told him what had happened to the museum and about my fears of another wave of looting. My biggest fear was still that the mob would set fire to the museum. We are doing everything we could in Baghdad, I told him, and pleaded with him to do something. He said he would do everything he could. At 7:30 AM the next morning, Wednesday, April 16, American tanks surrounded the entire museum compound and allayed any fears about further looting, vandalism, and arson.

I learned later, when I traveled to London for a meeting on April 29, that just after I had talked to Curtis he went to Neil MacGregor, director of the British Museum, and repeated to him what I said. Immediately MacGregor telephoned Tessa Jowell, the British secretary of state for culture, media, and sport. She, apparently, immediately contacted 10 Downing Street and asked Tony Blair to do something at once for the Iraq Museum. I learned that the Pentagon and the US State Department had been contacted, and that immediate orders were given to deploy forces to protect the museum.

Once the museum was protected, we were able to take stock. It quickly became clear that many looters originated from the area immediately surrounding the museum. We went to mosques in the area and asked them to start preaching to the

people about the looted antiquities, explaining that they were the heritage of all Iraqis, that they should not have been stolen in this way, and that they should be returned to the museum. Within a few days people started bringing objects to these mosques. Among these returned objects were some important ivories.

One day, in the period after the looting but before the museum was protected by the American military, two young Iraqi men asked to speak with Jaber and me. When we met them, they asked to speak to us in private. They told us that they had been in the museum during the looting. They felt sorry about what was happening but could not do anything because most looters were armed. The two men decided to take objects from the museum to their houses for safekeeping—and to return them as soon as possible after they saw that the museum had been secured. They told us not to ask for their names or addresses but rather to depend on their word of honor. We thanked them and accepted their word of honor, and they left. A few days later, when American troops were living within the museum compound, someone told me about people outside the main gate who wanted to deliver antiquities. When I went out there, I saw the same young men who had come earlier. I let their car into the compound, and they returned nine important objects they had taken from the galleries. Among them was the aforementioned statue of the Assyrian king Shalmaneser III. It had been knocked down from its base onto the floor, they said, and had broke into five pieces, which they collected and took to their house. They returned a relief made of bronze from the Sumerian Early Dynastic period, which had been originally found in Tell Al-Ubaid, in the southern part of the country.

These young men epitomized the positive side of the Iraqi people. When they brought the antiquities back to the museum, I began to feel that, because such honest people were around, everything would turn out all right, that we would have many stolen objects returned. At the same time, I was fearful that some objects had already been taken out of the country, and these fears have since been realized. Fortunately, many objects have been returned: more than 4,000 objects taken from the museum, and more than 17,000 objects looted from archaeological sites.

In the weeks and months that followed, we received help from all over the world, including additional checking at airports and known crossing points and at official borders. There is now good information that American authorities have recovered over 2,000 objects from within the US, and that Jordanian authorities have recovered over 2,000 objects in Jordan and along the border. (These are now in the safekeeping of the Department of Antiquities of Jordan.) Arrangements to have them returned to the Iraq Museum were underway when I left the country in



September 2006, but these are still to be returned. We also have information on what has been seized officially in Kuwait, Saudi Arabia, and Syria. Unfortunately we have had no information if other countries bordering Iraq have seized any antiquities: nothing from Iran nor Turkey. More positively, from outside the region, I understand that 250 objects were found in Switzerland and that more than 100 clay tablets were recovered by the Italian Carabinieri in Genoa. More recently, we received information that additional clay tablets were seized in Spain. I hope all these works can be returned as quickly as possible to the Iraq Museum, as soon as the security situation permits.

The Iraq Museum holds an important place within Iraqi culture, receiving huge support from around the world. In the US, private donors, institutions, and the State Department are all helping the museum to get back where it was before the looting, or even better. UNESCO is coordinating a huge number of projects with money coming from donors in Europe and Japan. In addition, individual countries elsewhere are helping the museum. Many projects relate to physical infrastructure—for example, the replacement of the museum's lighting system, special cupboards for storing clay tablets, and the donation of books—but much support has come in the form of opportunities for educating and training our staff. Twenty-three young Iraqi archaeologists are going to the US for short courses, and another fifteen to France. Six have been offered places to study for their master's degrees in New York. (Germany arranged for the provision of four PhD scholarships at the University of Heidelberg, though this has since been canceled.) In all, approximately 300 staff members of the Iraqi State Board of Antiquities and Heritage were trained outside the country in 2004, and over 360 more in 2005.

The Iraq Museum had never had such a level of support in its entire existence. We do thank all these people, countries, and institutions for their support. I am sure the time will come when the generosity shown can be repaid, perhaps when the Iraq Museum becomes one of the best museums in the world and a place where people can come visit and wonder.

*The following sections were not read at Convocation but appear in print here.*

## LOOTERS, GOVERNMENTS: WHO IS RESPONSIBLE?

Who were the people who looted the Iraq and other museums in 2003? Who looted, and who continues to loot, archaeological sites across the country as I write in 2007? What follows is based mostly on my personal experience of thirty years of working in the field and in the headquarters of the State Board of

Antiquities and Heritage in Iraq. It is not my intention or role to blame the foreign forces that occupied Iraq after April 2003; nor do I blame antiquities dealers outside the country, in Europe or the US; and nor do I blame Iraq's neighboring countries. These roles are already known. Rather, I delve into the economical, educational, and political systems of Iraq to search for reasons that led to the large-scale looting of museums and archaeological sites.

## POLITICS

Since the Second World War, Iraq has experienced many changes in politics, the economy, and education, all affected by wider changes in systems used to rule the country, from monarchy to republic to dictatorship. Some governments followed Western ideas; others, Eastern ones. From the first revolution of 1958, again in 1963, and once again in 1968, each recent revolution introduced different ideas and ideologies—Communism, Arab nationalism, and Arab Ba'athist ideology—that were imposed on the Iraqi people without considering their needs, thoughts, or ambitions. The Iraqi population had always been told that its wealth was for the Arab nation first, second for those who governed and their families, then the military, and lastly the people. The population accepted this political hierarchy while the government was strong. However, an awareness that the people came last in the minds of the governing elite, that the general population was the last to be taken care of, led to an understanding that it was acceptable, when possible, to take things from the government. In other words, it was socially acceptable for people to steal government property. No one was educated that what the government had was, in fact, the wealth of the people, administered and protected on their behalf. In this way, contents of museums and archaeological sites, especially those protected by guards paid by the government, were considered the property of the government, just like contents of any other government office or building. Consequently it was completely reasonable to take these artifacts, just as people were taking—looting—from other government institutions and offices.

## EDUCATION

The educational system in Iraq comprises twelve years of study in three stages: elementary (six years), intermediate (three years), and secondary (three years); some young people go on to a university. Most children start the elementary stage at age six. Within this system, Iraqi pupils began to study history in the fifth year of the elementary stage, that is, when they are ten years old. They continue studying history until they finish high

school, for a total of eight years. The history syllabus is centrally controlled, and pupils first explore the history of the Arabs before Islam, followed by the history of Islam. This content is then enlarged, expanded, and repeated in following years. One year is dedicated to European history (mainly German and Italian), and another, the first year of the intermediate stage, is dedicated to ancient Mesopotamian history, which means that children study Mesopotamian history when they are twelve years old. This is the only opportunity that pupils have to study ancient Mesopotamian history. Imagine children of twelve being stuffed with all this new information on ancient Mesopotamia: new names of sites and cities, kings, and a few pictures of antiquities and sites. Everything is completely new to them, as if this is the history of a civilization that comes from outer space. They are taught about it, just for one year, before it stops; most pupils forget about it completely, because they study only to pass the end-of-year examination. Even more problematic is that even this part of the syllabus was only added in the last twenty years. Before then, almost no reference to ancient Mesopotamia was made in the school curriculum.

As people working in the field of Mesopotamian history and archaeology, in the State Board of Antiquities and Heritage and in the universities, we worked hard for many years with the Ministry of Education to expand the study of Mesopotamian history and archaeology. With at least three years in the intermediate stage, pupils could be taught about this past more gradually and over a longer period of time, in an attempt to produce students who would be more open-minded when they finished the intermediate stage at age fifteen. All this effort—talking to individuals, working through special joint committees, always at our request—served for nothing, as the Ministry of Education never accepted our suggestions.

As a result of our efforts, however, we did manage to have pupils visit both the National Museum in Baghdad and regional museums in the major provincial cities in large numbers (only two provinces, Kerbala' and Samawa, had no museum). In this way, many children in Iraq were exposed to real antiquities. Our primary aim here was to educate pupils ourselves, supplementing the limited exposure to the Mesopotamian material they received at school. However, these visits could achieve only so much because most students visited once and never returned with their families.

## ECONOMY

With its oil and other mineral resources, water, fertile land, and large working population, Iraq is one of the richest countries in

the world. But, as noted above, only a fraction of these resources were allocated for the welfare of the general population. Taking the example of oil: most oil revenue was spent on the military, palaces, and the president's family. Less than 5 percent of oil revenue, it has been suggested, reached the people of Iraq, meaning fewer initiatives in education, health, or agriculture. Given that the majority of the Iraqi population depends on farming to support their families, the failure to supply regular, safe, and secure water for arable and pasture agriculture was critical, especially for those communities in the southern parts of the country.

This economic failure produced something impossible to imagine in such a rich country: a high level of acute poverty and starvation. During an excavation at Um Al-Agareb near Al-Rifai', I noticed that a worker was moving very slowly. The foreman told me that this man, his wife, and three children had not eaten for four days because he had nothing to plant, no money, and no supplies left at home. This family was lucky, as we were able to help them.

Now imagine this man in such a situation, living beside an archaeological tell, with no excavation team there to help him feed his family. It would be only natural that he would dig and sell whatever he could find in order to feed his family, especially given the lack of education as described above. But this was not the case of one family only but rather of hundreds of families, especially in southern parts of the country. Considering the ease of selling the things they find to get easy money to feed their families, it is not surprising they continue to loot archaeological sites, especially when there is no protection.

If we start to consider the issues mentioned above—the huge gap between the people and the government; the extreme lack of awareness of the importance and cultural value of the ancient Mesopotamian past by the majority of the people, especially in the southern part of the country; and the impossible individual economic situation and the grinding poverty of the whole community—these factors combine to create a highly volatile situation. In such a situation it is perfectly understandable that large-scale looting can happen at any time, unless the country is controlled by a strong police force. Even this can never be enough—or the best solution—for a country like Iraq, with over twelve thousand archaeological sites.

Given this context, it must be asked where the real blame lies for the mass looting of museums and archaeological sites in Iraq? I do not present excuses for the people of Iraq who looted but provide the real reasons that led them to do what they did. ■

# CAA Leaders in Conversation

*At its October 2007 meeting, the CAA Board of Directors tapped Paul Jaskot, associate professor of art history at DePaul University in Chicago, Illinois, as the next CAA president. Jaskot served as vice president for publications from 2006 to 2008 and as a Board member since 2004. His term as president runs from May 2008 to May 2010. (For more biographical information about Jaskot, see the January 2008 issue of CAA News or visit [www.collegeart.org/news/pres\\_elect\\_2008](http://www.collegeart.org/news/pres_elect_2008).)*

*In March, Jaskot, outgoing president Nicola Courtright, and Linda Downs participated in an e-mail roundtable about the current state of CAA.*

**Nicola Courtright: What are your current research interests, and what do you find most interesting about pursuing them?**

**Paul Jaskot:** As a graduate student at Northwestern University, I was drawn to the intersection of art and politics. In O. K. Werckmeister's seminar on Hitler and Stalin as art patrons, I realized that if I were going to address that theme, I could address it in the extreme. Because there was comparatively little scholarship on art in Nazi Germany, I decided to specialize in the art and cultural policy of that era.

My current project examines political debates in the postwar era that arose because of the Nazi past and how those specific debates affected artistic production. So, for example, I have worked on the reception of the Eichmann Trials in West Germany and how corresponding political issues help us to clarify Gerhard Richter's early engagement with the Nazi past. By looking at these debates, we find more artistic involvement than we'd previously assumed.

More generally, I am constantly surprised by how little attention art historians give to the centrality of Nazi Germany when making sense of political, social, and cultural problems in the twentieth century. The number of art historians who contribute more than one or two articles on the period in English during an entire career is few—in contrast to other fields in the humanities, in which National Socialism is a central subject of study. In our field, we talk a lot about postwar memorialization and exile but not about Nazi Germany itself. In my work, I try to explore fundamental social and political struggles through art-historical problems, in both the National Socialist era and our own time.

**NC: What do you think about working with artists?**



Paul Jaskot and Linda Downs at the 2008 CAA Annual Conference (photograph by Teresa Rafidi)

**PJ:** I've always been in environments that work with artists. My undergraduate education was in a joint department of art and art history. I work now in a joint department at DePaul. There's no way art historians can be separate from artists—indeed, we are coming closer together as artists increasingly become more text-based in their work or contribute to academic scholarship. We're in a market where students want to learn more about (and where schools hire historians in) contemporary art, so whatever period of art we study, we should also be attuned to the interests of artists around us. In my own subfield, the initial postwar response to the Nazi past came from artists—not art historians. Artists often conceptualize historical problems first in visual debates that naturally carry over into art-historical questions.

**NC: How might being a Marxist art historian affect your presidency?**

**PJ:** It says a lot—and probably raises a few eyebrows—that the Board would choose as its president someone who proclaims he's a Marxist art historian, is part of the Queer Caucus for Art, and is committed to activism. To me it also says something about how open CAA is to a variety of perspectives and to debate, which is the lifeblood of our intellectual and creative communities.

Marxism is far from the Stalinist stereotype of the 1950s. In art history and otherwise, it insists that we actively engage the fundamental problems in the world around us, which naturally include the work of CAA and its membership. Important here is Marxism's emphasis on commitment to change. We need to question the edges and the center, adapt to both small and large issues, and respond to them in a professional way. In Marxism, the knowledge of historical change opens a range of membership concerns to us, such as burning questions of part-time and adjunct labor or ways in which our members bring a variety of political perspectives to their work. In addition, Marxism sees debate and struggle as a central, fundamental means for exchanging ideas and engaging in debates—something I take as a sign of a dynamic CAA. Finally, Marxism has always asked that we change the world, not that the world merely shapes us.



This raises a fundamental issue of agency, the idea that all of us can make that world. If we want to do that, then we must get actively involved in CAA and in other areas of our life.

**NC:** These beliefs are also fundamental to others who believe passionately in social change and justice who are not Marxists. To continue, how does teaching at DePaul give you a greater understanding of the constituency CAA serves?

**PJ:** DePaul is typical of our general membership. Within its big, thriving department of twenty faculty members are committed artists and art historians both inside and outside the classroom, showing, publishing, and practicing. In addition, DePaul focuses greatly on educating first-generation college students and upholds a mission of educational outreach to urban communities. These are things dear to my heart and are real areas of interest to our membership. Art and art history should include a whole range of participation of which we can be proud, from city to suburb to countryside. DePaul has prepared me for a broad dialogue with membership that is quite expansive.

**Linda Downs:** What is the most important role the CAA president can play in the next two years?

**PJ:** Certainly number one is working on the new Strategic Plan. We have two years to get this in place, a year before CAA's centennial in 2011.

**NC:** That's a lot of work for the president and the Board behind the scenes, yet I'm not sure that all our members understand its purpose. A few years ago, we spent a lot of time developing the most recent strategic plan: Board and staff members polled members, held town meetings at the Annual Conference, and, after that, discussed at length what CAA is about and how we can continue to meet our members' needs. Recently we revised the plan so that it more accurately reflects what CAA does. I learned then that all big organizations must be clear about goals and ensure the financial means to achieve them. What do we hope to achieve with the next strategic plan?

**PJ:** Naturally, a good plan must be worked out closely with staff so that CAA can achieve three goals: 1) financial stability to continue growing our programs in line with our priorities; 2) addressing staff concerns and offer staff support through careful planning; and 3) increasing communication between and among members. The latter is a nut we haven't cracked yet, and there's more that we should do. The membership can sometimes feel

detached from the organization and from each other; we must think more dynamically about how to create a more systematic form of organization that incorporates membership concerns. Also, another pressing interest in the next two years is laying the foundations for the upcoming centennial in 2011. In addition, we need to maintain our current standards and goals to ensure that conferences are increasingly dynamic, that artist members are better served, and that arts programming preserve its excellence within our budget.

**LD:** What role do you think advocacy plays within the organization? What can you bring to the table to help support that?

**PJ:** Advocacy is one of my biggest interests, as I know it is yours, Linda. It's central to our mission in the arts, personally and professionally. Advocacy must work on a number of levels. First, CAA should better communicate the advocacy it already does. Take, for example, the issue of studio safety: we have published great articles in the newsletter and hosted sessions at the conference about new safety standards and information, from news on photo-lab chemicals to health concerns about encaustics.

Also, we need to encourage our constituencies to lobby for healthcare for our unemployed and underemployed members by forming coalitions with other learned societies. Contingent faculty in our universities is another pressing concern in all academic fields. CAA could, for instance, develop best practices for hiring faculty or gather information that helps a contingent faculty member find out about a specific job concern or advancement opportunity.

CAA has done well with certain advocacy issues in the past, dealing with censorship and other areas that affect us in the arts such as, for example, looting as both a historical and current problem—something that has been taken up particularly in the last couple conferences. Real advocacy strength, though, is drawing on the diversity of our membership. If they see CAA as a zone for advocacy, a clearinghouse for a broad range of advocacy ideas concerning education and the arts, then we can take giant steps forward. This is something I would like to focus on during the next two years.

**LD:** What issues in the world today are relevant to CAA and its membership?

**PJ:** One strength of CAA as a learned society is our connection to other learned societies. In terms of our current world, I think factors external to the art world, such as a troubled economy,



Nicola Courtright at the Rachofsky House (photograph by Teresa Rafidi)

affect our hiring abilities and conditions, as they do other learned societies. How do we collectively think about this?

We should also think about the continued perpetuation of social hierarchies—gender, race, class, sexuality—and what CAA's role might be. We need to expand our relevance to the world around us, because the world obviously has a tremendous impact on our creative and intellectual life. There's almost always a cultural role in the world, from the exalted level of a president to the most humble of local constituencies. We need to monitor those trends large and small, from those mentioned above to the teaching of Advanced Placement art and art history in public high schools.

**LD: What are the most pressing issues in the field today?**

**PJ:** As I've noted earlier, workforce issues remain key. We are educating a rising number of artists and art historians, but we don't have an increase in places that can publish them and show their work. It's a crisis. Further, supporting artists for tenure-track jobs and alerting deans that the MFA is a significant terminal degree—not to mention the possibility of gaining a PhD in studio art—is quite pressing for artists.

**LD: Nicola, what were the biggest challenges you faced as a vice president for publications and president of CAA?**

**NC:** As Paul suggested before, CAA does a ton of important work

that not enough people know about. We need to let members know better. I'm impatient that they aren't sufficiently aware of how much we stand up for the important principles that guide our practice and scholarship, providing concrete help to members who need advice and assistance. In my opinion, we need to become the one go-to site that people call or, better yet, click on when they think, "What is going on with art and art history?" We've got a way to go before we reach that goal!

The real problem for any membership organization is that everything we do costs money, and we are keenly aware that our members want good value for their membership fees—since money is tight for many of us. We are always thinking of ways to cut costs and yet still provide essential services, and how to earn more over the long run. CAA is admired worldwide for its standards in publishing art history and criticism, for example, but maintaining our flagship journals' high standards—not to mention superior production values—is ever more costly in today's economic climate. Even though we rely on a small army of scholars who volunteer their precious time to read manuscripts, edit texts, and serve on editorial boards, things like paper, printing costs, and mailing rarely decrease. I discovered that the CAA staff is stretched pretty thin; despite this, everyone works exceptionally hard and for long hours. Balancing the costs of hiring new staff to share the burden with fiscal realities has been a big challenge. Fortunately, you, Linda, are equal to the task and keep coming up with new ideas with good humor.

**LD: Nicola, what are your most important contributions to CAA thus far? What were the high points of your presidency?**

**NC:** Honestly, I thought that after a brief inaugural period I would be raising money from satisfied CAA members for an endowment for the editorships of *The Art Bulletin* and *Art Journal*—lunching with fellow scholars every month or so and then making the "ask," along the model of the wealthy college. Instead, I oversaw what I'd like to think was a successful administrative changeover and talked through every issue with you, Linda, when you were reshaping the organization in a way that every executive does when he or she enters: looking for ways to firm up any administrative flab, reanimate the staff who already work tremendously hard, and so on.

The highest points of my presidency were leading two convocations, when I presented CAA's annual awards to so many artists, art historians, critics, and museum professionals who have worked like tigers, often for decades, doing what they loved. By sharing their great new ideas with the rest of the world, they bring honor to our fields.

**LD:** Nicola, are there unfinished projects that you hope Paul and the Board will see to completion?

**NC:** Yes, yes, yes. A task force is looking into how to bring more life to the Annual Conference so that it becomes intellectually more incisive and hopefully more relevant to more CAA members, both through different formats for sessions and through the exploration of endowing certain sessions with overarching, up-to-the minute themes that should be of great interest to members. We'll see what that group comes up with.

A second important issue is fine-tuning CAA's governance. Our Board consists of artists, art historians, museum folk, and other visual-art professionals, along with our executive director, a treasurer, and a lawyer who serve ex officio. It's become clear to me and to others that we could use a few Board members who have expertise in management, finance, law, and development. Our large association has faced financial, legal, and administrative challenges in the last few years, including greater costs to host the Annual Conference; the rising price of publishing our journals and staying abreast of copyright issues; the high price of maintaining a dynamic, up-to-date website (and the underlying membership database), which is a major form of communication with our members; rent increases for office space when our lease expires; the steeply rising cost of healthcare for our thirty staff members. All these challenges have placed a disproportionate burden for analysis and forecasting on our treasurer, Jack Hyland, who has been with us for twenty years, and our counsel, Jeffrey Cunard, who's served us for ten.

In my view, we need to recruit a few more seasoned individuals in those areas who can provide advice, evaluate our plans, and sit on our Board to help with long-term planning in a regular, day-to-day way. Like Jack and Jeff, I expect those new Board members, seasoned in their own fields, would certainly not be there to volunteer ideas about CAA's content or character—we currently have plenty of dedicated, imaginative Board members for that purpose. Instead these directors would provide perspective and help us to understand trends in our society and bring them to bear on our organization. A handful of Board members had the great opportunity of brainstorming about our future at a recent leadership conference at the Clark Art Institute, where this idea emerged, among others. There's a task force right now exploring how we could best implement it. We'll be looking for more feedback from members soon.

**LD:** What advice can you give Paul as he takes on the CAA presidency?

**NC:** It was one of the most worthwhile things I have done in my life, but of course it's relentlessly time consuming when you are someone fundamentally dedicated to your research and teaching, as we both are. It's important to take a step back from day-to-day problem solving to think big every now and then. It's also important to take pleasure in the differences you make while running the organization, even if they emerge only slowly.

**LD:** Do you want to talk about hopes for the CAA centennial?

**NC:** Susan Ball, our former long-time executive director, is editing a multiauthored book about the history of CAA, which should be published just in time for our one-hundred-year anniversary. It will be fascinating to see how our organization has changed with the times, although I suspect we will also discover that many founding goals are still ones we artists and art historians believe in and try to realize today.

The centennial is also an opportunity for long-time members to celebrate their contributions to the field and the organization. I hope it's also a way to kick off some essential fundraising to aid both art historians and artists alike.

**PJ:** The kind of self-reflection that naturally comes with planning a centennial is an excellent time to evaluate our priorities and get a clear view of the impact that artists and art historians have made in the United States and beyond in the last hundred years. What an extraordinary opportunity to look at all that we've done in the best of times and the worst, in moments of cohesion and those of struggle! We can bring forward how art and art history engaged and truly influenced the world around us. Taking a good look in the retrospective mirror and then turning that reflection out to our members and the world is an exceptional chance to make the case for the central role of culture in our society. What could be a more worthy compliment to CAA's mission, and what could be a better reason to celebrate? ■



# New CAA Board Members

CAA members have elected four new members to serve on the Board of Directors from 2008 to 2012: Faya Causey, Jay Coogan, Randall C. Griffin, and Judith Thorpe. These four take office at the spring 2008 Board meeting this month.

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

## FAYA CAUSEY, NATIONAL GALLERY OF ART



CAA's efforts to address the regional, national, and international issues that affect academic institutions, museums, and professionals in the arts deserve increased support. As a Board member, I would continue to advocate for opportunities for both emerging professionals and established art historians, artists, and other practitioners.

As a museum administrator and educator, as a former faculty member at an art school and a state university, and as a specialist in ancient art, I would offer the constituency a broad range of experience and outlook. A CAA member for twenty-two years and a sponsoring member for the last decade, I have regularly participated in Annual Conferences and have actively supported the association's programs for art, museums, education, cultural diversity, and professional development.

## JAY COOGAN, RHODE ISLAND SCHOOL OF DESIGN



Change is probably the largest challenge that art and design programs face today. With change thrust upon us and bubbling from within, we need to keep a razorlike focus on the best educational practices for our students. As we are whipsawed by the global economy, we need to invest in thinking about how to deliver an art and design

education that is relevant and timely. On top of that, we must walk the tightrope between raising tuition and growing pro-

grams to meet expenses while continually worrying about overpricing art and design education.

What role does faculty leadership through CAA play in shaping these issues? What skills, knowledge, and creative abilities do we expect our students to have after graduation? Is traditional discipline-based instruction applicable in an interdisciplinary world? What educational models make the best artists? Should we provide alternative career choices for art students as we help them to develop into artists? Do we need to explore global partnerships to keep art and design education relevant?

When facing questions like these, I find that maintaining our educational standards, or even just slightly improving them, is not necessarily the best answer. We need to learn to relinquish our old ways of thinking and working in order to create a new vocabulary. I believe that CAA is a forum for discussing these issues.

## RANDALL C. GRIFFIN, SOUTHERN METHODIST UNIVERSITY



In order to make CAA a true locus of interdisciplinarity, I would like our organization to entice more people from outside art and art history—in such areas as linguistics, architecture, poetry, and history—to participate in sessions at the Annual Conference. CAA would also benefit from encouraging more artists to get involved in the conference,

perhaps with collaborative sessions between artists and art historians that transcend their respective worldviews. Despite our differences, we often grapple with the same issues, for example, the gap between words and images and the ways in which different identities are constructed. Given that artists, art historians, and also museum professionals share many similar interests, and given that each group constitutes about a third of the membership, we should make collaborations and partnerships a major CAA priority.

## JUDITH THORPE, UNIVERSITY OF CONNECTICUT

My vision of the arts and education is to create a forum for critical dialogue regarding the making and study of the arts. Such a program requires an intensive and rigorous study of the fields and supports cross-disciplinary and interdisciplinary approaches to teaching, creative activity, and scholarship. The result is a broad education inclusive of the study of the liberal arts and a



curriculum emphasizing creative expression, critical thinking, equality, diversity, and integrity.

My artistic practice is central to my administrative leadership: my creative work guides and nurtures my passion for art education. In my academic appointments, I have worked closely with colleagues in art

history, architecture, design, and film and media arts, as well as those in music, drama, and creative writing. My wealth of knowledge and experience has well prepared me to serve the CAA membership.

As a Board member, I will bring my varied experiences as an artist, educator, administrator, and curator. But most important, I will bring my passion and advocacy for the arts.

## BOARD STATISTICS

With the addition of these four, 61 percent of the eighteen voting members on the CAA Board of Directors are women, and 39 percent are men. These figures almost match the composition of the CAA membership as a whole: 65 percent women and 35 percent men. In terms of professional specialization, 39 percent of the eighteen voting members of the Board are art historians, 28 percent are visual artists, and 33 percent work in libraries, museums, or other arts-related organizations. In comparison, 32 percent of the overall membership are art historians, 36 percent are visual artists, and 32 percent work in libraries, museums, or other arts-related organizations.

A total of 1,164 ballots were cast in this year's Board election from 15,240 eligible individual members, a 7.6 percent voter response. Approximately 62.5 percent of the votes were cast online, and 37.5 percent were cast on paper ballots and sent by mail or delivered in person at the Annual Conference. ■

# New Officers for the Board of Directors

The CAA Board of Directors voted to fill four vice-president positions and the position of secretary during its recent meeting, held February 24, 2008, at the Adam's Mark Hotel in Dallas, Texas.

A week before the meeting, the candidates running for each post, who must be current Board members or officers running for reelection, submitted statements citing their qualifications and describing their plans should they be chosen by the Board. At the meeting each candidate spoke briefly, and Board members were given the chance to ask questions. Statements by the elected officers are printed below, abbreviated and edited for publication.

## VICE PRESIDENT FOR EXTERNAL AFFAIRS

**Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution:**

It is an honor and a pleasure to serve a second term as vice president for external affairs. I have learned a great deal from my first year. With the addition of Nia Page, CAA's new director of membership, development, and marketing, and with a new External Affairs Subcommittee, I will enjoy building on my previous experience. With Page's input, I believe great strides can be taken to increase membership and enhance income from development and marketing. Above all, I look forward to working with fellow Board members toward our mutual goals. The year ahead brings us closer to our upcoming centennial celebration, which will provide an important opportunity to hone our thinking about what we value in CAA, and to shed light on areas in which we can continue growing or making improvements. I look forward to putting our insights into action.

## VICE PRESIDENT FOR COMMITTEES

**Mary-Ann Milford-Lutzker, Mills College:** Committee work is the lifeblood of any nonprofit institution. It allows an organization to reach all its constituencies, to work in focused areas, and to report to and advise boards and administrators. During my three years on the CAA Board of Directors, I have participated on three committees: the Annual Conference Committee, the Nominating Committee, and the Committee on Women in

the Arts. This experience has given me insights into how CAA operates and the knowledge of what is needed for a functioning committee system to operate in its most useful and supportive way. I have been in academia for more than twenty-five years and have sat on and chaired many committees, including the Appointment, Promotion, and Tenure Committee and the Faculty Executive Committee at Mills. As provost and dean of the faculty at Mills, I work closely with the chairs of all college committees and appreciate the work that they do, knowing how important it is to running the college. With my background and experience in academic and CAA committee work, I am honored to represent the CAA Board as vice president for committees.

### VICE PRESIDENT FOR ANNUAL CONFERENCE

**Susan Galassi, Frick Collection:** I am honored to serve for a second year as vice president for Annual Conference. Working on the Annual Conference Committee for the past three years with Board members and regional representatives, and especially with Emmanuel Lemakis, CAA's director of programs, has given me invaluable insight into the conference's vital role in promoting exchange among our increasingly diverse and global constituencies. I have also gained a true appreciation of the complex workings of the event—as well as recognized the difficulties in achieving its multiple goals in the space of four days. As head of the Conference Task Force initiated by the CAA president, I will devote my energies to looking afresh with artists, art historians, and museum professionals at ways in which the conference can become yet more responsive to CAA's membership—from graduate students to distinguished figures—and how flexibility and balance can be achieved in the event. I welcome input on the conference from all CAA members.

### VICE PRESIDENT FOR PUBLICATIONS

**Buzz Spector, Cornell University:** I appreciate the support from my fellow Board members for my candidacy for vice president for publications. I bring to the position a long-running interest in the editorial process, sharpened by many years of experience as an editor in various capacities. I have worked as an editor on magazines, books, and other print materials at the University of Chicago Graduate School of Business; as founder and editor of *WhiteWalls*, a magazine of writings by artists; as reviews editor for the former Los Angeles-based art magazine *ArtCoast*; and as editor (1989–90) of the "Artists' Writings" section of CAA's *Art Journal*. I am keenly interested

in maintaining the high editorial standards we have achieved in our publications and supporting the critical acuity of our editorial boards in their service to the scholars, critics, and artists whose contributions appear in our pages.

### SECRETARY

**Barbara Nesin, Spelman College:** I look forward to the opportunity to serve as secretary of the Board of Directors. CAA's secretary is also a member of the Executive Committee, which advises the Board between its regular meetings and participates in the Board's exercise of its management duties for the organization. To do this effectively, I believe that my broad range of experience and training as both an artist and an administrator are pertinent. I have served in a number of administrative positions and on the executive committees of numerous other nonprofit boards. As an exhibiting studio artist, I am deeply committed to CAA's educational, service, advocacy, and inclusive missions. Further, I see art history and studio art as inseparable, which is evidenced not only by my published research that informs my creative work, but also by my leadership in implementing greater inclusiveness in art-history survey curricula in the State of Colorado and through the recent recognition of World Art as a bona fide discipline in CAA's membership categories.

I am eager to become active in the deliberations of the Executive Committee, where I can further contribute to the Board's work of setting and implementing clear goals and objectives. My familiarity with budgets, financial statements, investment performance reports, and the like will be useful to the committee.

Currently, as cochair of the Governance Task Force and chair of the Committee on Diversity Practices, I have worked effectively with each as a team, soliciting and giving careful consideration to the input of all committee members, the Board, and the general CAA membership. We have made good progress toward our goals, and I am excited about the forward momentum the Board has been taking. ■



# Arts Advocacy Day

*Andrea Kirsh is an independent curator and scholar and an adjunct faculty member at the Winterthur/University of Delaware Program in Art Conservation. She is also a member of the CAA Board of Directors.*

I don't usually hang around with the likes of Robert Redford, John Legend, and Peter Dinklage, but last month I did. With Nia Page, CAA director of membership, development, and marketing, and Sara Hines, CAA marketing and development assistant, I joined these performers and other arts advocates at the House Office Building in Washington, DC, as part of Arts Advocacy Day. Held March 31–April 1, 2008, the event was the twenty-first year that Americans for the Arts has brought together grassroots advocates from across the country to lobby Congress for arts-friendly legislation. CAA has been a longtime cosponsor of these important days for American arts and culture.

More than five-hundred-plus individuals from institutions and locations all over the country descended on Capitol Hill to raise awareness about funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Department of Education, along with specific bills under consideration in the Senate and House of Representatives concerning tax laws, Federal Communications Commission regulations, and foreign exchange policy.

Redford, Legend, Dinklage, and the rest of us were among a coalition of representatives from the NEA and Americans for the Arts who addressed the House Subcommittee on Interior Appropriations in the first congressional hearing in over a decade dedicated to the importance of federal arts funding. We were outside the hearing room with an overflow crowd of more than two hundred that lined an entire third-floor hallway.

Some historical background: after the culture wars that followed the outcry against funding Robert Mapplethorpe, Andres Serrano, and others, the NEA's budget was cut from \$176 million in 1992 to \$99.5 million the following year, with grants to individual artists completely eliminated and the endowment's other grant programs sorely lacking support. During the past fifteen years, the agency has slowly been recovering, with an encouraging \$20 million increase in 2007, bringing the current budget to \$144.7 million. Still \$30 million shy of the baseline goal to reach 1992 levels, the current presidential administration has now proposed a \$16 million cut for 2009.

The United States is unusual among advanced democracies in having no federal department of culture; current arts legislation is spread over more than fourteen congressional committees, which also have responsibility for forest fires, homeland

security, and the entire tax system. The current Congress is looking at funding for the NEA, NEH, Institute of Museum and Library Services, arts education, and State Department cultural exchanges; tax legislation allowing artists to take fair-market-value tax deductions for donations to museums; and the inclusion of arts education within No Child Left Behind legislation (as well as several issues affecting the performing arts).

I was among the thirty-four Pennsylvanians who met in Senator Arlen Specter's office with his staff member, Mary Beth McGowan, to ask for support for arts-friendly bills and to tell stories of how federal funding has benefited the state. Specter is a member of the Senate Cultural Caucus and a long-time friend of the arts, but that doesn't make such visits any less important. The group included fourteen students in Drexel University's Arts Administration Program (who had raised their own funds for the trip) and Silagh White of ArtsLehigh, an initiative at Lehigh University to integrate arts throughout the curriculum and educate an enthusiastic audience; two Lehigh undergraduates joined her.

Page and Hines joined seventy-five New York art supporters who lobbied the offices of Representatives Charles Rangel, Carolyn Maloney, and Louise McIntosh Slaughter and Senators Charles Schumer and Hillary Clinton, to name a few, urging Congress to support increased funding for the NEA and NEH and to cosponsor the Artist–Museum Partnership Act. They also urged Congress to appropriate \$53 million for the US Department of Education's Arts in Education programs in the fiscal year 2009 Labor-HHS-Education Appropriations Bill.

During a training session on the first day, we were told, "If you don't get involved, your opponents will." I can't overemphasize the importance of such lobbying. If you can't make the trip to DC, you can still phone, write, or e-mail your senators and representatives about arts issues. They want to hear from their constituents, and the more personal your stories about the impact of arts policies and federal funding—which includes federal monies channeled through state and local arts councils—the better. Any time an individual or organization receives a federal grant, it is appropriate to thank both senators and congressman. If the grant benefits a number of people, such as funded research, which has an impact on teaching, mention it. You can keep up with current legislation at the Americans for the Arts website ([www.americansforthearts.org](http://www.americansforthearts.org)); if you sign up for its e-list, the organization can supply boiler letters and e-mails to you when action is needed (see [www.americansforthearts.org/get\\_involved/advocate.asp](http://www.americansforthearts.org/get_involved/advocate.asp)). The website also holds a wealth of information on voting records and other means of gauging your representative's stance on cultural policy. Get involved today! ■

# 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.

**N. Elizabeth Schlatter** is deputy director and curator of exhibitions at the University of Richmond Museums in Virginia. A curator of modern and contemporary art, she recently organized the exhibition *Leaded: The Materiality and Metamorphosis of Graphite*, which is traveling nationally via International Arts & Artists. An author of articles, essays, and catalogues, Schlatter recently wrote *Museum Careers: A Practical Guide for Novices and Students*, which will be published by Left Coast Press this spring.

## Victoria Newhouse

### *Art and the Power of Placement*

New York: Monacelli Press, 2005

Although I refer to this book often,



it both intrigues and frustrates me.

Something of a companion to Victoria Newhouse's impressive tome on architecture, *Towards a*

*New Museum* (1998), this 304-page book is filled with photographs and illustrations, thorough research, and insightful writing about the effect of physical context on artwork. One particularly enlightening chapter presents a methodical comparison of various installations of paintings by Jackson Pollock in private homes, commercial galleries, and museums. Two critics—one in *Art in America* and the other in the *New Criterion*—proclaimed, “no museum professional should be without this book” and that it should “be an obligatory read for all who have anything to do with the placement of art.”

However, as a previous reader rightly noted, the majority of the photographs Newhouse employs lack the most important element of context: viewers. And the final section of the book, entitled “Placing Art,” which includes short segments on topics like wall color, scale, and labels, reads more as a brief compendium of exhibition “do’s and don’ts” than the thoughtful analysis in the earlier chapters. Maybe my problem is that I just don’t like being told what to do.

## Suri Hustvedt

### *What I Loved*

New York: Henry Holt, 2003

By happenstance, I took a used copy of Suri Hustvedt’s book on a recent trip to San Francisco. Being a nervous flier, I was thrilled to be so quickly absorbed into the narrative, which has a rich tonality I can’t begin to describe effectively.



The author tells the story of two small families enmeshed in the alluring yet imperfect worlds of art, academia, and the New York clubbing scene. I’m awed by

how Hustvedt opens the minds of her characters to create text that is sensitive and authentic, while simultaneously weaving a complex and compelling story. Her characters’ astute musings on artwork, inspiration, aesthetic response, and the act of creation are echoed and amplified in Hustvedt’s own observations on paintings—by Vermeer, Goya, Richter, and others—in her later collection of essays, *Mysteries of the Rectangle* (2005).

I’m in the midst of coorganizing an exhibition of paintings by artists whose work can be described as narrative but in a manner that seamlessly merges form with image. Like Hustvedt’s writing, the “stories” in these paintings are manifest by the artists’ medium of choice and by their deft talents; intuitive and invented worlds reside on the canvas yet flow into the consciousness of the viewers through visual content alone.

## Lewis Carroll

### *The Annotated Alice*

Introduction and notes by Martin Gardner

New York: Penguin, 2001



Influenced by the stories of *Alice’s Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871), their accompanying illustrations by John

Tenniel, and the life and work of Lewis Carroll, the artist Sue Johnson lent me this book to prepare for an exhibition of her art that I organized this year. I had tried and failed to read a different version of these classic tomes of literary nonsense, which seemed plodding and grating rather than charming and enchanting.

This 2001 edition, however, brims with fascinating notes providing historical and political context, Martin Gardner’s own personal and often amusing observations, and obscure minutiae about Carroll (a pseudonym for the author Charles Lutwidge Dodgson, a mathematician at Oxford) and his writings as deciphered by obsessive aficionados. With astute commentary, Gardner reveals the depth of humor, symbolism, and intelligence in Carroll’s story. As a result, I could better perceive how this vivid narrative resonates with the layers—visual and thematic—in Johnson’s drawings and ceramics that examine themes of food, advertising, and mass production.

## New Annual Conference Rotation

Commencing with its next Annual Conference, CAA will embark on a rotation among three major cities for its future annual meetings. These cities are Los Angeles, Chicago, and New York, the sites, respectively, of the forthcoming 2009, 2010, and 2011 conferences.

This mainstreaming of the conference into what the meetings industry calls first-tier cities is the result of Board of Directors-approved priorities that were codified in the CAA Strategic Plan of 2005–2010. The strategic objective of the plan in addressing the conference was to “further CAA’s leadership role in the field and emphasize [its] national perspective and commitment to membership across the country” through two means: collaborating with other organizations to sponsor regional events around the country and locating the conference in three to five major cities.

The decision to hold the conference in major cities was driven by three basic considerations. These cities are located in the regions where CAA membership is strongest. They also represent areas that possess the greatest concentration of educational and cultural organizations dedicated to the visual arts. Finally, because these cities will attract the greatest attendance and more exhibitors, they will result in a positive economic return for CAA and its members.

For balance, it should be noted that CAA participates in the regional congresses and meetings of some of its affiliated societies and allied organizations, and it intends to increase these efforts. Further, through an Emily Hall Tremain Foundation grant, CAA currently organizes professional-development workshops for underserved locations across the United States. Such activities will enhance CAA’s presence on a regional level and aid efforts to increase membership recruitment and retention throughout the Americas and abroad.

## Chair a Chicago Conference Session

### General Proposal Information

CAA holds its 98th Annual Conference in Chicago, Illinois, from Wednesday, February 10, to Saturday, February 13, 2010. 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 2010 program is shaped by four broad submission categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms.

Also included in the mix are sessions by affiliated societies and CAA committees. For balance and programmatic equity, open sessions, which have a broad, inclusive topic or theme, are also presented. Most program sessions, however, are drawn from submissions by individual members; 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 interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists.

The Annual Conference Committee considers proposals from CAA members only. Once selected, session chairs must remain current members through 2010. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2008 or 2009 may not chair a session in 2010.)

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, and workshops). Open Forms sessions may be preformed, with participants chosen in advance by session chairs. Please note that these sessions require advance planning by the session chair; apply only if you have the time required to attend to such tasks.

Sessions selected by the Annual Conference Committee for the 2010 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 2010 conference are solicited through the *2010 Call for Participation*, published in February 2009.

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.

### 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 educational and 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

All session proposals are completed online. Visit <http://conference.collegeart.org/2010> after June 16, 2008, to begin your application. Prospective chairs must include the following in their proposal:

- Top sheet: a completed session-proposal form, which must be filled out online and then printed. Please size your hard copy to fit an 8½ x 11 inch sheet of paper
- Second sheet: if you have prior approval

of one of CAA's affiliated societies (see [www.collegeart.org/affiliated](http://www.collegeart.org/affiliated)) or a CAA committee (see [www.collegeart.org/committees](http://www.collegeart.org/committees)) to submit an application for a sponsored session, you must include an official letter of support from the society or committee. If you are not submitting an application for a sponsored session, please skip this step

- Third sheet: your CV and, if applicable, the CV of your cochair; no more than two pages in length each.

Please mail eighteen (18) collated and *stapled* copies of your entire session-proposal application to the CAA manager of programs (mailing address appears at the end of the article). Do not use paper clips.

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 submission process must be completed online. Eighteen printed, collated, and stapled copies of your completed

application must be sent by mail to: CAA Manager of Programs, Sessions 2010, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 1, 2008; no late applications are accepted.*

For questions, please contact Susan DeSeyn-Lodise, CAA sessions coordinator, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org).

## February Board Meeting Report

At its meeting held February 24, 2008, the CAA Board of Directors reviewed annual reports from: the nine Professional Interests, Practices, and Standards Committees; the Awards for Distinction juries; the editorial boards; the vice presidents for external affairs, committees, Annual Conference, and publications; and the CAA senior staff.

Dennis Ichiyama, vice president for committees, presented third-year evaluations of three committees to the Executive Committee and the Board, with the rec-

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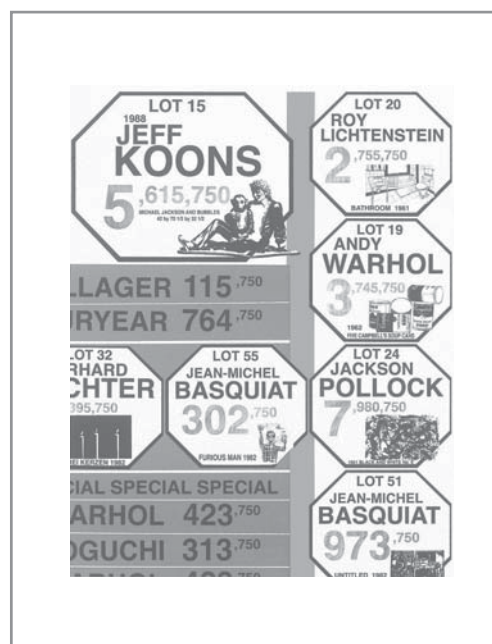
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Kerry James Marshall, *May 15, 2001, 2004*  
four-color screenprint on Arches 88 paper,  
21½x 15¾ inches, edition of 60



ommendation that the committees carry out important work and should continue. The three committees are: the Intellectual Property Committee, the Professional Practices Committee, and the Student and Emerging Professionals Committee. The recommendation passed unanimously.

The Nominating Committee proposed the following resolution:

Whereas, the Board, by resolution on February 22, 2004, established the following criteria that the Nominating Committee should, in addition to the Committee's charge in Article VII, Section 2 of the by-laws, take into account during the nominating process and subsequent deliberations for determining the final slate of candidates for election to the Board of Directors: administrative/fiduciary responsibility; understanding how boards operate; overview of the field at large; CAA experience; status in the field; passion for art.

Now, be it resolved that such criteria be replaced as follows: CAA experience; previous administrative/fiduciary responsibilities; effective oral and written communications skills; demonstrated commitment to serve actively on the Board; overview of the field at large; previous experience with organizations and boards; professional profile in one's own field, with the goal of representing and extending CAA's diverse membership.

The resolution passed unanimously.

New officers, serving one-year terms, were elected: Anne Collins Goodyear continues as vice president of external affairs; Mary-Ann Milford-Lutzker is the new vice president for committees; Susan Grace Galassi continues as vice president for Annual Conference; Buzz Spector is the new vice president for publications; and Barbara Nesin is the new secretary. (See pages 19–20 for their statements.)

Ex officio appointments were also made: John Hyland, Jr., continues as treasurer; Jeffrey P. Cunard continues as counsel; and Andrea Kirsh, Katherine Manthorne, and William Tronzo are Board representatives to

the Nominating Committee.

Nicola Courtright, CAA president, warmly thanked outgoing Board members Dennis Ichiyama, Thomas DaCosta Kaufmann, Duane Slick, and Edward Noriega for their dedicated service. Courtright was also honored with a commemorative certificate and thanked for her service as president by Paul Jaskot, president elect, and Linda Downs, executive director.

## 2008 Nominating Committee

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 each February, 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.

Mary-Ann Milford-Lutzker of Mills College and CAA vice president for committees is chair of the 2008 Nominating Committee. Other committee members are: Clara Bargellini, Universidad Nacional Autónoma de México; Art Jones, University of North Dakota; Andrea Kirsh, independent scholar and curator and Board member; Katherine Manthorne, Graduate Center, City University of New York, and Board member; Suzanne McCullagh, Art Institute of Chicago; Jean Miller, Towson University; and William Tronzo, University of California, San Diego, and Board member.

## 2008 Fellowship Applications

Applications for the 2008 Professional Development Fellowship Program are now available on the CAA website: please see [www.collegeart.org/fellowships](http://www.collegeart.org/fellowships). CAA

awards fellowships in the amount of \$15,000 to qualified graduate students in visual art and art history. In addition, one or more fellowships are awarded to a PhD student specializing in American art; this award is made possible with support from the Wyeth Foundation for American Art. As in the past, honorable mentions may also be recognized.

The main purpose of the CAA Professional Development Fellowship Program is to support outstanding graduate students from diverse backgrounds who may have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

Unlike previous years in which CAA fellowships were awarded in two parts—\$5,000 to fellows at the outset and \$10,000 to an employer (with a two-to-one matching requirement) upon recipients securing a professional position—fellows are now honored with a one-time grant of \$15,000 to help them with various aspects of their work, whether it be for their job-search expenses or purchasing materials for their studio.

This year, application forms and requirements for both the visual-art and art-history fellowships have changed in order to facilitate the review process. Submission of material by all applicants must now be sent on CD or DVD; slides, videocassettes, and some paperwork in hard copy are not accepted. Go to [www.collegeart.org/fellowships](http://www.collegeart.org/fellowships) for specific application requirements; published below are general guidelines.

### Art-History Fellowships

Applicants to the art-history fellowships must include the following on a CD: application form; essay; CV; dissertation prospectus; sample dissertation chapter; and timetable for dissertation completion. Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must be submitted in hard copy and mailed to CAA with the CD.

The application deadline is October 1, 2008. Fellows are chosen by December 31, 2008.

## Visual-Art Fellowships

Visual-art fellowship applicants must include the following on CD or DVD: application form; essay; résumé or CV; description of your MFA exhibition and its timetable; all visual documentation (up to six images of your work, properly labeled and formatted for both PC and Macintosh); and image script (caption list and short descriptions of the work). Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must be submitted in hard copy and mailed to CAA with the CD or DVD.

The application deadline is October 1, 2008. Fellows are chosen by December 31, 2008.

## Fellowship Jurors Needed

### Visual-Art Jury

CAA seeks four jurors for the visual-art jury of the Professional Development Fellowship Program. The jury awards grants of \$15,000 to qualified MFA students in their final year of school.

The main purpose of the CAA Professional Development Fellowship Program is to support outstanding graduate students from diverse backgrounds who may have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

The jury reviews applications before convening in New York in late fall of each year to discuss the merits of each application and to select the awardee(s). To stagger the length of service at the start, two jurors serve a two-year term (July 1, 2008–June 30, 2010) and two serve for three years (July 1, 2008–June 30, 2011).

Candidates must be CAA members and practicing artists who have made significant contributions to their field. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send

a letter describing your interest in and qualifications for appointment, a CV or résumé, and contact information to: Visual-Art Jury, CAA Professional Development Fellowship Program, CAA, 275 Seventh Avenue, 18th Floor, New York, NY 10001. *Deadline: June 15, 2008.*

### Art-History Jury

CAA seeks four jurors for the art-history jury of the Professional Development Fellowship Program. The jury awards grants of \$15,000 to qualified PhD students in their final year of school. In addition, one or more fellowships are awarded to a doctoral student specializing in American art; this award is made possible with support from the Wyeth Foundation for American Art.

The main purpose of the CAA Professional Development Fellowship Program is to support outstanding graduate students from diverse backgrounds who may have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

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Candidates must be CAA members and active scholars in art history who have made significant contributions to their field. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter describing your interest in and qualifications for appointment, a CV or résumé, and contact information to: Art-History Jury, CAA Professional Development Fellowship Program, CAA, 275 Seventh Avenue, 18th Floor, New York, NY 10001. *Deadline: June 15, 2008.*

## New Affiliated Societies

CAA welcomes five arts organizations into its family of affiliated societies: ArtTable, the Association for Critical Race Art History, the Midwest Art History Society, Northern California Art Historians, and the Society of Contemporary Art Historians.

**ArtTable** was founded in 1981 and has 1,800 members. A national membership organization for women leaders in the visual arts, ArtTable aims to increase the effectiveness, visibility, number, and diversity of women in the field. Through programs and publications, the organization is dedicated to supporting women in the arts at all stages of their careers; to documenting outstanding achievements by women past and present; to increasing opportunities for women in the future; and, in so doing, to help enrich the nation's cultural life.

With a full-time staff based in New York and regional chapters and alliances nationwide, ArtTable provides ongoing activities that include mentoring programs, an awards program, an oral-history project, a study on women in the visual-arts workplace, conferences, and tours.

**The Association for Critical Race Art History (ACRAH)** was founded in 1999 and has seventy-five members. ACRAH seeks to promote "critical race art history" as a field of study within the discipline that examines the impact of theories of racial difference on art and visual culture. ACRAH also aims to set standards for methodology, research, and pedagogy within this emergent field, and to forge intellectual and organization links with groups pursuing related scholarly examination. The organization encourages students to pursue study and careers in this field and supports current professionals by providing forums for networking, mentorship, and professional development.

ACRAH publishes a quarterly e-newsletter, the *Grapevine*, and holds an annual business meeting. Future plans include a membership directory, website, and peer-reviewed journal.

### The Midwest Art History Society

(MAHS) was founded in 1973 and has 382 members. MAHS brings together academic, museum-based, and independent art historians for the common goal of scholarly inquiry and the exchange of ideas. The organization is open to all art historians regardless of specialization. The membership is focused in the states that make up the Midwestern United States, but residents of any state or country are welcome to join.

MAHS holds an annual conference, publishes a newsletter, presents awards, and sponsors exhibitions. A current project is publishing a series of catalogues of drawing collections in the Midwest.

### Northern California Art Historians

(NCAH) was founded in 1996 and has forty-six members. The purpose of NCAH is to foster community within the field of art history in the region and to promote knowledge of all aspects of art history and visual culture. Through mentoring and career development, the organization seeks to encourage graduate training in these fields.

NCAH hosts bimonthly salons devoted to discussion, presentations of works in progress, and other activities intended to foster collaboration and research among its members. NCAH plans to host speakers at various local museums and cultural institutions.

**The Society of Contemporary Art Historians** (SCAH) was founded in 2007 and has 125 members. SCAH promotes collegiality and fosters community in the field of contemporary art history. It seeks to support knowledge in contemporary art history and visual culture through discussion groups, presentations of works in progress, and the active encouragement of research among its members. It further proposes to encourage mentoring and career development through its ongoing activities.

SCAH brings together members of the scholarly community to address and debate pressing concerns in contemporary art. Through informal discussion on a listserv, SCAH hopes to create a platform for spontaneous and collective thinking, as well as to provide opportunities for more polished presentations of work. Over time, SCAH hopes to establish a publication.

## CIHA in Australia

*Frederick M. Asher teaches South Asian art at the University of Minnesota, Twin Cities.*

More than seven hundred art historians from some fifty countries on every continent attended the International Congress of the History of Art in Melbourne, Australia, this past winter. The conference theme, "Crossing Cultures," sought to recognize that art and the discourses around it are increasingly global. As the conference organizer Jaynie Anderson observed in her introduction to the event, "Globalism has thus also assumed an art-historical aspect: indeed it has been described as art history's most pressing issue. But how can global issues in art history take form in theory or practice? What are the possibilities for a world art history?"

Taking place January 13–18, 2008, the conference was sponsored by the Comité International d'Histoire de l'Art (CIHA), which every four years sponsors the congress and several colloquia in intervening years. Panels examined such topics as "The Idea of World History," "Art and War," "Cultural and Artistic Exchange in the Making of the Modern World, 1500–1900," and "Hybrid Renaissances in Europe and Beyond," to name a few. Among CAA members who chaired panels were Larry Silver and Thomas DaCosta Kaufmann. A great many CAA members gave papers at the congress, among them then-CAA president Nicola Courtright. Public events associated with the conference attracted enormous interest, so much so that the crowd for some was greater than the one assembled in Melbourne to hear Al Gore speak on climate change. Homi Bhabha's talk, one of several keynote addresses, drew such a large audience that the overflow crowd was almost as great as the one seated in the large auditorium.

CIHA draws membership from national committees worldwide. In the United States, the National Committee for the History of Art (NCHA) is the affiliate. Its membership, which includes former editors of *The Art Bulletin*, recent winners of the Charles Rufus Morey Prize, and several others nominated by CAA, underscores a close relationship between NCHA and CAA. As NCHA has done in the past, so for the Melbourne congress it provided grants to some twenty art-history departments in the US to enable them to send doctoral students whose work might benefit from hearing the papers or in some other way participating in the congress. In addition to this, the grant recipients took advantage of a rich program prepared by a dynamic group of Australian art-history graduate students, which included a lunch with Michael Brand, director of the J. Paul Getty Museum, a panel on publishing, and a trip that included visits to a winery and a wildlife sanctuary (with kangaroos), as well as to museums.

Because a principal NCHA concern is the development of a global community of art historians, the committee will bring to the US a small group of young art historians from developing countries to discuss the practice of art history in their countries and to consider the special issues they face. This gathering is scheduled for the two days prior to the next CAA Annual Conference, in Los Angeles in 2009, timed so the group can then form a roundtable to discuss these issues in a more public forum at the conference. In 2010, NCHA will bring a small group of PhD students from these countries to meet with a comparable number of US graduate students just prior to the CAA conference in Chicago, and then to attend that conference.

The next International Congress of the History of Art is planned for 2012 in Nuremberg, Germany. In the years leading up to that, CIHA will sponsor several colloquia, the next one being "André Malraux, 'Le Musée Imaginaire' and Temptations of the Orient and Japan" scheduled for June 7–9, 2008, in Akita, Japan.

## Publications

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

### The Art Bulletin Seeks Reviews Editor

The *Art Bulletin* Editorial Board invites nominations and self-nominations for the position of reviews editor for the term July 1, 2009–June 30, 2012 (with service as incoming reviews editor designate from February to June 2009). *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English.

The reviews editor is responsible for commissioning all book and exhibition reviews in *The Art Bulletin*. He or she selects books and exhibitions for review, commissions reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with authors and CAA's director of publications in the

development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and important books and recent exhibitions in the fields of art history, criticism, theory, visual studies, and museum publishing. This is a three-year term, which includes membership on the *Art Bulletin* Editorial Board. The position includes an annual honorarium of \$2,000, paid quarterly.

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

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

Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a statement describing your interest in and qualifications for appointment, CV, and at least one letter of recommendation to: Director of Publications, *Art Bulletin* Reviews Editor Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 15, 2008.*

### caa.reviews Seeks Artist to Commission Books on Professional Practices

CAA invites nominations and self-nominations for a field editor to commission reviews of books, websites, and other media on professional practices, techniques, theory, and other practical subjects of interest to artists. The candidate should be a practicing artist; institutional affiliation is not required. The term of a *caa.reviews* field editor is four years, July 1, 2008–June 30, 2012.

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

# Art Journal Special Artists' Projects

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

[www.collegeart.org/artistprojects](http://www.collegeart.org/artistprojects)

Works available by:

William Pope.L

Mary Lum

Clifton Meador

Barbara Bloom

For more information or to purchase a project, please contact Ida Musemic at 212-691-1051, ext. 252, or [imusemic@collegeart.org](mailto:imusemic@collegeart.org)

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



Barbara Bloom, *Commemorative Stamps, Art Journal, 1929–2005, 2005*  
36 perforated stamps, color offset printing on gummed paper,  
9-5/8 x 8 in. (24.4 x 20.3 cm), signed edition of 100



art history, visual studies, and the arts.

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

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

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

## CAA News

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

### New CAA Award for Distinguished Feminist

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

The Distinguished Feminist Award replaces the Annual Recognition Awards given by

CAA's Committee on Women in the Arts, which were presented from 1996 to 2008.

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

### CAA Seeks Award Nominations

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for one of twelve CAA Awards for Distinction.

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

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2007, and August 31, 2008. No more than ten letters per candidate are considered. For more information, please write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org) or consult [www.collegeart.org/awards](http://www.collegeart.org/awards). *Deadline: July 31, 2008, for the Morey and Barr awards; August 31, 2008, for all others.*

### The Distinguished Feminist Award

honors a person who, through his or her art, scholarship, or advocacy, has advanced the

cause of equality for women in the arts.

### The Charles Rufus Morey Book Award

honors an especially distinguished book in the history of art, published in the English language. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2008.)

**The Alfred H. Barr, Jr., Award** for museum scholarship is presented to the author or authors of an especially distinguished catalogue in the history of art, published in the English language under the auspices of a museum, library, or collection. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2008.)

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

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

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

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

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

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

**The Distinguished Artist Award for Lifetime Achievement** celebrates the career of an artist who has demonstrated particular commitment to his or her work throughout a long career and has had an impact nationally and internationally on the field.

### The CAA/Heritage Preservation

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

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

### New Staff Members

Sara Hines joined CAA in January 2008 as development and marketing assistant. She holds a BFA in photography from Parsons the New School for Design and is currently taking graduate classes in interdisciplinary studies at New York University and the Graduate Center, City University of New York. Prior to CAA, she was director of the international residency for artists and curators at Apex Art in New York and production coordinator for the Annual Art Under the Bridge Festival in the DUMBO section in Brooklyn. Hines has curated exhibitions at Dumbo Arts Center and Dam, Stuhltrager, both in Brooklyn, and has published her writing in *Art Lies* and *Afterimage*.

## Advocacy Update

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

### Artists–Museum Partnership Act

The Artists–Museum Partnership Act now has a record number of supporters in the Senate—thirty—most recently Senator Barack Obama (D-IL). Senator Hillary Clinton (D-NY) has long been a cosponsor. Eighty-eight members in the House of Representatives support the bill, which surpasses previous support.

The National Endowment for the Humanities released a report in September 2007 that had been requested by Senators Patrick Leahy (D-VT) and Robert Bennett (R-

UT). The report details the need for and likely effect of the bill. It is available at [www.aamd.org/advocacy/documents/NEA-report.pdf](http://www.aamd.org/advocacy/documents/NEA-report.pdf).

Efforts now focus on getting the bill included in a larger piece of tax legislation, because small provisions such as the artist bill always are enacted as part of a package of tax measures. There is no fixed schedule for consideration of tax measures, nor any guarantee that President George W. Bush will sign them.

## Annual Conference Update

For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org> or write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

### 2009 Call for Participation

The next CAA Annual Conference takes place February 25–28, 2009, in Los Angeles, California. Listing more than 120 sessions, the 2009 *Call for Participation* was mailed to all individual and institutional CAA members in March; it can also be downloaded at <http://conference.collegeart.org/2009>.

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

In addition to attending and participating in the wide-ranging panels on art history, studio art, contemporary issues, and professional and educational practices, 2009 conference attendees can look forward to four days of ARTspace programming, events at museums and galleries in the Los Angeles area, and postconference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and

other events are held at the Los Angeles Convention Center; the headquarters hotel is the Westin Bonaventure Hotel and Suites.

We look forward to your participation.

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

### Curatorial Proposals for Chicago and New York Conferences

CAA invites curators to submit proposals for exhibitions whose openings coincide with upcoming Annual Conferences. The exhibition must be held in the conference city and on view during the conference dates:

- Chicago, Illinois, February 10–13, 2010. *Deadline: September 1, 2008*
- New York, February 9–12, 2011. *Deadline: September 1, 2009*

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

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

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

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

## Affiliated Society News

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

### American Institute of Conservation

At the sixth annual American Institute of Conservation (AIC) workshop during the 2008 CAA Annual Conference, the conservator Inge-Lisa Eckmann and the curator Charles Wylie led a discussion in the Dallas Museum of Art's Abstract Expressionism gallery. A group of artists, art historians, and museum colleagues had the benefit of Eckmann's experience treating one of Arshile Gorky's last paintings, *Untitled* (1943–48), and Jackson Pollock's *Cathedral* (1947), a crucial early drip painting. Physical evidence indicated that Pollock was still working primarily at the easel—not on the floor as he would later. The Gorky revealed the artist revisiting a completed work, sanding down some sections and selectively obscuring others with further paint. The workshop was organized by Rebecca Rushfield, who is also planning the workshop for CAA's 2009 conference in Los Angeles. For more information about next year's workshop, contact her after September 2008 at [wittert@juno.com](mailto:wittert@juno.com).

### American Institute of Graphic Arts

Adobe Systems has announced a comprehensive and affordable OpenType font collection for teaching and learning about typography. Developed in collaboration with the American Institute of Graphic Arts (AIGA), Adobe Font Folio Education Essentials software enables higher-education students and faculty to design and express creative ideas using OpenType. Students and faculty can create professional-quality print materials, effective websites, rich interactive experiences, and dynamic mobile content.

## Sessions Added to the 2009 Conference

The following sessions have been added to the CAA Annual Conference in Los Angeles. They do not appear in the printed version of the 2009 *Call for Participation*, which was mailed to all CAA members in March. (The call can also be downloaded from <http://conference.collegeart.org/2009>.) The first session listed below takes place at the Los Angeles Convention Center—the primary conference location—and the J. Paul Getty Museum hosts the second and third sessions. *Deadline: May 9, 2008.*

### Art History Open Session

#### East Asian Buddhist Art

Nancy S. Steinhardt, University of Pennsylvania, Dept. of East Asian Languages and Civilizations, 847 Williams Hall, Philadelphia, PA 19104-6395, [nssteinh@sas.upenn.edu](mailto:nssteinh@sas.upenn.edu)  
This session provides a forum for new research on any topic in Buddhist art or architecture in China, Korea, or Japan from any time period. Historical, methodological, documentary, theoretical, or revisionist approaches are welcome. The session is especially interested in papers that deal with Buddhist art of more than one East Asian country.

#### The Medieval Manuscript Transformed

Kristen Collins and Christine Sciacca, J. Paul Getty Museum, Dept. of Manuscripts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049; [kcollins@getty.edu](mailto:kcollins@getty.edu) and [csciacca@getty.edu](mailto:csciacca@getty.edu)

The transformed object has inspired much recent discussion among scholars of medieval art. Paintings and sculpture, in particular, have been studied as objects whose physical forms have been modified or repurposed through ritual and daily use after their creation. As portable and infinitely mutable objects, manuscripts, in particular, were often altered over time to reflect the changing needs and desires of their owners, both private and institutional. Papers might address manuscripts changed through removals and additions, dismemberment and reconstruction, and relocation and change of ownership. This session explores the life of the medieval book, as objects read and viewed over hundreds of years, and examines the shifting meaning of manuscripts and their images through the manipulation of their physical form.

#### Luxury Devotional Books and Their Female Owners

Richard Leson and Thomas Kren, J. Paul Getty Museum, Dept. of Manuscripts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049; [rleson@gmail.com](mailto:rleson@gmail.com) and [tkren@getty.edu](mailto:tkren@getty.edu)  
Women were often the patrons or recipients of beautiful and artistically ambitious illuminated devotional books, a genre that occupies an important place in the history of medieval manuscript illumination but is still largely studied piecemeal. This session explores the potential relationship of female owners to the creation of artistically innovative luxury psalters, prayer books, and books of hours, to the establishment of new pictorial programs and iconographic types, and to reinvention of the traditions of the devotional book. We welcome papers that consider pictorial programs and imagery across Europe along with evidence for the role of women either as patron or recipient and, more broadly within this context, the issues, factors, and individuals (including benefactors and advisors) that contributed to shaping the programs of illuminated devotional books during the Middle Ages.

The software includes nearly five hundred elegant and trusted fonts, interesting designs, and glyphs. All fonts are OpenType format, which provides enhanced linguistic support, advanced typographic features, and true cross-platform compatibility. The collection has been assembled in collaboration with AIGA specifically to provide depth, breadth, and value for higher education.

Adobe Font Folio Education Essentials is only available online at the Adobe Education Store – North America. Estimated pricing for qualified educational customers is \$149; licensing options are available. To learn more, visit [www.adobe.com/education/products/fontfolioeducationessentials/index.html](http://www.adobe.com/education/products/fontfolioeducationessentials/index.html).

### American Society for Hispanic Art Historical Studies

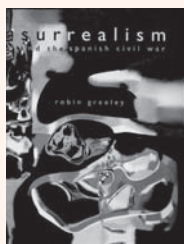
The American Society for Hispanic Art Historical Studies (ASHAHS) is pleased to announce the winner of the Eleanor Tufts Award. ASHAHS annually honors a book on Iberian art published in English.

This year, ASHAHS chose two books from



Yale University Press to share the award: Suzanne Stratton-Pruitt and Joseph Rishel's *The Arts in Latin America, 1492-1820* (2006) was selected

for the strength of its scholarship, the breadth of its coverage, and the beauty of its presentation; and Robin Adèle Greeley's



*Surrealism and the Spanish Civil War* (2006) was chosen for the quality of its scholarship, its excellent production, and its thoughtful consideration of an understud-

ied aspect of art history.

ASHAHS is also delighted to announce that the winner of its annual Photography Grant is Philip Guilbeau of the University of Michigan in Ann Arbor. Guilbeau will use the \$1,000 grant to support the purchase of photographs for his dissertation, "Ell Paular: Anatomy of a Castilian Charterhouse," on Spanish Carthusian architecture.

### Association of Historians of Nineteenth-Century Art

The 2008 election results for new officers of the Association of Historians of Nineteenth-Century Art (AHNCA) are: Elizabeth Mansfield, vice president; Ting Chang, secretary; Yvonne Weisberg, treasurer; and Pamela Warner and Peter Trippi, members-at-large.

Forty-five percent of members who answered a recent survey prefer the printed *Newsletter* to an online version. Fifty percent are willing to pay higher dues to maintain the printed *Newsletter*, indicating that a \$10 increase in dues would be acceptable. In accordance with these results, regular membership dues are now \$35; retired member and student dues are \$20.

Thanks to generous donors, AHNCA has established an endowment of \$24,000 to fund *Nineteenth-Century Art Worldwide*, the only peer-reviewed journal devoted exclusively to nineteenth-century visual culture. The online journal is free to all and indexed by the Bibliography of the History of Art and by Art Abstracts. The endowment must reach \$750,000 to fund the journal fully. Send a tax-deductible gift for "AHNCA: Endowment NCAW" may be sent to: Yvonne Weisberg, AHNCA, 1920 S. 1st St., #2204, Minneapolis, MN 55454.

### Art Historians of Southern California

The 2007 Art Historians of Southern California (AHSC) annual meeting was held at Pepperdine University in Malibu. Details are on the AHSC website under Past Events.

AHSC congratulates Briana Simmons and Amy Von Lintel, who received 2008 travel grants to the CAA Annual Conference in Dallas-Fort Worth. The organization also thanks Jean-Luc Bordeaux for his recent gift, with which the organization will create an endowment.

### Community College Professors of Art and Art History

The Community College Professors of Art and Art History (CCPAAH) held its 2008 members' exhibition at the Community College of Rhode Island's Lincoln Campus. CCPAAH is currently looking for a venue in the Los Angeles area for the 2009 exhibition, which will coincide with the CAA Annual Conference.

CCPAAH is also working on a survey of community-college art programs and is soliciting submissions and seeking volunteers for the project. Please contact Tom Morrissey at [tmorrissey@ccri.edu](mailto:tmorrissey@ccri.edu) for details. Additional information about the project is posted to the CCPAAH user-group website. If you are not a member of the user-group, send an e-mail to [ccpaah-subscribe@yahoogroups.com](mailto:ccpaah-subscribe@yahoogroups.com) to be added.

Next year's CAA session is now being developed, and all CCPAAH members are encouraged to submit ideas. We are also looking for venues to host additional member and student exhibitions during the 2008-9 academic year.

### Design Studies Forum

Design Studies Forum (DSF) held its annual business in Dallas, Texas, at the 2008 CAA Annual Conference. Discussion included a future dues structure, the group's expanded online presence, listings of web resources, and the upcoming launch of *Design and Culture*, DSF's new interdisciplinary peer-reviewed journal published by Berg. *Design and Culture* is edited by Elizabeth Guffey of Purchase College, State University of New York, with three associate editors: Guy Julier of Leeds Metropolitan University in England, Pekka Korvenmaa of the University of Art and Design in Helsinki, Finland, and Matt Soar of Concordia University in Montreal, Canada. *Design and Culture* will publish three issues annually beginning spring 2009. Attendees also learned how to contribute to the journal, including book reviews and involvement in the reviewing process. For more information about DSF and *Design and Culture*, including ways to become involved in this growing endeavor, go to [www.designstudiesforum.org](http://www.designstudiesforum.org) or [www.designandculture.org](http://www.designandculture.org).

### Historians of British Art

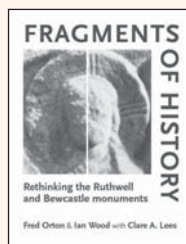
The Historians of British Art (HBA) has awarded its three annual HBA Book Prizes to the following authors and titles: pre-ca. 1800:



Angela Rosenthal, *Angelica Kauffman: Art and Sensibility* (New Haven: Yale University Press, in association with the Paul Mellon Centre for Studies in



British Art, 2006); post-ca. 1800: Hermione de Almeida and George H. Gilpin, *Indian*



*Renaissance: British Romantic Art and the Prospect of India* (Burlington, VT:

Ashgate, 2006); multi-authored: Fred Orton, Ian Wood, and Clare A. Lees, *Fragments of*

*History: Rethinking the Ruthwell and Bewcastle Monuments* (Manchester: Manchester University Press, 2006).

### International Association of Word and Image Studies

The eighth triennial conference of the International Association of Word and Image Studies (IAWIS), on the theme "Efficacy/Efficacité," takes place July 7–11, 2008, at the Institut National d'Histoire de l'Art in Paris, France. For information on the program and registration, please visit [www.iawis.org](http://www.iawis.org).

### International Sculpture Center

The International Sculpture Center (ISC) announces that a student rate of \$75 is now available for the twenty-first International Sculpture Conference, to be held October 2–4, 2008, in Grand Rapids, Michigan. This year's conference, "Sculpture in Public: Part 2, Public Art," presented in collaboration with the Frederick Meijer Gardens and Sculpture Park, focuses on issues including education, and the teaching of public art, conservation, temporary venues, and critical reviews, among others. The keynote speaker Jaume Plensa joins other prominent artists, administrators, writers, and critics who will speak at this 2½-day event. Registration includes admission to all panels, the Educator Award Luncheon honoring Ron Pederson of Aquinas College, a prekeynote reception, Vendor's Square, and Art Slam. Registration begins May 15, 2008. Student and early rates have limited space and are first-come, first-served.

For more information on the conference or the student rate, please contact Robert McCoid at [events@sculpture.org](mailto:events@sculpture.org) or 609-689-1051, ext. 302.

### Japan Art History Forum

The Japan Art History Forum (JAHF) is pleased to announce the results of the

January elections. Serving a second term as president is Toshio Watanabe of the Research Centre for Transnational Art, Identity, and Nation at University of the Arts London; Miriam Wattles of the University of California, Santa Barbara, was elected vice president; and Hillary Pedersen of the University of Kansas in Lawrence is the new graduate-student representative.

### National Council of Art Administrators

The 2008 conference of the National Council of Art Administrators (NCAA) is held November 5–8, 2008, at Florida State University's campus in Sarasota. From the beachfront hotel to the spectacular museums of Florida State's Ringling Museum complex, the sites alone warrant attendance. However, the real reason that department chairs and other administrators, including those thinking of such positions, should attend is the great range of workshops and interactive sessions on nuts-and-bolts issues facing contemporary academic leaders. Topics include personnel, budgets, advocacy, fundraising, interdisciplinary initiatives, and intellectual-property issues. Look for a call for roundtable presentations on these and other topics at the new NCAA website, [www.ncaaarts.org](http://www.ncaaarts.org).

### Society for Photographic Education

The Society for Photographic Education (SPE) is accepting proposals for its forty-sixth national conference, entitled "Sprawl." The event is held March 26–29, 2009, in Dallas, Texas. The city of Dallas, which has seen suburban sprawl reshape its civic geography and identity, provides an informative and imaginative backdrop for the conference theme. The concept of sprawl also prompts discussions of environmental conservation, appropriate uses of land and resources, and the loss and/or renewal of city centers and close-knit neighborhood communities. Sprawl—suburban landscape and life—serves as both cultural inspiration and critique. The conference organizers invite image-makers, historians, critics, and curators to submit proposals illuminating the visual and cultural complexities of sprawl as a defining concept and reality of our twenty-first-century public experience. The postmark deadline is: June 2, 2008.

A downloadable 2009 conference proposal form with more information is available at [www.spenational.org](http://www.spenational.org).

### Southeastern College Art Conference

The University of New Orleans in Louisiana hosts the next Southeastern College Art Conference (SECAC) annual conference, to be held September 24–27, 2008. For details, hotel information, and conference fees, go to [www.secollegeart.org](http://www.secollegeart.org) and click on Annual Conference.

The deadline for the \$3,000 Artist's Fellowship is August 1, 2008. For details, see the Awards section of the SECAC website.

### Visual Resources Association

The Visual Resources Association (VRA) is pleased to announce the 2008 Summer Educational Institute, to be held July 7–13, 2008, at James Madison University in Harrisonburg, Virginia. Jointly sponsored by VRA and the Art Libraries Society of North America (ARLIS/NA), the institute provides a standardized and sustainable program for visual-resources training, with a focus on issues related to the transition from analogue to digital collections. The institute is open to professionals, paraprofessionals, and graduate-level students in visual resources, library science, the fine arts, related humanities fields, and other image-information disciplines. Anyone who has a need to learn about managing image collections is encouraged to participate.

Other association activities include the announcement of a Strategic Plan Task Force, cochaired by Virginia (Macie) Hall of Johns Hopkins University and Betha L. Whitlow of Washington University in St. Louis, that focuses on programs and services, membership, technology, financial structure, organization and governance, and leadership in the field.

VRA would also like to announce that Dustin Wees of ARTstor now represents the interests of VRA and those of educational institutions using images as a member of the Picture Licensing Universal System Coalition (PLUS) board of directors.

## Solo Exhibitions by Artist Members

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

### Abroad

**Julie Oakes.** Varley Gallery, Unionsville, ON, Canada, January 20–March 2, 2008. *The Buddha Composed*. Painting and mixed media.

### Mid-Atlantic

**Hope Ginsburg.** Solvent Space, Richmond, VA, January 25–February 23, 2008. *Spongespace*.

**Sue Johnson.** Lora Robins Gallery of Design from Nature, University of Richmond Museums, Richmond, VA, February 8–June 15, 2008. *Eating Wonderland: Recent Work by Sue Johnson*. Ceramics and work on paper.



Mahara T. Sinclair, detail of *Myth Cycle*, 2005, acrylic on canvas, 94 x 144 in. (artwork © Mahara T. Sinclair)

### Midwest

**Chris Jordan.** Allen Memorial Art Museum, Oberlin College, Oberlin, OH, March 11–June 8, 2008. *Running the Numbers: Photographs by Chris Jordan*.

**Nevin Mercede.** Herndon Gallery, Antioch College, Yellow Springs, OH, February 15–April 11, 2008. *Analogues & Metaphors: A Retrospective 1988–2008*. Painting, drawing, installation, and creative nonfiction.

**Mary C. Nasser.** Messing Gallery, St. Louis, MO, January 20–February 23, 2008. *You Are Here*. Painting.

### Northeast

**Charles Cajori.** Lohin Geduld Gallery, New York, February 14–March 15, 2008. *Recent Paintings*.

**Michael C. McFalls.** University Gallery, University of Massachusetts, Lowell, MA, March 3–April 3, 2008. *Flora + Fauna: Sculpture by Michael C. McFalls*.

**Marianne Weil.** Kouros Gallery, New York, March 6–April 12, 2008. *Los Millares: Recent Bronze Sculptures and Monotypes*.

### South

**Mahara T. Sinclair.** Acadiana Center for the Arts, Lafayette, LA, March 8–April 6, 2008. *Stories and Foibles by Mahara T. Sinclair*. Painting.

### West

**Les Barta.** Merced College Art Gallery, Merced, CA, March 31–April 24, 2008. *Photoconstructions*.

**Nancy Charak.** University Center Gallery, University of Montana, Missoula, MT, May 1–31, 2008. *Resonance*.

**John King.** Atkinson Gallery, Santa Barbara City College, Santa Barbara, CA, January 28–February 22, 2008.

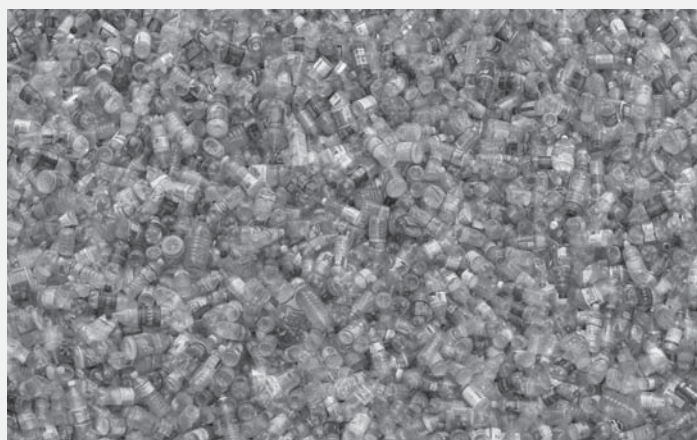
*John King*. Drawing, printmaking, and painting.

**R. Eric McMaster.** Harry Wood Gallery, Herberger College of the Arts, Arizona State University, Tempe, AZ, February 4–8, 2008. *The Willing Participant*.

**Mahara T. Sinclair.** Merced Multicultural Art Center, Merced, CA, April 7–June 2, 2008. *Alice and Friends*. Watercolor.

**Jan Wurm.** Berkeley Public Library, Berkeley, CA, January 8–February 4, 2008. *Sketchbooks of Jan Wurm*.

**Alice Pixley Young.** 840 Gallery, University of Cincinnati, Cincinnati, OH, January 8–February 4, 2008.



Chris Jordan, *Plastic Bottles*, 2007 (detail), photographic inkjet print, 60 x 120 in. (artwork © Chris Jordan)



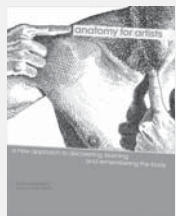
Marianne Weil, *Les Madeines*, 2007, cast bronze, unique; 2–3 in. each (artwork © Marianne Weil)



OH, February 6–19, 2008. *Bone Secrets*. Installation with audio.

## 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 2008) to [caanews@collegeart.org](mailto:caanews@collegeart.org).



**Anthony Apesos.** *Anatomy for Artists: A New Approach to Discovering, Learning, and Remembering*

*the Body* (Cincinnati: North Light Books, 2007).

**Stacey McCarroll Cutshaw and Ross Barrett.** *In the Vernacular: Photography of the Everyday* (Boston: Boston University Art Gallery, 2008).

## 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 2008), and title of show to [caanews@collegeart.org](mailto:caanews@collegeart.org); attach the exhibition's press release to the e-mail (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

**Molly Emma Atkin.** *When Gold Blossoms: Indian Jewelry from the Susan L. Beningson Collection*. Figge Art Museum, Davenport, IA, May 31–August 24, 2008.

**Andria Derstine.** *Running the Numbers: Photographs by Chris*

*Jordan*. Allen Memorial Art Museum, Oberlin College, Oberlin, OH, March 11–June 8, 2008.

**Jeremy Drummond and N. Elizabeth Schlatter.** *Open-Ended: Festival of Time-Based Media*. University of Richmond, Richmond, VA, February 28–March 1, 2008.

**Muriel Hasbun and Susan Sterner.** *FotoViajeros: International Experience/Transnational Identity*. Gallery 31, Corcoran Gallery of Art, Washington, DC, January 16–February 10, 2008.

**Denise Lassaw and Ellen Russotto.** *Ibram Lassaw: An American Abstract Artist*. Museum of Contemporary Sculpture, Matera, Italy, June 14–October 15, 2008.

**Liza Papi.** *African Influences on Contemporary "Altars" in the Americas: An Exhibition of Altars and Ritual Offerings*. Dr. M. T. Geoffrey Yeh Art Gallery, St. Johns University, Queens, NY, March 12–April 23, 2008.

**N. Elizabeth Schlatter.** *Eating Wonderland: Recent Work by Sue Johnson*. Lora Robins Gallery of Design from Nature, University of Richmond Museums, Richmond, VA, February 8–June 15, 2008.

**Anne Swartz.** *Sustaining Vision: A Tribute to Arlene Raven*. Harold B. Lemmerman Gallery, New Jersey City

University, Jersey City, NJ, March 5–April 16, 2008.

**Karen Wilkin.** *Color as Field: American Painting, 1950–1975*. Frist Center for the Visual Arts, Nashville, TN, June 20–September 21, 2008.

## People in the News

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

### Academe

**Hilary Ballon**, formerly an architectural historian at Columbia University in New York, has joined New York University's Abu Dhabi campus as associate vice chancellor and chair of the Academic Cabinet.

**Nigel Carrington**, an international lawyer and former managing editor of the McLaren Group, has become head of University of the Arts London in England, succeeding **Michael Bichard**.



**Britt Salvesen**, interim director and chief curator of the Center for

Photography at the University of Arizona in Tempe, has been named director of the institution.



Sue Johnson, *Incredible Edibles*, 2007, slip-cast vitreous china, dimensions variable (artwork © Sue Johnson). From the exhibition *Eating Wonderland: Recent Work by Sue Johnson*

## 2008 Career Development Mentors

CAA wishes to thank the artists, art historians, curators, critics, and educators who generously served during the 2008 Annual Conference's Career Fair as mentors for the Artists' Portfolio Review and Career Development Mentoring, as leaders of the Professional Development Roundtable Discussions, as presenters of the Career Development Workshops, and as speakers at Orientation.

### Career Development Workshops

Jackie Battenfield, Columbia University, Bronx Museum of the Arts, and Creative Capital Foundation; Mika Cho, California State University, Los Angeles; Kristy Deetz, University of Wisconsin, Green Bay; Peter Dykhuys, Anna Leonowens Gallery, Nova Scotia College of Art and Design University; Richard Frumess, R & F Handmade Paints; Lorraine Glessner, Tyler School of Art, Temple University; Reni Gower, Virginia Commonwealth University; Jeffrey Hirst, independent artist, Minneapolis; Christopher Jagers, Southern Methodist University; Joanne Mattera, Massachusetts College of Art and Design and Montserrat College of Art; Carol Reynolds, California State University, Los Angeles; David M. Sokol, University of Illinois, Chicago.

### Professional Development Roundtable Discussions

Susan Altman, Middlesex County College; Michael Aurbach, Vanderbilt University; Diane Edison, Lamar Dodd School of Art, University of Georgia; Suzanne Lemakis, Citigroup; Harold Linton, George Mason University; Steven Nelson, University of California, Los Angeles; Edward Shanken, University of California, Los Angeles.

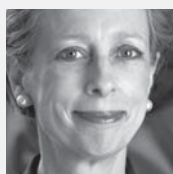
### Career Development Mentoring

Michael Aurbach, Vanderbilt University; Catherine Case, Art Institute of Pittsburgh, Online Division; Michael Roque Collins, Houston Baptist University; Susan Dixon, University of Tulsa; Jessica Gondek, Loyola University Chicago; Ann Renee Gower, Virginia Commonwealth University; Diane S. Grimes, Immaculata University; Myron Helfgott, Virginia Commonwealth University; Jim Hopfensperger, Western Michigan University; Dennis Ichiyama, Purdue University; Dorothy Joiner, LaGrange College; Arthur F. Jones, University of North Dakota; Gary Keown, Southeastern Louisiana University; Craig Lloyd, College of Mount St. Joseph; Patrick A. Luber, University of North Dakota; Heather A. McPherson, University of Alabama, Birmingham; Barbara Burlison Mooney, University of Iowa; David Raizman, Drexel University; Martin Rosenberg, Rutgers University; Joseph Seipel, Virginia Commonwealth University; Gerald Silk, Tyler School of Art, Temple University; David M. Sokol, University of Illinois, Chicago; Steven W. Teczar, Maryville University; Larry Thompson, Samford University; Richard Tichich, East Carolina University; Ann Tsubota, Raritan Valley

## Museums and Galleries



**Colin B. Bailey** has been promoted to associate director and Peter Jay Sharp Chief Curator at the Frick Collection in New York.



**Rika Burnham**, formerly associate museum educator at the Metropolitan Museum of Art

in New York, has been appointed head of education at the Frick Collection, also in New York.

**Guy Cogeval**, formerly director of the Musée des Beaux-Arts de Montréal in Quebec, Canada, has been appointed director of the Musée d'Orsay in Paris, France.

**Stephanie D'Alessandro** has been named curator of modern art in the Department of Medieval through Modern European Painting and Sculpture at the Art Institute of Chicago in Illinois.

**María de Corral**, an art critic and independent curator based in Madrid, Spain, has been named Hoffman Family Adjunct Senior Curator of Contemporary Art for 2008 at the Dallas Museum of Art in Texas.

**Catherine de Zegher**, formerly executive director of the Drawing Center in New York, has been named director of exhibitions and publications at the Art Gallery of Ontario in Toronto, Canada.

**Robert Fitzpatrick**, formerly director and chief executive officer of the Museum of Contemporary Art, Chicago, in Illinois, has joined

Haunch of Venison as international managing director.

**Kit Hammonds** has resigned as curator at the South London Gallery in England to work on independent projects and teach in the Curating Contemporary Art program at the Royal College of Art.

**Cathy Jacob** has been named head of the Preservations Sector at the Museum Boijmans Van Beuningen in Rotterdam, the Netherlands. She succeeds **Rein Wolfs**.

**Glenn D. Lowry**, director of the Museum of Modern Art in New York, has received a 5-year contract extension.

**Wim Pijbes**, an art-history professor at Groningen University and director of the Kunsthal Rotterdam, both in the Netherlands, has been appointed director of the Rijksmuseum in Amsterdam. He succeeds **Ronald de Leeuw** on July 1.

**Ned Rifkin**, under secretary for art at the Smithsonian Institution in Washington, DC, has resigned from his post.

**Norman Rosenthal**, exhibitions secretary at the Royal Academy in London, has left that institution to become a freelance curator.

**Jérôme Sans**, formerly director of programs at the BALTIC Centre for Contemporary Art in Gateshead, England, has been named director of the Ullens Center for Contemporary Art in Beijing, China.

**Claire Schneider**, formerly of the Albright-Knox Art Gallery in Buffalo, NY, has been appointed senior curator at the Scottsdale Museum of Contemporary Art in Scottsdale, AZ.

**Susan Fisher Sterling**, chief curator and deputy director of the National Museum of Women in the Arts in Washington, DC, has been named director of the museum.

**Martin E. Sullivan**, formerly chief executive officer of the Historic St.

Mary's City Commission in Maryland, has been named director of the Smithsonian Institution's National Portrait Gallery in Washington, DC. He succeeds **Marc Pachter**.

**Terrie Sultan**, formerly director of the University of Houston's Blaffer Gallery in Texas, has become director of the Parrish Art Museum in Southampton, NY.

**Astria Suprarak**, formerly of the Warehouse Gallery at Syracuse University in Syracuse, NY, has been appointed director of the Regina Gouger Miller Gallery at Carnegie Mellon University in Pittsburgh, PA.

**Susan Lubowsky Talbot**, formerly director of Smithsonian Arts at the Smithsonian Institution in Washington, DC, has been named director of the Wadsworth Atheneum Museum of Art in Hartford, CT.

**Susan M. Taylor**, director of the Princeton University Art Museum in Princeton, NJ, has resigned.



**Ann Wilson**, associate director of the Blanton Museum of Art in Austin, TX,

has been appointed interim director of the museum.

**Jay Xu**, formerly head of the Department of Asian and Ancient Art at the Art Institute of Chicago in Illinois, has been named director of the Asian Art Museum of San Francisco in California.

## Organizations and Companies

**Katie Hollander** has joined Creative Time in New York as deputy director of development and finance.

**Paul Morris**, president and cofounder of the Armory Show, has shut down his gallery in New York to manage Merchandise Mart Properties' 6 art fairs.

## THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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

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

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

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





Installation view of the exhibition *Electric Wasteland: Urban Art from L.A.* at the Montserrat College of Art Gallery.

## Grants, Awards, and Honors

Only CAA members are included in this listing. Please send your name, member number, and information to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Amy Freund**, A. W. Mellon Post-doctoral Fellow at the Center for Advanced Study of the Visual Arts at the National Gallery of Art in Washington, DC, has received a John H. Daniels Fellowship for 2008–9 at the National Sporting Library in Middlesburg, VA. She will work on “French Hunting Portraiture and British Sporting Culture in the Long 18th Century.”

**Michele Greet**, assistant professor of modern Latin American art history at George Mason University in Washington, DC, has been awarded a postdoctoral research fellowship at the Phillips Collection’s Center for the Study of Modern Art, also in Washington, DC, for academic year 2008–9. She will begin work on her new book project, entitled “Transatlantic Encounters: Latin American Artists in Paris between the Wars.”

**Sue Johnson**, professor of art in the Department of Art and Art History at St. Mary’s College of Maryland, has been awarded a 2008 Maryland State

Arts Council Individual Artist Grant in the works on paper category.

**Chitra Ramanathan** has been commissioned to create a permanent wall mural in the front lobby inside Crooked Creek Elementary School in Indianapolis, IN. This public-art project was made possible through a grant received by the school from the Washington Township School District.

The Creative Capital | Warhol Foundation Arts Writers Grants Program has announced the recipients for the 2007 cycle. CAA members are: **Leanne Goebel**, **Robby Herbst**, **Sonia Katyal**, **Liz Kotz**, and **Richard Meyer**.

## Institutional News

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

**The Laguna College of Art and Design** in Laguna Beach, CA, was awarded a \$10,000 grant by the Wyland Foundation to fund a scholarship for fine-arts and illustration majors at the school.

**The Montserrat College of Art Gallery** in Beverly, MA, has received first place for best group show in

a university or college gallery from the New England chapter of the International Association of Art Critics for the *Electric Wasteland: Urban Art from L.A.* exhibition.

**The San Francisco Art Institute** in California has launched a new program in ceramics, beginning fall 2008. Though ceramics has been taught in the Sculpture Department since the 1960s, the new program dedicates itself to emphasizing and appreciating ceramics as a unique medium of contemporary art practice and theory.

**The Terra Foundation for American Art**, based in Chicago, IL, has awarded Terra Foundation Grants totaling \$623,100. CAA institutional-member recipients include: the **Hamburger Kunsthalle** in Hamburg, Germany; the **University of Nottingham** in Nottingham, England; the **University of Maryland** in College Park; and the **Art Institute of Chicago** in Illinois.

## Obituaries

**David Askevold**, an artist and professor, died January 23, 2008, in Halifax, Nova Scotia. He was 67.

Born in Montana, Askevold studied at the Brooklyn Museum School of Art in 1963 on a Max Beckmann Scholarship. He earned a BFA from the Kansas City Art Institute five years later. A teacher of art in the US and Canada, he helped redesign the curriculum at the Nova Scotia College of Art and Design by introducing radical elements of conceptual art to the studio program.

In his own work, Askevold combined photographs with texts and diagrams. His film work explored and questioned the conventions of documentaries. Shown internationally, Askevold’s art was seen at Documenta 8 (1977) in Kassel, Germany. Recent solo exhibitions were held at Mandarin Gallery in Los Angeles in 2007 and Canada in New York in 2008.

**Craig Weston Bowen**, a noted art conservator, died March 1, 2008, at her home in Lexington, MA. She was 54 and died of cancer.

Community College; Lester Van Winkle, Virginia Commonwealth University; Sylvia Solochech Walters, San Francisco State University.

### Artists' Portfolio Review

Michael Bzdak, Johnson & Johnson; Krista Hoeffle, Moreau Art Galleries, Saint Mary’s College; Jason Lahr, South Bend Regional Museum of Art; Suzanne Lemakis, Citigroup; Peter Van Ael, Jack Olson Gallery, Northern Illinois University; Philip Van Keuren, Southern Methodist University.

### Orientation Presenters

Michael Aurbach, Vanderbilt University; Lori Boornazian Diel, Texas Christian University; Nancy Palmieri, University of Texas at Arlington; David Sokol, University of Illinois, Chicago.

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Born Ruth Craigen Weston, she double-majored in art and astronomy at Smith College, minoring in physics. She developed into a talented lithographer. After graduating in 1975, she had an apprenticeship for 3 years, specializing in conserving works on paper, in the conservation laboratory at the Harvard University's Fogg Art Museum with Marjorie B. Cohn. The two later collaborated on scholarly projects. In 1978, she moved to the Williamstown Regional Conservation Laboratory at the Sterling and Francine Clark Art Institute, where she founded a paper conservation laboratory. In 1980, she returned to the Fogg and married Mark S. Bowen that same year.

The recipient of an Indo-US Subcommission grant to travel to Kota, India, in 1987, Craigen returned there several times to treat and study the royal collections of H. H. Maharao Brijraj Singh in the Rao Madho Singh Trust Museum. In 1994, the Derek Bok Center for Teaching and Learning at Harvard honored her with a Certificate of Distinction in Teaching. The American Institute for Conservation gave her the prestigious Sheldon and Caroline Keck Award, which recognizes a sustained record of excellence in the education and training of conservation professionals, in March 2008. At the time of her death, Craigen was Philip and Lynn Straus Conservator of Works of Art on Paper at the Straus Center for Conservation and Technical Studies.

**Philip Conisbee**, senior curator of European paintings at the National Gallery of Art in Washington, DC, died January 16, 2008, at his home in that city.

Conisbee was among the most prominent members of a group of British art historians who moved to the US in the 1980s in the wake of Thatcherism. In his adopted country (he was made a US citizen in 1994), he broadened his scholarship, earlier focused on 18th-century French painting, to embrace a wider range of French art, from Georges de La Tour to Paul Cézanne, as well other national schools, such as Danish painting of the Golden Age and German Romanticism. Tall, urbane, and witty, Conisbee was a great public advocate



Philip Conisbee

for art, as able to engage in the most elevated discourse with his peers as he was keen on making art come alive for the general public who came to his intellectually rigorous and visually splendid exhibitions.

Born in Belfast, Northern Ireland, Conisbee attended St. Dunstan's College and the Courtauld Institute of Art. At the Courtauld he studied with Anthony Blunt and Anita Brookner, two scholars who would have a profound impact on his scholarship. It was from Brookner that he developed his love of 18th-century French art, writing his dissertation on the landscape and marine painter Claude-Joseph Vernet. This research resulted in the large Vernet exhibition he organized in 1976 for the Iveagh Bequest at Kenwood (an expanded version was shown at the Musée de la Marine in Paris). Conisbee's catalogue has remained the essential account in English of Vernet's accomplishment.

By the time of the Vernet exhibition, Conisbee was teaching art history at the University of Leicester, following shorter lectureships at the University of Reading and at Birbeck College. Conisbee continued his study of landscape, now looking in particular at the important role of plein-air oil studies, the practice of which Vernet was an early advocate. This research culminated in a fundamental article, "Pre-Romantic Plein-air Painting," published in 1979; and in the exhibition *Painting from Nature: The Tradition of Open Air Oil Sketching from the 17th to 19th Centuries*, held at the Royal

Academy, London, and the Fitzwilliam Museum in 1981. Many years later, in 1996, he revisited this material as one of the curators of *In the Light of Italy: Corot and Early Open-Air Painting*.

Conisbee taught at Leicester for 15 years, producing 2 monographs that placed him among a group of younger art historians who were recasting the history of French art. The first, *Painting in 18th-Century France* (1981), was aimed at the general reader but also proved influential to specialists by offering a new framework in which to assess the achievement of ancien régime painters. Conisbee's second book, likewise influential, focused on one of his favorite painters, Jean-Siméon Chardin (1986). Later on he organized a fascinating exhibition on Chardin's multiple renditions of *A Boy Blowing Soap Bubbles*, the first in a series of "Masterpiece in Focus" projects he initiated at the Los Angeles County Museum of Art and the National Gallery of Art. In 2003 he was one of the principal curators in a major traveling show with *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*. Despite the exhibition's traditional focus, the associated conference that he helped organize at CASVA and the resulting publication that he edited brought to light a host of new interpretative strategies in dealing with the material.

By the mid-1980s Conisbee was ready to make a move from academia, and he turned to the museum full-time and to a new country, accepting in 1986 a position as associate curator of European paintings at the Museum of Fine Arts, Boston. His tenure there was brief, though he was able to organize, with Louis van Tilborgh of the Van Gogh Museum, an exhibition comparing the art of Jean-François Millet and Vincent van Gogh. The Boston showing was cancelled for budgetary reasons, a frustration that inspired a new appointment, in 1988, as curator of European paintings and sculpture at the Los Angeles County Museum of Art. Conisbee's excitement at making the iconic—and very American—journey out west was captured in his comment to the *Los Angeles Times*:

"I've got my surfboard waxed. You can quote me."

At LACMA he reinstalled the suite of galleries devoted to European paintings and sculpture, bringing cohesion to an important but idiosyncratic collection. He had an unfailing eye for a balanced and dynamic hang for pictures, which he preferred to exhibit on rich wall colors.

While in Los Angeles he met Faya Causey, a classical archaeologist, and they married in 1993. That same year they moved back east, where Conisbee took the position of curator of French paintings at the National Gallery of Art. He was soon promoted to senior curator of European paintings.

At the NGA, Conisbee devoted much of his energy to organizing exhibitions. These drew on his expanding range of interests, among them a popular exhibition of van Gogh's paintings, but also exhibitions on as varied subjects as Louis-Léopold Boilly, Adolph Menzel, Christoffer Eckersberg, and Ingres's portraits. In 1996 he opened *George de La Tour and His World*, the first exhibition in the US devoted to this great enigmatic painter. The presentation in Washington (it was also shown at the Kimbell Art Museum in Fort Worth, TX) sparked a reassessment of the artist's oeuvre, inspiring a full-scale retrospective exhibition on La Tour at the Grand Palais in Paris the following year. Conisbee's last great project for Washington, organized in 2006 with the Musée Granet in Aix-en-Provence, was *Cézanne in Provence*, which brought together 169 paintings and watercolors and was one of the most popular exhibitions in Washington in recent years.

During these years Conisbee continued a busy schedule of lecturing and writing essays and reviews. The Georgetown home he shared with Faya was a welcoming refuge for foreign scholars, eager interns, and their many friends and colleagues. Until very recently Conisbee was at work overseeing the final editing of a volume of the NGA's systematic catalogue of French paintings from the 16th through the 18th centuries. His contributions to the understanding of French art were recognized in 2000 by his being

made Chevalier de l'Ordre des Arts et Lettres and in 2004 Chevalier de la Légion d'Honneur by the French government.

With his open mind and through plain reasonableness he moved with ease between the all-too-often polarized worlds of the museum and academia. Conisbee spent his last summer as a fellow at the Sterling and Francine Clark Art Institute, with Faya and often visited by his children, working on a new Cézanne project. —*Richard Rand; a version of this obituary previously appeared in the May 2008 issue of the Burlington Magazine.*

**Modest Cuixart**, a modern artist from Spain, died October 31, 2008, at age 81.

Cuixart was an important figure in the post-civil war Spanish art who resisted the Franco dictatorship and helped spark artistic creativity in mid-20th-century Spain. Born in Barcelona, he began to study medicine in 1944 until the aftermath of the war stirred him, 3 years later, to become an artist.

Known by his Spanish forename Modesto—rather than the Catalan Modest—early in his career, Cuixart cofounded, with his artist cousin Antoni Tàpies and the poet Joan Brossa, the *Dau al Set* group in 1948. This collection of Catalan painters and poets, influenced initially by Surrealism and Dada, especially Max Ernst, Paul Klee, Joan Miró, and Salvador Dalí, became the vanguard style in their home country. When *Dau al Set* (Seven-Sided Dice) members dissolved ca. 1956, Cuixart's work had developed into a gritty informalism; he later turned to abstraction. This abstract work was seen in galleries worldwide, from the Guggenheim in New York to the Tate in London. By the early 1960s, he was working with collage and producing work not unlike Pop art.

In 1959, Cuixart gained international recognition by winning the prize for best painter at the São Paulo Bienal in Brazil.

**Josep Guinovart**, a Spanish painter and printmaker, died December 12, 2007, in Barcelona, Spain. He died

following a heart attack at age 80.

A diverse practitioner, Guinovart created ceramics, collage, book design, lithography, tapestries, stage sets, posters, and murals.

Born in Barcelona, he is best known for his abstract works that often incorporate pieces of burnt wood or oil drums. Guinovart received the Spanish National Prize for Fine Art in 1980, and museum entirely dedicated to his artwork was established in Agramunt, in north-eastern Spain. Guinovart saw himself as a political artist in the tradition of Pablo Picasso and Joan Miró.

Guinovart's first solo exhibition was held in 1948, and he drew illustrations for the magazine *Dau al Set* (*Seven-Sided Dice*), the voice for the eponymous group of anti-Franco artists associated with the artists Antoni Tàpies and Modest Cuixart (see previous obituary).

By 1951 Guinovart had become a full-time artist, making his living with magazine illustrations and theater-set painting. In 1952 he was awarded a scholarship from the French Institute in Barcelona to travel

to Paris for 6 months. He stayed there through 1953, during which time his work became more abstract under the influence of Picasso, existentialism, *art informel*, and Abstract Expressionism. Returning to Barcelona, Guinovart's style evolved from figurative works to an abstract art similar to collage. In the late 1960s, he became more explicitly political in his work. In the 1970s his art increased in size and took on 3-D forms in the space of the canvas.

**George L. Hersey**, a wide-ranging historian of art and architecture and longtime professor at Yale University, died at his home in New Haven, CT, on October 23, 2007. He was 80.

One of the most prolific and versatile scholars of his generation, Hersey pursued projects ranging from the symbolism of architectural ornament in ancient Greece to the aesthetics of Victorian churches, and from Italian Baroque painting to contemporary Neapolitan photography. Widely read and insatiably curious about the roots of visual expression, Hersey connected art to philosophy, poetry,

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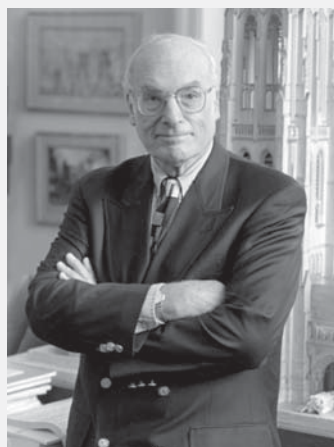
mathematics, mythology, and biology. In Isaiah Berlin's famous paraphrase of the Greek poet Archilochus, Hersey was an intellectual fox rather than a hedgehog.

Hersey's career path suggests his broad interests. Born in Cambridge, MA, in 1927, he served in the merchant marine and the army (as a French horn player) before earning his BA at Harvard University. He then attended the Yale Drama School, earning an MFA in scene design. It was while teaching theater at Bucknell University in the 1950s that Hersey discovered his passion for architecture, which led him back to New Haven for a PhD in art history in 1964 with a thesis entitled "Eclecticism and Associationism in High Victorian Gothic Architecture and Pre-Raphaelite Painting." He was immediately hired at Yale, where he remained until his retirement in 1998.

Hersey's first 2 books concerned 15th-century Italy: *Alphonso II and the Artistic Renewal of Naples, 1485–1495* (1969) surveys developments in architecture, sculpture, painting, and urbanism, while *The Aragonese Arch at Naples, 1443–1475* (1973) offers a detailed reading of Alfonso I's richly sculptured triumphal entryway at the Castel Nuovo. Naples also figured in a study called *Architecture, Poetry, and Number in the Royal Palace of Caserta* (1983), which interprets Vanvitelli's work for Charles III through the theories of Giambattista Vico, and in the 1987 exhibition *A Taste for Angels*, organized with Judith Colton, on Neapolitan Baroque painting in American collections.

Architectural proportion remained a lifelong interest, explored in *Pythagorean Palaces: Magic and Architecture in the Italian Renaissance* (1976) as well as *Possible Palladian Villas, Plus a Few Instructively Impossible Ones* (1992, with Richard Freedman), an innovative study that used a linked computer program to discern and test the architect's compositional rules. Hersey embraced new technologies, routinely creating or adapting diagrams to communicate his ideas.

Hersey's gift for synthesizing disparate cultural phenomena was



George L. Hersey

exemplified in studies that explore basic problems of visual expression over long periods of history. *The Lost Meaning of Classical Architecture* (suggestively subtitled "Speculations on Ornament from Vitruvius to Venturi," 1988) traced the echoes of ancient sacrificial rituals in case studies ranging from the Erechtheum through Renaissance treatises to postmodernism. *The Evolution of Allure: Sexual Selection from the Medici Venus to the Incredible Hulk* (1996) investigated how Western art reflects and has shaped changing ideals of physical beauty. *The Monumental Impulse* (1999) viewed architecture through the lens of biology, while *Architecture and Geometry in the Age of the Baroque* (2000) proposed provocative links between new mathematical theories and the period's innovative built forms. Hersey's final book, *Falling in Love with Statues*, will be published posthumously by University of Chicago Press and traces the long tradition of creating "artificial humans" from Pygmalion to the present.

Hersey's searching intellect made him a popular teacher at Yale, where he cotaught an interdisciplinary course on the High Renaissance as well as seminars on Ruskin and Baroque architecture. He served twice as director of graduate studies and was editor from 1975 to 1992 of Yale Publications in the History of Art. Hersey supervised dozens of PhD students in fields as varied as his own interests. A gifted mentor, Hersey encouraged students to take intellectual risks, explore neglected areas, emphasize what was new, and

above all enjoy the process of discovery. "He was the perfect model," explained friend and former student David Nolte, a "soft spoken genius" with "a great, great mind."

—Jeffrey Collins, Bard Graduate Center

**John G. Hutton**, beloved husband, father, teacher, and friend, passed away November 28, 2007, at the age of 58.

Hutton received his BA in political science from Indiana University and pursued graduate studies in political science at the University of North Carolina in Chapel Hill. After working as supervisor of the Art Book Collection in the Northwestern University Library, he obtained a PhD in art history from that school. In 1984–85 he was awarded a Samuel Kress National Fellowship. After serving as a visiting lecturer at Barat College in Lake Forest, IL, he came



John G. Hutton

to Trinity University in 1986. During his career there Hutton was known across campus as a gifted teacher. He was twice chair of the department.

Hutton's research focused on the relationship of art to social and political movements. At Trinity he taught courses on 18th- and 19th-century European and American art, on late Classical art and architecture, museum studies, and seminars on Edouard Manet, Surrealism, art of the 1960s, and visual representations of evil. At the time of his death, he was exploring the development of satirical art in the 19th century and the development of the Fauves during WWII, particularly under the

Nazi occupation of France. Hutton was the author of *Neo-Impressionism and the Search for Solid Ground: Art, Anarchism, and Social Crisis in Fin-de-siècle* (1994). Among other topics, he published essays on Manet, the Mexican painter José Clemente Orozco, Camille Pissarro, Mary Cassatt, William Blake, the anarchist image of the vagabond, and shortcomings of the Alamo Quarry shopping center in San Antonio. He wrote the lead essay for a joint French-Japanese exhibition catalogue, *Georges Seurat et le Néo-impressionnisme, 1885–1905* (2002), for the Museum of Art in Kochi.

Hutton was known for his sense of humor, his unpretentious demeanor, and his kindness and sympathy toward his students and coworkers. He loved teaching, and even as his health declined he worked diligently to prepare his classes. He was a devoted husband and father to his wife Paula and daughter Amy. The faculty and students of the Department of Art and Art History at Trinity will also miss this wonderful—indeed inspirational—man.

—Mark Garrison, Trinity University

**Caroline K. Keck**, an art conservator, died December 17, 2007, at her home in Cooperstown, NY. She was 99.

Keck and her husband, Sheldon Keck, were highly influential conservators of the modern era. They were instrumental in converting the centuries-old craft of art restoration into a profession based on scientific research, the use of modern technology, and an adherence to shared methodological standards. Contrary to the notion that art restorers were secretive and often used techniques that harmed artworks, the Kecks insisted that conservators should thoroughly document their procedures and that everything done to a piece should be easily and fully reversible.

In 1960 the Kecks founded the Conservation Center of the Institute of Fine Arts at New York University, with Sheldon directing the center until 1965. In 1970, under the auspices of the State University of New York College at Oneonta, the Kecks established the Cooperstown Conservation



training program, in which Caroline worked and taught until she retired in 1981. (Six years later the Cooperstown program moved and became part of the State University of New York, Buffalo.)

Born Caroline Martin Kohn in New York, she graduated from Vassar College and received a master's degree in art history from Harvard University in 1932. She met Sheldon Keck in a class on art materials at the Fogg Art Museum at Harvard. They were married in 1933.

In 1934 Sheldon, who died in 1993, founded an art-conservation laboratory at the Brooklyn Museum, which he operated until 1961. Working closely with him, Caroline supervised the program when he was away during WWII and when on research trips.

After the war, the Kecks helped establish conservation departments in numerous museums nationwide. The Museum of Modern Art, the Guggenheim Museum, the Phillips Collection, and other institutions often consulted the pair on conservation matters. Caroline also was a personal conservator for Georgia O'Keeffe and Edwin Dickinson and for Nelson A. Rockefeller's art collection.

Her books include *How to Take Care of Your Pictures* (1954), *Handbook on the Care of Paintings* (1965), *A Primer on Museum Security* (1966), and *Safeguarding Your Collection in Travel* (1970).

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## Datebook

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

### May 9, 2008

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

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

### May 10, 2008

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

### June 2, 2008

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

### June 15, 2008

Deadline for nominations and self-nominations for the Professional Development Fellowship Program's art-history jury.

Deadline for nominations and self-nominations for the Professional Development Fellowship Program's visual-art jury.

### July 10, 2008

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

### July 31, 2008

Deadline for nominations and self-nominations for a *caa.reviews* field editor for books on professional practices.

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

### August 31, 2008

Deadline for nominations for the 2009 Awards for Distinction.

### September 1, 2008

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

### September 5, 2008

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

### September 10, 2008

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

### September 15, 2008

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

### October 1, 2008

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

### November 10, 2008

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

### December 1, 2008

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

### February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

### September 1, 2009

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2011 Annual Conference in New York.

### February 10–13, 2010

98th CAA Annual Conference in Chicago.

### February 9–12, 2011

99th CAA Annual Conference in New York.

## Editor's Note

The photograph of Sylvia Sleigh on page 8 of the March 2008 issue of CAA News was taken by Judy Schiller.

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## MAY 2008

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