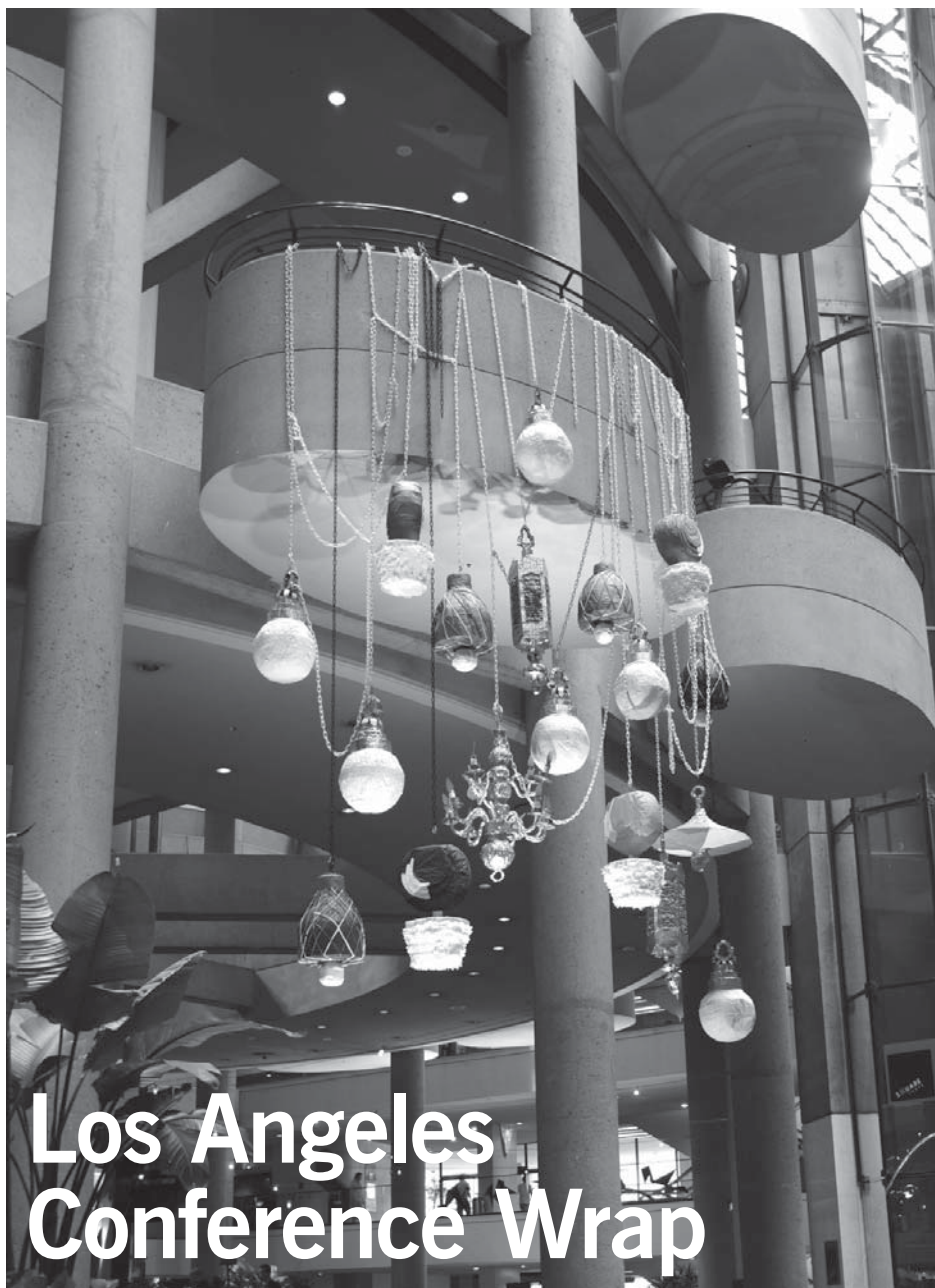


# CAA NEWS



Los Angeles  
Conference Wrap

# CAA NEWS

## MAY 2009

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Bari Ziperstein, *Thrifty Store Piñatas* | *Westin Bonaventure Hotels and Suites*, 2009, site-specific installation of custom piñatas (cardboard, paper mâché, and tissue paper), dimensions variable. The work was part of the group exhibition *5 Night Stand*, curated by Sherin Guirguis at the Westin Bonaventure Hotels and Suites, February 24–28, 2009, in conjunction with the CAA Annual Conference (photograph by Brad Marks)

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

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



**Paul Jaskot speaks with a Guerrilla Girl at the Honors Reception at the 2009 Annual Conference in Los Angeles (photograph by Brad Marks)**

## FROM THE CAA PRESIDENT

In an unstable world, the CAA Annual Conference in Los Angeles not surprisingly reflected the challenges and possibilities of our members' lives, not only as artists and art historians but also as citizens. I was struck by the marvelous energy evinced in both the Distinguished Scholar Session honoring Svetlana Alpers and the Annual Artists'

Interviews with Robert Irwin and Ruth Weisberg. These sessions highlighted CAA's extraordinary importance as a site for the highest level of intellectual and artistic exchange. In addition, the Board of Directors and Publications Committee's cosponsored advocacy session on international law, art, and art history showcased the deep knowledge of the renowned British lawyer, Mark Stephens, in conversation with CAA's own counsel, the highly engaged Jeffrey Cunard. While dealing with a very serious topic, this session, like many others, evidenced the conference as a crucial, constructive place where member interests—professional, creative, and intellectual—come together.

However, I also heard about the fears and insecurities of our colleagues. In the Annual Members' Business Meeting, several participants urged CAA to prioritize job training and to address the current economic distress. Discussions in both session rooms and in the halls equally emphasized how the dire state of the economy has hurt artists and art historians no matter their institutional environment. I heard this message loud and clear.

CAA's response should be two-pronged: as an organization, we must first confront economic conditions in art head on, engaging our membership by calling on their ability to contribute financially or to volunteer to help support those among us in more vulnerable positions. Second, CAA must prioritize career-development and advocacy efforts that support funding for the arts. Through our collective efforts and a freshly directed agenda, we can actively promote our mutual interests and make a real impact on the world for all artists and art historians.

Paul B. Jaskot, CAA president



The Book and Trade Fair at the CAA Annual Conference in Los Angeles (photograph by Kenna Love)

## Los Angeles Conference Wrap

*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, exciting special events, and a rich assortment of great museums and educational institutions brought more than 4,000 attendees to the Annual Conference in Los Angeles. No, it wasn't the weather, which turned out to be, between occasional showers and cool evenings, quite lovely, especially to those of us from colder climates.

Although the Los Angeles Convention Center remains a vast, impersonal setting for a conference, the vacant surroundings that attendees from the 1999 meeting may remember were filled with new sports centers, arenas, and restaurants—hallmarks of a cultural and tourist hub. Distance remains a challenge in the City of Angels, but shuttle buses that conveniently linked attendees to their hotels, the convention center, and offsite special events worked tremendously well.

Session chairs and speakers from the 180 sessions represented a broad sampling of CAA's membership, including a strong Southern Californian presence as well as a sprinkling of international artists and scholars. Honoring Svetlana Alpers, the 2009 Distinguished Scholar Session was led by Mariët Westermann. Entitled "Paintings/Problems/Possibilities," it focused on six paintings, discussed both individually and together by Alpers, Westermann, and the other panel members: Carol Armstrong, Thomas Crow, James Hyde, and Stephen Melville. Images of six paintings—by Giovanni Bellini, Pieter Saenredam, Diego Velázquez, Leon Vidal, Paul Cézanne, and Bradley Walker Tomlin—remained on the screen for the duration of the session, emphasizing sustained looking and understanding of actual works.



**The keynote speaker Leonardo López Luján at Convocation (photograph by Brad Marks)**

The Special Advocacy Session, "International Law and the Visuals Arts," explored a highly compelling issue for artists, scholars, critics, and curators working beyond national borders. Mark Stephens, a leading UK solicitor with expertise in international law and freedom of speech issues, discussed international aspects of copyright, art, and libel law. CAA's counsel, Jeffrey P. Cunard, then interviewed Stephens.

The Annual Artists' Interviews featured back-to-back conversions with

distinguished visual artists from the LA community. Robert Irwin was engagingly interviewed by James Weschler, who authored a recent book of conversations with this Light and Space artist. The painter Ruth Weisberg, who is also dean of the Roski School of Fine Arts at the University of Southern California, was then interviewed by Barbara Isenberg, an author and former staff reporter for the *Los Angeles Times* and *Wall Street Journal*. Like Weschler, Isenberg has written a book on conversations with LA artists.

Weisberg also participated as a panel member on "LA Art Schools: A Conversation about the Past and Present." Chaired by Hunter Drohojaska-Philp of the *Los Angeles Times* and including Thomas Lawson of CalArts, Russell Ferguson of the University of California, Los Angeles, and Roy Dowell of Otis College of Art and Design, the session addressed the emergence of Los Angeles into a vital, preeminent center of art education. At the Norton Simon Museum in Pasadena, Weisberg led a tour of her solo exhibition *Ruth Weisberg: Guido Cagnacci and the Resonant Image*, a display of her variations based on a masterpiece of Baroque painting in the museum's collection.

At Convocation, Leonardo López Luján, a distinguished archaeologist, talked about the most recent discoveries at a site in downtown Mexico City where work began three decades ago. He began his impressive talk with a quick overview of the history of archaeology in the Aztec capital, which is taking place in the midst of the colonial Zócalo, also



**James Weschler (left) with the artist Robert Irwin at the Annual Artists' Interviews (photograph by Kenna Love)**





**Visitors at the Getty Villa in Malibu on Saturday**  
(photograph by Kenna Love)

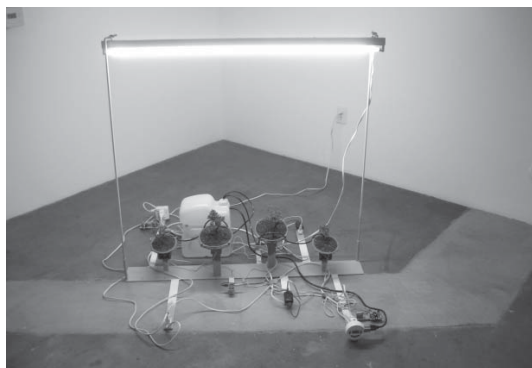
known as the Plaza de la Constitución.

The current economy has adversely affected on campus jobs and hiring, which was demonstrated during Career Services at the conference—there were very few interviewers onsite, a drop of 50 percent compared to last year. Workshops, round-

tables, and mentoring sessions in Los Angeles, however, burst at the seams. With the grim prospect of a continuing slump in academic hiring, CAA will redouble its efforts to provide career support to CAA members in the future.

The Book and Trade Fair hosted 120 companies and organizations. Exhibitors came from as far away as Poland and New Zealand, with other international exhibitors from Belgium, Mexico, and the United Kingdom. Six exhibitors participated as sponsors: ARTstor, Blick Art Materials, Prestel, Saskia Ltd./Scholar's Resource, SlideRoom, and the School of Visual Arts.

This year saw an increase in the number of periodicals, professional associations, and programs of advanced study that continue to diversify the show. Although the current economic climate made this a difficult time for exhibitors, the reliability of the conference to bring top visual-art professionals who remain highly active in the field pleased the majority of exhibitors. The exhibitor prospectus and application for the next Annual Conference, to be held in Chicago, February 10–13, 2010, will be mailed in August. To receive a copy, please contact Paul Skiff, CAA assistant director for Annual Conference, at [pskiff@collegeart.org](mailto:pskiff@collegeart.org).



**The University of Southern California hosted the CAA Regional MFA Exhibition, which included work by a student artist from California State University, Long Beach: Andre Woodward, *Just Like Honey*, 2008, bonsai tree, speaker, mps player, electronics, pump, hoses, grow light, and steel, 48 x 48 x 28 in. (artwork © Andre Woodward; photograph by Christopher Howard)**

For updates on the 98th CAA Annual Conference, to be held February 10–13, 2010, in Chicago, Illinois, please visit <http://conference.collegeart.org/2010>. ■

# Chair a 2011 Conference Session

CAA holds its centennial Annual Conference in New York from Wednesday, February 9, to Saturday, February 12, 2011. 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.

## General Proposal Information

The process of fashioning the conference program is a delicate balancing act. The 2011 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 individual CAA members only. Once selected, session chairs must remain current members through 2011. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2009 or 2010 may not chair a session in 2011.)

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. 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 2011 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 2011 conference are solicited through the *2011 Call for Participation*, published in February 2010.

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/2011> after June 16, 2009, 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 (see mailing address below). 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 2011, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Questions? Contact Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: September 1, 2009; no late applications are accepted.* ■



# Advocacy Days in Washington, DC

**Andrea Kirsh** is an independent art historian and critic based in Philadelphia, Pennsylvania, and a member of the CAA Board of Directors.

I believe strongly in citizen lobbying: it's our job to make sure our government hears from us. Representing CAA for Humanities Advocacy Day and Arts Advocacy Day, I found myself on Capitol Hill twice in three weeks.

Humanities Advocacy Day (March 10–11, 2009) had a simple brief: more funding for the National Endowment for the Humanities (NEH). An important source of assistance for individual scholarship, the NEH also supports exhibition catalogues with substantial research; preservation projects such as environmental monitoring equipment for Philadelphia's Rosenbach Museum and print storage at the Philadelphia Museum of Art; and education and digital-technology programs, such as the University of Pennsylvania Museum's online Sumerian dictionary.

On the first day, I met the other CAA representatives—Linda Downs, executive director; Nia Page, director of membership, development, and marketing; and Judith

Thorpe, fellow board member and professor at the University of Connecticut—at George Washington University, where the National Humanities Alliance briefed us on pending legislation and effective lobbying.

Legislators like to hear from their own constituents, so I joined a group of Pennsylvanians on the second day to meet with aides to Senators Arlen Specter (R) and Robert P. Casey (D), and Representatives Michael Doyle (D), Allyson Schwartz (D), and Chaka Fattah (D), with whom



**The Grammy-nominated singer-songwriter Josh Groban (center) advocates for the arts with Judith Thorpe (left) and Jean Miller at the Congressional Breakfast during Arts Advocacy Day**

I shared stories about our states activities in the humanities. Judith tackled the Connecticut congressmen, while Linda and Nia joined the New Yorkers.

Larger, well-organized state delegations showed up for Arts Advocacy Day (March 30–31, 2009). Americans for the Arts, the group that organizes the annual event, knows how to harness the star power of the arts. Last year, Robert Redford and John Legend appeared at a House committee meeting. Testifying before Congress this year were Wynton Marsalis, Josh Groban, and Linda Ronstadt. Marsalis also delivered the Nancy Hanks Lecture on the Arts and Public Policy at the Kennedy Center the evening before our congressional appointments. His emotional address and musical illustrations got us all in the mood to advocate for the arts. (See <http://vimeo.com/4074526>.)

Pending arts legislation was considerably more varied than for the humanities. We asked for increased funds for the National Endowment for the Arts (NEA) and the Office

of Museum Services at the Institute of Museum and Library Services (IMLS); support for arts education through the Department of Education; an improved visa process for international artists; and the creation of a national Artists Corps, among other issues.

Again, Judith Thorpe and I joined our respective state delegations. We were joined by CAA development and marketing associate Sara Hines and Jean Miller, a CAA member from Towson University in Maryland who was also representing CAA's Professional Practices Committee.

Americans for the Arts had armed us with functional statistics and slogans such as: "Art equals jobs. 5.7 million to be exact!" and "The economic impact of the nonprofit arts industry totals \$166.2 billion." Both Pennsylvania senators and the representatives are supporters of the arts and humanities, but that doesn't make lobbying any less significant. It's important to stress the value of arts issues to each legislator, and to leave vivid images of local examples. I used a Philadelphia example when speaking for the Artist-Museum Partnership Act, which would allow artists who donate work to museums to deduct full market value; they currently are only allowed to deduct materials costs. I described the room full of work that Jasper Johns has lent to the Philadelphia Museum of Art; he's happy to have it near the museum's renowned Marcel Duchamp collection. While the PMA would love to own work, which is worth millions of dollars, it can't afford it. If Johns were to donate it, he'd only be able to deduct perhaps a couple hundred dollars for each painting. So, no donation.

After the long day on the Hill, I spoke with the other CAA delegates about their experiences. Of meeting with the staff of Maryland's Senator Barbara Mikulski, Miller said, "The experience made me much less cynical about the political process and has mobilized me to be an arts advocate." Similarly, Thorpe summed up both advocacy days: "Although I was active in my twenties in state politics, I did not have the opportunity to actually see the national legislatures at work in DC. One of the most important advocacy strategies that I learned was to present the arts and humanities from several perspectives: cultural importance, job creation, and education. This approach demonstrates the broad base that the arts and humanities cover and support."

Last year, our efforts helped the NEA and NEH secure significant budget increases. With a new presidential administration that values the arts, we are optimistic that the arts and humanities will return to a proper place of dignity and respect in America. Citizen advocacy can make a real impact on policy, and I urge you to get involved. The National Humanities Alliance ([www.nhalliance.org](http://www.nhalliance.org)) and Americans for the Arts ([www.artsusa.org](http://www.artsusa.org)) are great resources for learning about and getting involved in advocacy on local, state, and national levels. ■



**Participants in Humanities Advocacy Day: from left, Nia Page, CAA; Catherine Porter, Modern Language Association; Linda Downs, CAA; Eva Bosbach, Higher Education Research; Rosemary Feal, Modern Language Association; and Cathy Moran Hajo, Margaret Sanger Papers Project, New York University**

## CAA Continues Career-Development Workshops in 2009–10

CAA has received funding from the Emily Hall Tremain Foundation to offer two additional years of National Career Development Workshops for artists in 2009–10. The grant allows CAA to continue the 2007–8 program in which ten workshops were presented at various locations across the United States.

Held in underserved areas, the workshops are designed to meet the specific needs of artists in each region. In the past, topics have included presentation skills, writing artist statements, networking, planning, grant preparation, and career options. The workshops have been highly successful, and CAA has forged partnerships with schools, art museums, co-op galleries, and art societies across the nation.

Artworks in Trenton, New Jersey, is the location for the first 2009–10 workshop, which is cosponsored by the Arts and Business Council of Greater Trenton, in partnership with Artworks and the College of New Jersey. It takes place May 9, 2009, 9:00 AM–3:30 PM, and will provide tools, tips, resources, best practices, and networking opportunities for artists.

For more information about future workshops, contact Susan Schear, CAA national workshop project consultant, at [susan.schear@artisin.com](mailto:susan.schear@artisin.com) or visit [www.collegeart.org/careers/nationalworkshops](http://www.collegeart.org/careers/nationalworkshops).

## New Board Members and Officers

CAA members have elected four new members to serve on the Board of Directors from 2009 to 2013: Jacqueline

HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

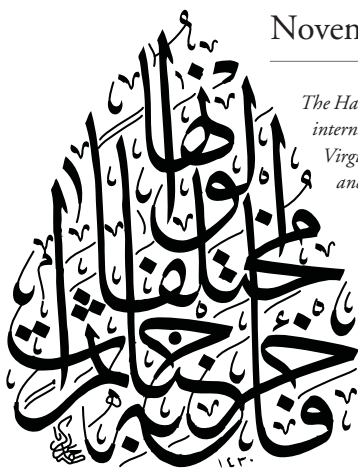
# *And Diverse Are Their Hues:* COLOR IN ISLAMIC ART AND CULTURE

November 2–4, 2009 in Córdoba, Spain

*The Hamad bin Khalifa Symposium on Islamic Art is a leading international conference on Islamic art and culture, presented by Virginia Commonwealth University School of the Arts, VCU Qatar and the Qatar Foundation.*

**Speakers:** Olga Bush; Maribel Fierro; Samir Mahmoud; Julie Scott Meisami; Lawrence Nees; Bernard O'Kane; Cheryl Porter; Noha Sadek; Michael Schreffler; Marianna Shreve Simpson; Manu P. Sobti & Mohammad Gharipour; Jon Thompson

[www.islamicartdoha.org](http://www.islamicartdoha.org) | [mabrown@vcu.edu](mailto:mabrown@vcu.edu)



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Virginia Commonwealth University  
**A Decade of Design**

Francis, California College of the Arts and San Francisco State University; DeWitt Godfrey, Colgate University; Patricia Mathews, Hobart and William Smith Colleges; and Patricia McDonnell, Ulrich Museum of Art, Wichita State University.

Results of the election were announced on February 27, 2009, during the Annual Members' Business Meeting at the 97th Annual Conference in Los Angeles. These four take office this month at the May 2009 board meeting; their original candidate statements are posted to [www.collegeart.org/candidates](http://www.collegeart.org/candidates).

New officers for the Board of Directors, which form the Executive Committee, were chosen by the board from among its members at its meeting held on March 1. Andrea Kirsh, an independent scholar and curator, is vice president for external affairs; Mary-Ann Milford-Lutzker of Mills College was reelected to a second year as vice president for committees; Sue Gollifer of the University of Brighton is now

vice president for Annual Conference; Anne Collins Goodyear of the National Portrait Gallery, Smithsonian Institution, was elected vice president for publications; and Barbara Nesin of Spelman College was reelected secretary. Jeffrey P. Cunard of Debevoise & Plimpton and John Hyland, Jr., of McFarland, Dewey & Company were both reelected to their posts of counsel and treasurer, respectively. Paul Jaskot of DePaul University is in the second and last year of his term as CAA board president.

## Join a CAA Committee

CAA invites you to join one of our nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. Committees initiate and supervise ongoing projects and recommend new programs and formal statements and guidelines to the CAA Board of Directors. Joining a committee is also an excellent way to network with other members and to provide service to the field.

Committee members serve three-year terms (2010–13), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be current CAA members. Members of all committees volunteer their services to CAA without compensation. CAA's president and vice president for committees will review all candidates and make appointments prior to the 2010 Annual Conference in Chicago. All new members are introduced to their committees at their respective business meetings at the conference.

## **“LOOK HERE!”**

### **A PORTRAIT OF SYLVIA SLEIGH**

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Distinguished Artist Award for  
Lifetime Achievement**

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The following vacancies will be filled for terms beginning February 2010:

- Committee on Diversity Practices: 2 members
- Committee on Intellectual Property: 3–4 members
- Committee on Women in the Arts: 3 members
- Education Committee: 4 members
- International Committee: 2 members
- Museum Committee: 2 members
- Professional Practices Committee: 3 members
- Services to Artists Committee: 2 members
- Student and Emerging Professionals Committee: 2 members

For information about the mandate and activities of each committee, please visit [www.collegeart.org/committees](http://www.collegeart.org/committees).

Nominations and self-nominations for committee membership should include a brief statement (no more than 150 words) describing the individual's qualifications and experience and an abbreviated CV (no more than two pages). Please send all materials to: Vice President for Committees, c/o Vanessa Jalet, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to [vjalet@collegeart.org](mailto:vjalet@collegeart.org); email submissions must be sent as Microsoft Word attachments. *Deadline: October 16, 2009.*

## Call for Art Journal Texts on Contemporary Art

*Katy Siegel is incoming editor-in-chief of Art Journal and associate professor of art history at Hunter College, City University of New York.*

During my tenure as editor-in-chief, I would like to publish a wide-ranging series that assesses contemporary art—its making, exhibition, criticism, history, and social uses. This series could include the kind of state-of-the-field essays that have traditionally been written about historical areas of study for *The Art Bulletin*. It could also mean more focused historiographic subjects, such as the evolution of “the contemporary” or the rise and fall of postmodernism. Or theoretical discussions of, for example, the relationships between the modern and the contemporary (questions of periodization being of special interest), or more speculative considerations of the changing role of contemporary art in current economic, technological, and social conditions.

I welcome approaches that are ambitious and generalizing, but since “the contempo-

rary” is not really a single unified disciplinary object, I am also seeking writing that is partisan and partial, local and medium-specific. While one person might approach postmodernism from a historical perspective, as an object in the past, another might argue for its continuing validity under current conditions. Different authors might investigate the social meaning of “the contemporary” as opposed to the modern in particular countries at particular moments (the US at midcentury, China today), or for particular institutions, such as the museum, biennial exhibition, or university/college course.

I would like to hear from curators, teachers, critics, and artists about their own concrete experiences in relation to these large, abstract questions. I am interested not only in a wide range of topics, but also a diversity of approaches to those topics: art criticism, discussions, shorter polemical essays, and artists' projects are all possibilities in addition to the scholarly article.

For more information, please write to [katy.siegel@gmail.com](mailto:katy.siegel@gmail.com).



## 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 assistant editor, at [agershuny@vcollegeart.org](mailto:agershuny@vcollegeart.org).*

### PhD Dissertations Published in *caa.reviews*

Beginning this June, *caa.reviews* will present PhD dissertation titles in art history and visual studies from US and Canadian institutions. Dissertation titles, both completed and in progress, will now be published annually at [www.caareviews.org/dissertations](http://www.caareviews.org/dissertations), making them available through online searches. Dissertations will no longer be published in the June issue of *The Art Bulletin*.

*caa.reviews* will also increase content by including dissertations completed and in progress between 2001 and 2007. Last January, the entire archive of book titles in Recent Books in the Arts was made available at [www.caareviews.org/](http://www.caareviews.org/)

books\_in\_the\_arts to browse or search. Once *caa.reviews* is included in the JSTOR platform, dissertations listings and book titles will be included in the JSTOR archive.

## CAA News

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

### CAA News on the Web

Since August 2008, CAA News on the web has been publishing not only notices about important organizational information, but also news on art and academic issues in the United States and abroad. Visit [www.collegeart.org/news](http://www.collegeart.org/news) on a weekly basis for briefings on, and links to, issues important to you.

Check the categories on the right side of your screen—which include Advocacy, Board of Directors, Digital Issues, Obituaries, and more—to filter your search. Posts are also archived by month, and PDFs of past issues of CAA News going back to 2002 are available for download.

### ANNOUNCING THE 2009 JORDAN SCHNITZER BOOK AWARDS

The Association for Jewish Studies will award two \$5,000 Jordan Schnitzer Book Awards this year in the following categories:

\*BIBLICAL STUDIES, RABBINICS,  
AND ARCHAEOLOGY

\*JEWS AND THE ARTS (VISUAL,  
PERFORMANCE, MUSIC)

One must be an AJS member to submit their book for consideration or be nominated for consideration by a third party.

**DEADLINE: JUNE 26, 2009**

*Further information can be found at:  
[www.ajsnet.org](http://www.ajsnet.org)*

AJS • 15 West 16th Street  
New York, NY 10011  
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### New Nominating Committee Members

At its meeting during the Annual Conference in Los Angeles, the 2008 Nominating Committee elected the following at-large members to the 2009 committee: Jacki Apple, Art Center College of Design; James Hopfensperger, Western Michigan University; and Charles A. Wright, Western Illinois University. A returning at-large member is Suzanne McCullagh of the Art Institute of Chicago.

Several CAA board members are also selected to serve on the committee: Ken Gonzales-Day, Scripps College; Edward M. Noriega, Troy University; and William

E. Wallace, Washington University in St. Louis. As CAA vice president of committees, Mary-Ann Milford-Lutzker chairs the committee, and Linda Downs, CAA executive director, is an *ex officio* member.

## Annual Conference Update

*For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org> or write to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org).*

### Los Angeles Conference Audio For Sale

Audio recordings from many of the exciting sessions at the 2009 Annual

Conference in Los Angeles are available for purchase from Conference Media. Nearly eighty sessions—including special Saturday sessions hosted by the Feminist Art Project—are included. Please visit [www.conferencemedia.net/store/stores/college\\_art](http://www.conferencemedia.net/store/stores/college_art) to view the list of sessions and to order.

A set of MP3 audio recordings from the conference is available for only \$149.95, either as a download or on interactive CD-ROMs. Individual sessions, available only as downloads, are \$24.95 each, and the Feminist Art Project sessions are \$49.95.

You can also purchase session audio recordings from the 2006–8 conferences in Boston, New York, and Dallas–Fort Worth; see <http://conference.collegeart.org/audio> for more information.

## CAA Seeks 2010 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 for 2010. 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, 2008, and August 31, 2009. No more than ten letters per candidate are considered. Please visit

[www.collegeart.org/awards](http://www.collegeart.org/awards) to read descriptions of all twelve awards.

You may also write to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org) for more information. *Deadline: July 31, 2009, for the Morey and Barr Awards; August 31, 2009, for all others.*



Mary Heilmann accepts the Artist Award for Distinguished Body of Work during Convocation at the 2009 Annual Conference (photograph by Brad Marks)

## 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).

### ArtTable

Last month Toby Devan Lewis was honored with the ArtTable Distinguished Service to the Visual Arts Award for 2009. A philanthropist, art collector, author, and curator, Lewis amassed a collection of artworks by emerging artists for the Progressive Corporation, the nation's third-largest auto insurer, over a twenty-year span. Her philanthropy includes providing the initial funding for Prospect.1 New Orleans, as well as support for Creative Capital and Performa and major gifts to the New Museum of Contemporary Art in New York, where she is an active member of its board of trustees. Lewis also serves on the boards of the Cleveland Museum of Contemporary Art in Ohio; ArtPace in San Antonio, Texas; the Cleveland Institute of Art; and the Cleveland Film Society.

### Association of Historians of American Art

The Association of Historians of American Art (AHAA) wishes to announce two new board members: Theresa Leininger-Miller, University of Cincinnati, is cochair for 2009–10; and Mishoe Brennecke, Sewanee: The University of the South, is sessions coordinator for 2009–12.

The winner of the \$500 AHAA travel grant is Elisa Schaar of Oxford University, who delivered a paper enti-

tled "At Hand: The Tactility of Richard Pettibone's Small-Scale Art Copies" in the session "Touching Contemporary Art" at the CAA meeting in Los Angeles.

### Association of Historians of Nineteenth-Century Art

Association of Historians of Nineteenth-Century Art (AHNCA) members elected the following officers at the general business meeting at the 2009 CAA conference: president is Elizabeth Mansfield; and members-at-large are Greg Thomas, Pamela Warner, Peter Trippi, Nina Kallmyer, Elizabeth Fraser, Micheline Nilsen, Miranda Mason, Alison McQueen, and Petra ten-Doesschate Chu (executive editor of *NCAW*).

The latest issue of AHNCA's online journal, *Nineteenth-Century Art Worldwide*, is available now at [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org).

### Historians of British Art

The Historians of British Art (HBA) has announced the latest winners of its awards. Recipients of the Book Prize are: pre-1800: Thomas P.



Campbell, *Henry VIII and the Art of Majesty: Tapestries at the Tudor Court* (New Haven: Yale University Press, 2007); post-1800:

Elizabeth Prettejohn,

*Art for Art's Sake: Aestheticism in Victorian Painting* (New Haven: Yale University Press, 2007); multiauthor: Tim Barringer et al., *Art and the British Empire* (Manchester: Manchester University Press, 2007).

The Graduate Student Travel Award

# TERRA

FOUNDATION FOR AMERICAN ART

## **Save the Date!** **Terra Foundation for American Art's Paris Center Opens**

On May 28, 2009, the Terra Foundation for American Art's European center in Paris will celebrate its official opening.

As part of its worldwide outreach, the Terra Foundation celebrates the opening of its Paris center, Terra Foundation for American Art Europe, which will foster and encourage the study of historical American art for European audiences. The center will actively create a variety of American art programming with European cultural institutions through grants and partnerships, build connections between European and American scholars, and provide access to historical American art resources. The center's specialized library contains key texts on historical American art and will be available by appointment.

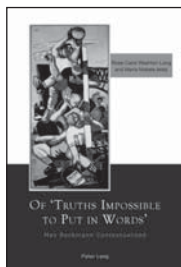
The Chicago-based Terra Foundation for American Art supports and collaborates on innovative projects that are ambitious in scope, outreach, and impact in an effort to widen the audience for historical American Art. In addition to awarding grants in the areas of exhibitions, academic and public programs, and Chicago K-12 education, the Terra Foundation for American Art administers its own initiatives and undertakes projects in partnership with other cultural institutions. Through both grants and initiatives, the foundation seeks to create an inclusive dialogue on historical American art across geographic boundaries.

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

went to Zirwat Chowdhury, a PhD candidate at Northwestern University, to present her paper "Rome within a View: Indian Architecture and British Classicism 1780–1820" at the Association of Art Historians conference in Manchester in April 2009. Also, a Publication Grant was awarded to Imogen Hart for her manuscript "Rethinking the Interior, 1867–1896: Aestheticism and Arts and Crafts," to be published by Ashgate.

### Historians of German and Central European Art and Architecture

The Historians of German and Central European Art and Architecture (HGCEA) announces the publication of its book *Of 'Truths Impossible*



*to Put in Words': Max Beckmann Contextualized* (Peter Lang, 2009). HGCEA members Rose-Carol Washton Long and Maria Makela edited this anthology of members' essays,

expanded from talks presented earlier at a symposium (cosponsored by HGCEA and the Museum of Modern Art) at the Graduate Center, City University of New York, on the occasion of the Beckmann retrospective at MoMA. The book seeks to position the artist's work within his experience of sports, music, film, theatre, philosophy, history, and exile.

### Historians of Islamic Art Association

The Historians of Islamic Art Association (HIAA) has awarded the 2009 Margaret Sevcenko Prize to Ünver Rüstem of Harvard University for his study "The Afterlife of a Royal Gift: The

Ottoman Inserts of the Shahnama-yi Shahi." For a description of the prize and list of previous prize winners, see [www.historiansofislamicart.org/portal](http://www.historiansofislamicart.org/portal).

### Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) has new officers: president is Stephanie Dickey, Queen's University; vice president is Amy Golahny, Lycoming College; and treasurer is Rebecca Brien, University of Miami.

### International Sculpture Center

This October 9–10, 2009, the International Sculpture Center (ISC) will host a one-and-a-half day symposium entitled "Strategies for Success in Challenging Times." This year's keynote speaker will be Ruby Lerner of Creative Capital. Panels will address the current economic climate, with an emphasis on creative solutions and positive strategies being implemented. Attendees will have the opportunity to hear from leaders in the sculpture community, network, and share their own experiences. Panels will be held at Grounds For Sculpture in Hamilton, New Jersey, with ancillary events planned for downtown Princeton. Registration opens on May 7, 2009. Early and member rates are available; space is limited. For more details and to register, visit [www.sculpture.org](http://www.sculpture.org). For questions, contact [events@sculpture.org](mailto:events@sculpture.org) or 609-689-1051, ext. 302.

ISC also invites you to submit a paper for its 2010 conference, entitled "What Is Sculpture in the 21st Century?" to be held in London, England, in April 2010. The twenty-second ISC conference will focus on how sculpture is defined in the twenty-first century across the globe, with an emphasis on international happenings. Paper and panel topics should



explore this evolution with particular attention to: New Forms of Sculpture; the Language of Sculpture—How Has It Changed?; Public Perception; and the Changing Roles of Curators. Complete guidelines and deadline information are posted to [www.sculpture.org](http://www.sculpture.org).

### Italian Art Society

The Italian Art Society (IAS) has elected officers for 2009–11: president is Jeryldene Wood, University of Illinois, Urbana-Champaign; vice president is Kirstin Noreen, Loyola Marymount University; treasurer is Areli Marina, University of Illinois, Urbana-Champaign; and secretary is Catherine Mc Currach, independent scholar. The society also announces a competition for two graduate-student travel grants of \$500 to present papers at the 2010 CAA Annual Conference in Chicago and the 2010 International Congress on Medieval Studies at Kalamazoo, Michigan. Current graduate students and young scholars (within three years

of receiving the PhD) are eligible. For application information, see [italianart-society.org](http://italianart-society.org) or contact Cathleen Fleck at [cfleck@artsci.wustl.edu](mailto:cfleck@artsci.wustl.edu). *Deadline: November 1, 2009.*

### Japan Art History Forum

The Japan Art History Forum (JAHF) is pleased to announce the results of its 2009 elections: John Szostak of the University of Hawai'i in Manoa is treasurer; Alicia Volk of the University of Maryland is secretary; and Hilary Snow of Stanford University is graduate-student representative.

### Leonardo Education Forum

This summer, the Leonardo Education Forum (LEF) will be electing a new cochair for 2010–12; members are invited to nominate and self-nominate through the listserv. To join, contact Kathleen Quillian at [kq@leonardo.info](mailto:kq@leonardo.info). See [www.leonardo.info/isast/lef.html](http://www.leonardo.info/isast/lef.html) for more information.

## CAA ANNUAL CAMPAIGN

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

## National Council of Art Administrators

The National Council of Art Administrators (NCAA) has announced the dates of its annual conference: November 4–7, 2009. Hosted by Washington University's Sam Fox School of Design and Visual Arts, the 2009 conference, entitled "Economies: Art + Architecture," is the first joint conference with the Association of Collegiate Schools of Architecture. It will establish new directions for creative leadership, education, and practice in the arts and architecture, offering many networking opportunities. An exciting component of the conference will be the presentation of the Skandalaris Awards for Entrepreneurship in Design and Visual Arts for artists, designers, and/or architects. These awards will be presented as featured lectures at the ACSA/NCAA conference; awardees will be announced on August 1.

## New Media Caucus

The New Media Caucus (NMC) has elected its newest president, Paul

Catanese of Columbia College Chicago. He inherits a strong, dedicated organization from president emeritus Gwyann Rhabyt, who nurtured NMC during his 2006–9 term to a membership of 406. Catanese's three-year term began at the NMC business meeting at the CAA conference in Los Angeles, where he addressed the caucus's programs, activities, and ways to get involved. More information about NMC, including the annual report, ongoing programs, calls for participation, membership, and information regarding how to join, can be found at [www.newmediacaucus.org](http://www.newmediacaucus.org).

## Society for Photographic Education

The Society for Photographic Education (SPE) seeks proposals from photographers, writers, educators, curators, historians, and professionals from other fields for "Facing Diversity: Leveling the Playing Field in the Photographic Arts," its forty-seventh national conference, to be held March 4–7, 2010, in Philadelphia, Pennsylvania. Topics are not required to be theme-based and may include: image making, history, contemporary theory and criticism, multidisciplinary approaches, new technologies, effects of media and culture, educational issues, funding, and presentations of work in photography, film, video, performance, and installation. 2009 SPE membership is required. Possible presentation formats include: lecture, image-maker, panel, demonstration, graduate student, and academic practicum workshop. To submit, please create an account at <http://spenational.slideroom.com> and follow the instructions provided. For technical support, contact [support@slideroom.com](mailto:support@slideroom.com). For more information, you may contact

## Off the Walls: Rethinking the Artist's Role in the Museum

*ARTnews* editor Robin Cembalest leads a lively panel discussion with Liz Armstrong of the Minneapolis Institute of Art, Tina Oldknow of The Corning Museum of Glass, and artist Shinique Smith.

Thursday, May 28, 6pm  
SVA's Visual Arts Theater  
333 West 23rd Street  
Free and open to the public

Organized by The Corning Museum of Glass



[www.cmog.org](http://www.cmog.org)

SPE's national office at 216-622-2733 or membership@spenational.org or visit [www.spenational.org](http://www.spenational.org). *Deadline: June 1, 2009.*

### Southeastern College Art Conference

The annual conference of the Southeastern College Art Conference (SECAC) will be held in Mobile, Alabama, October 21–24, 2009. The University of South Alabama will host. For more information on hotel and fees, go to [www.secollegeart.org](http://www.secollegeart.org) > Annual Conference. The deadline for the \$3,000 Artist's Fellowship is August 1, 2009. For details, visit [www.secollegeart.org](http://www.secollegeart.org) > Awards.

### Women's Caucus for Art

The Women's Caucus for Art (WCA) celebrated the thirtieth anniversary of its Lifetime Achievement Awards, which recognize the distinguished achievements of women who have made significant contributions to the visual

arts. The 2009 awards were presented to Maren Hassinger, Ester Hernandez, Joyce Kozloff, Margo Machida, and Ruth Weisberg. Also, President's Awards for midcareer accomplishments were presented to Susan Fisher Sterling and Catherine Opie.

WCA's 2009 conference in Los Angeles also included three exhibitions: *Women Artists on Immigration* and the International Video Shorts Fest at the Korean Cultural Center; and *Like Water on Rock* at the American Jewish University. In addition, two panels were moderated by WCA members: "Feminist Artists and Motherhood" by Margaret Lazzari, and "Inventive Concepts: Models of Participatory Leadership in the Arts" by Karen Frostig. Other highlights included a tour of public art by women in the Los Angeles Metro, which included three of the artists as special guests.

## COLLEGE ART ASSOCIATION LIMITED-EDITION PRINTS SPECIAL CONFERENCE PRICES EXTENDED!



**KIKI SMITH, *FALL/WINTER*, 1999 \$1,750**  
Photogravure, aquatint, etching, and drypoint  
Two panels, Image size: 9 x 9 in., Edition of 60  
**MEMBERS: \$750**



**BUZZ SPECTOR, *AS IF*, 2002 ~~\$1,000~~**  
Paper, fabric, and thread, 11 1/2 x 9 in.,  
Edition of 60  
**MEMBERS: \$200**

**FOR DETAILS AND TO SEE ALL 5 PRINTS VISIT [WWW.COLLEGEART.ORG/PRINTS](http://WWW.COLLEGEART.ORG/PRINTS)**

## Solo Exhibitions by Artist Members

Only artists who are individual 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 2009), title of show, and type of work to [caanews@collegeart.org](mailto:caanews@collegeart.org). You may also send digital images of the work in the exhibition; include the title, date, medium, dimensions, and a photo credit (if necessary).

### Abroad

**Todd Ayoung.** Spanien 19c, Aarhus, Denmark, April 11–May 3, 2009. *Undead*. Mixed-media sculpture.

**Mark Staff Brandl.** Galerie Am Landsgemeindeplatz, Trogen, Switzerland, February 21–March 28, 2009. *Prelude*. Painting, drawing, and installation.



Alina Poroshina, *Abduction of New Orleans*, 2007, oil on canvas, 5 x 8 ft. (artwork © Alina Poroshin)



Iain MacNeill, *Debt*, 2008, child's rocking horse, hand-carved text, and carpet, life size (artwork © Iain MacNeill)

**Sarah Sutro.** Thammasat University, Bangkok, Thailand, February 2–20, 2009. *Layers of Marks and Mind: Meditation in a Landscape*. Painting.

### Mid-Atlantic

**Iain MacNeill.** Sykes Gallery,

Millersville University, Millersville, PA, February 16–March 19, 2009. *Iain Does Ian: Iain Hugh MacNeill Examines Ian Hamilton Finlay*. Drawing and sculpture.

### Midwest

**Mary C. Nasser.** Maryland Heights Centre, Maryland Heights, MO, March 1–April 19, 2009. *All Over the Map*. Painting.

**Alina Poroshina.** Rankin Gallery, Ferris State University, Big Rapids, MI, February 10–March 6, 2009. *Fire & Water*. Painting.

### Northeast

**Nancy Azara.** Gallery West, Suffolk County Community College, Grant Campus,



**Jim Osman.** *3/5 Zaire*, 2008, plastic, paint, wood, plaster, and paper, 28 x 12 x 9 in. (artwork © Jim Osman)

Brentwood, NY, February 11–March 12, 2009. *Nancy Azara*. Wood sculpture.

**Linda Butti.** Berkeley Gallery, Berkeley College, New York, March 3–31, 2009. *Paintings from a Private Place*.

**Ellen Carey.** St. Joseph College Art Gallery, Bruyette Athenaeum, West Hartford, CT, April 3–June 21, 2009. *A Photogram Retrospective (1992–2007)*. Photography.

**Janet Gorzengo.** Bowery Gallery, New York, May 19–June 13, 2009. *Paintings: Soul Journey*.

**Cynthia Hawkins.** Buffalo Science Museum, Buffalo, NY, January 10–April 30, 2009. *Clusters: Paintings and Drawings*.

**Beauvais Lyons.** University Art Gallery, University of Massachusetts Dartmouth, New Bedford, MA, January 31–March 12, 2009. *The George and Helen Spelvin Folk Art Collection*. Mixed media.

**Emily Mason.** David Findlay Jr. Fine Art, New York, February 2–28, 2009. *Emily Mason: Recent Paintings*.

**Jim Osman.** Long Island University, Brooklyn Campus, Brooklyn, NY, January 20–February 27, 2009. *Landscape with Chair and Bench*. Installation.

**Jim Osman.** Lesley Heller Gallery, New York, December 12, 2008–January 31, 2009. *Sculpture and drawing*.

**Larry Schulte.** Manhattan Graphics Center, New York, February 1–27, 2009. *New Silkscreen Prints*.

**Deborah Stern.** Blue Mountain Gallery, New York, February 24–March 21, 2009. *Reverberation*. Painting.

**Mary Ting.** Dean Project, Long Island City, NY, April 16–May 17, 2009. *Installation, photography, paper, and video*.

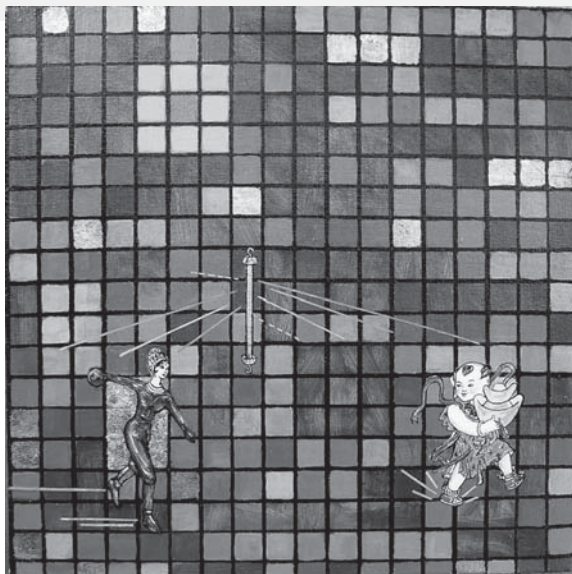
**Mary Ting.** Metaphor Contemporary Art, Brooklyn, NY, February 27–March 22, 2009. *Witch, Whore, Widow: New Installation, Sculpture, and Works on Paper*.

**Liselot van der Heijden.** LMAK Projects, New York,



**Mary Ting.** detail of *Witch, Whore, Widow*, 2009, cut paper, soot, and ink, approximately 60 x 36 x 2 in. (artwork © Mary Ting)





Heather Ryan Kelley, *Gold Stick*, 2008–9, oil and gold leaf on canvas, 20 x 20 in. (artwork © Heather Ryan Kelley)

February 21–March 29, 2009. *Dissonance*.

*Recovered Memory: Drawings from Jan Wurm's Closet*.

## South

### Heather Ryan Kelley.

Acadiana Center for the Arts, Lafayette, LA, February 14–March 6, 2009. *Piso Mojado*. Painting.

**Beauvais Lyons.** The Art Gallery in Bloch Hall, University of Montevallo, Montevallo, AL, January 15–February 5, 2009. *Hokes Medical Arts*. Mixed media.

## West

**Gina Osterloh.** Chung King Project, Los Angeles, CA, February 21–March 21, 2009. *Shooting Blanks*. Photography.

**Jan Wurm.** Eddie Rhodes Gallery, Contra Costa College, San Pablo, CA, February 20–March 27, 2009.

## Books Published by CAA Members

Only authors who are individual 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 2009) to [caanews@collegeart.org](mailto:caanews@collegeart.org).



Heather Darcy Bhandari and Jonathan Melber. *ART/WORK:*

*Everything You Need to Know (and Do) As You Pursue Your Art Career* (New York: Free Press, 2009).

**Suzaan Boettger.** *Nedko Solakov: Ninety-Nine Fears* (New York: Phaidon, 2008).

**Andrew W. Brainerd.** *On Connoisseurship and Reason in the Authentication of Art* (Chicago: Prologue Press, 2009).

**Karen Mary Davalos.** *Yolanda López* (Los Angeles: UCLA Chicano Studies Research Center, 2008).



**Philip Eliasoph.** *Robert Vickrey: The Magic of Realism* (Man-

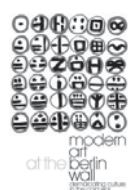
chester, VT: Hudson Hills Press, 2009).



**Margaret Jackson.** *Moche Art and Visual Culture in Ancient Peru* (Albuquer-

que: University of New Mexico Press, 2008).

**Pamela Joseph.** *The Hundred Headless Women* (Aspen, CO: MA Nose Studios; Alfred, NY: Institute for Electronic Arts, 2008).



**Claudia Mesch.** *Modern Art at the Berlin Wall: Demarcating Culture in the Cold War*

*Germanys* (London: I. B. Tauris, 2009).



Hemateite cylinder seal from Phlamoudhi-Melissa and its modern impression, found in 1973, Trench 11 Locus 48, Late Cypriot IIB (14th century BCE). Inventory number 73.3.12, Cyprus Museum, Nicosia. Height: 2.86 cm; diameter: 1.22 cm. From the exhibition *Views from Phlamoudhi, Cyprus*.

**William C. Miesse** with **Robyn G. Peterson**. *Sudden and Solitary: Mount Shasta and Its Artistic Legacy, 1841–2008* (Berkeley, CA: Heyday Books, 2008).

**Mia Mochizuki**. *The Netherlandish Image after Iconoclasm, 1566–1672: Material Religion in the Dutch Golden Age* (Burlington, VT: Ashgate, 2008).

**Helge Mooshammer** and **Peter Mörténböck**, eds. *Networked Cultures: Parallel Architectures and the Politics of Space* (Rotterdam: NAI Publishers, 2008).

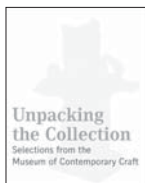


**Richard Parkes Bonington**. *The Complete Paintings* (New Haven: Yale University Press and the Paul Mellon Centre for Studies in British Art, 2008).

**Joanna S. Smith**. *Art and*

*Society in Cyprus from the Bronze Age into the Iron Age* (New York: Cambridge University Press, 2009).

**Joanna S. Smith**, ed. *Views from Phlamoudhi, Cyprus* (Boston: American Schools of Oriental Research, 2008).



*Museum of Contemporary Craft* (Portland, OR: Museum of Contemporary Craft, 2008).

**Namita Gupta Wiggers**. *Unpacking the Collection: Selections from the*

*caanews@collegeart.org*. 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, dimensions, and photo credit (if necessary).

**Anne Collins Goodyear** and **James W. McManus**. *Inventing Marcel Duchamp: The Dynamics of Portraiture*. National Portrait Gallery, Smithsonian Institution, Washington, DC, March 27–August 2, 2009.

**Sandra Skurvida**. *Custom Car Commandos*. Art in General, New York, January 16–March 7, 2009.

**Joanna S. Smith**. *Views from Phlamoudhi, Cyprus*. Cyprus Museum, Nicosia, Cyprus, June 18–September 18, 2009.

**Judith E. Stein**. *Jules Olitski: An Inside View, A Survey of Prints 1954–2007*. Luther W. Brady Art Gallery, George Washington University, Washington, DC, May 1–June 30, 2009.

## Exhibitions Curated by CAA Members

*Curators who are individual CAA members may send their name, member number, venue name, city and state, dates (no earlier than 2009), and exhibition title to*



J. W. Waterhouse, *A Naiad*, 1893, oil on canvas, 26 x 50 in. Collection Sir Tim Rice (artwork in the public domain). Included in the exhibition *J. W. Waterhouse (1849–1917): The Modern Pre-Raphaelite*.

**Judith E. Stein.** *Jules Olitski: An Inside View, A Survey of Prints, 1954–2007*. Weatherspoon Art Museum, University of North Carolina, Greensboro, NC, January 11–March 29, 2009.

**Peter Trippi, Elizabeth Prettejohn, and Robert Upstone.** *J. W. Waterhouse (1849–1917): The Modern Pre-Raphaelite*. Montreal Museum of Fine Arts, Montreal, QC, Canada, October 1, 2009–February 7, 2010.

**Peter Trippi, Elizabeth Prettejohn, and Robert Upstone.** *J. W. Waterhouse (1849–1917): The Modern Pre-Raphaelite*. Royal Academy of Arts, London, England, June 27–September 13, 2009.

**Karen Wilkin.** *Jack Bush: Works on Paper*. New York Studio School of Drawing, Painting, and Sculpture, New York, March 19–April 25, 2009.

## People in the News

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

### Academe

**Caroline Boyle-Turner**, founder of the Pont-Aven School of Contemporary Art in Pont-Aven, France, has retired as executive director. She will be living in Pont-Aven full-time to conduct research on Paul Gauguin and the Pont-Aven group.



**Deborah Bright**, professor of photography and art history at the Rhode

Island School of Design in Providence, has been appointed interim dean of fine arts at her school.



**Jay Coogan**, formally provost at the Rhode Island School of Design

in Providence, has been appointed president of the Minneapolis College of Art and Design in Minnesota. Coogan will take office in July succeeding **Michael O'Keefe**, president since 2002.



**Véronique Plesch** has been promoted to full professor of art history

at Colby College in Waterville, ME. She was also elected president of the International Association of Word and Image Studies in July 2008.

**Patricia Lee Rubin**, professor and deputy director of the Courtauld Institute of Art in London and head of its Research Forum, has been named Judy and Michael

Steinhardt Director of the Institute of Fine Arts at New York University.



**Kristel Smentek** has joined the History, Theory, and Criticism of Architecture

and Art faculty as assistant professor of art history in the Department of Architecture at the Massachusetts Institute of Technology in Cambridge, MA.

**Buzz Spector**, professor and former chair of the Department of Art at Cornell University in Ithaca, NY, has been named dean of the College and Graduate School of Art, both part of the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO, effective July 1, 2009. He also will hold the Jane Reuter Hitzeman and Herbert F. Hitzeman, Jr., Professor for Collaboration in the Arts.

**The University of California, Riverside**, has announced 2 recent hires in the History of Art Department: **Jason Weems**, formerly of the University of Michigan in Dearborn, is assistant professor of American art and architecture; and **Jeanette Kohl**, formerly of Leipzig University in Germany, is assistant professor of Renaissance art and architecture.

## Museums and Galleries

**Bill Arning**, formerly curator at the MIT List Visual Arts

Center in Cambridge, MA, has been named director of the Contemporary Arts Museum Houston in Texas.

**Sharon Matt Atkins**, assistant curator at the Currier Museum of Art in Manchester, NH, since 2004, has been named associate curator of exhibitions at the Brooklyn Museum in New York.

**Sarah Ganz Blythe**, formerly director of interpretation and research at the Museum of Modern Art in New York, has been appointed director of education at the Rhode Island School of Design Museum in Providence.

**Bruce Ambler Boucher**, formerly curator of European sculpture at the Art Institute of Chicago in Illinois, has become director of the University of Virginia Art Museum in Charlottesville.

**Adam Lerner**, formerly executive director at the Laboratory of Art and Ideas at Belmar in Lakewood, CO, has been appointed director of the Museum of Contemporary Art Denver.

**Anna O. Marley** of the University of Delaware in Newark has been named curator of historical American art at the Pennsylvania Academy of Fine Arts in Philadelphia.



**William Rudolph**, previously the Pauline Gill Sullivan Associate Curator of American Art at

the Dallas Museum of Art in Texas, has become the curator of American art at the Worcester Art Museum in Worcester, MA.

**Laurie Winters**, curator of earlier European art at the Milwaukee Art Museum in Wisconsin, has been promoted to director of exhibitions at her museum.

## Organizations

**Jay A. Clarke** has been named Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Art Institute in Williamstown, MA. She was formerly associate curator of prints and drawings at the Art Institute of Chicago in Illinois.



**Sylvie Fortin**, editor-in-chief of *Art Papers*, has been selected as curator of the

2010 Manif d'Art, the Quebec City Biennale.

**Janet Landay** has been appointed executive director of the Association of Art Museum Directors, succeeding **Millicent H. Gaudieri**, who had served for 35 years.

**Sarah Lewis** of Yale University in New Haven, CT, has been named a cocurator for the eighth Site Santa Fe, taking place in 2010 in New Mexico.

**Rochelle Steiner**, director of the New York-based Public Art Fund, has resigned.

## Grants, Awards, and Honors

Only individual CAA members are included in this listing.

Please send your name, member number, and information to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Ronni Baer**, William and Ann Elfers Senior Curator of Paintings in the Art of Europe at the Museum of Fine Arts, Boston, has been honored as a knight-commander in the Order of Isabella the Catholic by the Spanish government.

**Marilyn Brown** has received the Nineteenth Century Studies Association 2008 Article Prize for her essay " 'Miss La La's' Teeth: Reflections on Degas and 'Race,' " which appeared in the December 2007 issue of *The Art Bulletin*.



**Jean A. Givens**, professor of history of art at the University of Connecticut in Storrs, has

received the 2008 John Nicholas Brown Prize from the Medieval Academy of America for her book, *Observation and Image-Making in Gothic Art*. The prize, established in 1978, is awarded annually for a first book or monograph on a medieval subject judged by the selection committee to be of outstanding quality.

**Ken Gonzales-Day** has received a fall 2008 Art Matters grant, which he will use to support a residency at Curtiduria (Oaxaca Arts Center) in Oaxaca, Mexico, to expand his exploration of race and nation begun with his study of lynching photography in the American West.

**Cynthia Hawkins**, an artist and director of galleries at the State University of New York, Geneseo, has been awarded a short-term fellowship from the Chicago-based Black Metropolis Research Consortium to conduct research at the Art Institute of Chicago and the DuSable Museum of African American History during summer 2009.

**Lori Hepner** has been awarded an Artist Opportunity Grant from the Greater Pittsburgh Arts Council for framing of work in her *Code Words* series for at least 1 new installation, to premiere in a solo show at the Melwood Gallery at Pittsburgh Filmmakers.

**Angela Marie Herren**, assistant professor of art history at the University of North Carolina in Charlotte, has received a Fulbright Scholar Grant for research in Mexico for 2008–9.

**Norman L. Kleeblatt**, Susan and Elihu Rose Chief Curator at the Jewish Museum in New York, has received the first-place award for "Best Thematic Museum Show in New York 2009" by the International Association of Art Critics (AICA) for the exhibition *Action/Abstraction: Pollock, De Kooning, and American Art, 1940–1976*.

**Greg Shelnutt**, director of the Visual Arts Program at the University of North Carolina School of the Arts (UNCSA) in



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Winston-Salem, has received a 2009 *Breathe* grant from the Thomas S. Kenan Institute for the Arts. With Kelly Maxner, director of UNCSA's High School Drama Program, he will visit *Project Row Houses* in Houston, TX, and the 2 *Rural Studio* campuses in Newbern and Auburn, AL, for their project, "House and Home: Communities Transformed."

**Krista A. Thompson**, assistant professor of African diaspora and African art at Northwestern University in Evanston, IL, has been named the 2009 recipient of the David C. Driskell Prize, which recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history.

**The Creative Capital | Warhol Foundation Arts Writers Grant Program** has announced its latest winners, including the following CAA members: **Mark Harris, Kathryn Hixson, Brandon Joseph, Douglas Kahn, Jonathan Katz, Annette Leddy, Judith Stein, and Lori Waxman.**

## Institutional News

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

**The Dallas Museum of Art** in Texas has received a \$100,000 gift from the Jean and Graham Devoe Williford Charitable Trust to support art conservation. The endow-

ment, named the Graham Williford Foundation for American Art Endowment for Art Conservation, will specifically support the conservation of pre-1920 American paintings and decorative arts in the museum's collections.

**The Frick Collection and Frick Art Reference Library** in New York have announced a new \$25,000 biennial book prize, to be given in recognition of scholarly excellence for a publication that contributes significantly to the study of the history of collecting in America. In conjunction with the museum's newly established Center for the History of Collecting in America, the prize is supported for 6 years by Sotheby's.

**The Indianapolis Museum of Art** in Indiana has received a \$1.75 million challenge grant from the Andrew W. Mellon

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Foundation to establish an endowment for the position of a senior conservation scientist. The grant, which must be matched by \$1.5 million within 3 years, will also help the museum to establish a state-of-the-art conservation-science laboratory.

**The Museum of Modern Art**, the **Frick Art Reference Library**, and the **Brooklyn Museum**, all in New York, have recently launched Arcade, an online database that allows researchers to search the digital catalogues of their archives and libraries through a single interface at <http://arcade.nyarc.org>. Searches may be limited not

only by library location but also by format specifications, including auction catalogues, artist's books, primary-source and archival materials, and digital resources. Arcade also provides specific searching using Dadabase (MoMA's catalogue), FRESCO (Frick Research Catalog Online), and Brookmuse (the Brooklyn Museum Libraries and Archives catalogue).

**The Wichita Art Museum** in Kansas has completed a digital-catalogue project for its library's collection of book, periodicals, artist files, archival papers, and more, through a generous grant from the Henry Luce Foundation.

**The Yale University Art Gallery** in New Haven, CT, has created a new curatorial department, the Department of Indo-Pacific Art, and has endowed a curatorial position and gallery space for it.

## Classifieds

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

## Opportunities

**Manhattanville College Gallery of Fine Art** seeking

## Faculty Position in History and Theory in the Department of Architecture and Design at the American University of Beirut

The Department of Architecture and Design at the American University of Beirut invites applications for a visiting or regular full-time position in architecture, design and art history and theory with expertise in the modern and contemporary period. The position is offered beginning Fall 2009-2010 and is at the rank of assistant, associate or full professor depending on qualifications.

A Ph.D. (or equivalent) in architecture, design or art history and theory is required. Training in design is preferred. ABD is accepted for the visiting position. The candidate is expected to contribute to the undergraduate core courses in art and architectural history offered to students in Architecture and Graphic Design in addition to offering advanced elective courses in his/her area of expertise to both graduate and undergraduate students in art, design and planning.

Applicants should submit complete curriculum vitae, a letter including a statement on teaching philosophy and research interests, a portfolio of relevant academic work, published articles, and the names, mailing addresses, telephone numbers, and email addresses of at least three references to the Dean, Faculty of Engineering and Architecture, American University of Beirut, P.O.Box: 11-0236, Riad El-Solh, Beirut 1107-2020, Lebanon. An electronic copy should also be sent to [fea@aub.edu.lb](mailto:fea@aub.edu.lb). Applications will be considered by the department starting May 15, 2009.

The American University of Beirut is an Affirmative Action, Equal Opportunity Employer. AUB's home page is at: [www.aub.edu.lb](http://www.aub.edu.lb). The Department of Architecture and Design home page is at: [www.aub.edu.lb/fea/ard](http://www.aub.edu.lb/fea/ard).

artists for fall 2009 through spring 2010. All media. Gallery provides insurance, announcement, reception. Artists responsible transportation. Send 15 digital images (JPEG) current work, resume, SASE to Exhibition Committee, Studio Art Dept., Manhattanville College, 2900 Purchase Street, Purchase, NY 10577. Deadline 5/22/09.

## Datebook

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

### May 8, 2009

Deadline for submission of proposals for papers to session chairs for the

2010 Annual Conference in Chicago.

Deadline for submission of proposals for poster sessions at the 2010 Annual Conference in Chicago.

### May 10, 2009

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

### June 1, 2009

Deadline for 2010 Annual Conference session chairs to notify applicants of their acceptance or rejection of proposals for papers.

### July 10, 2009

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

### July 31, 2009

Deadline for nominations for the 2010 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award.

### August 3, 2009

Deadline for 2010 Annual Conference session chairs to receive final abstracts from speakers.

### August 31, 2009

Deadline for nominations for the 2010 Awards for Distinction (except the Morey and Barr awards).

### September 1, 2009

Deadline for session proposals for the 2011 CAA Annual Conference in New York.

### October 1, 2009

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

Deadline for fall submissions to the Millard Meiss Publication Fund.

### October 16, 2008

Deadline for nominations and self-nominations for service on CAA Professional Interests, Practices, and Standards Committees.

### December 1, 2009

Deadline for 2010 Annual Conference session chairs to receive final texts of papers from speakers.

### February 10–13, 2010

98th CAA Annual Conference in Chicago.

### February 9–12, 2011

99th CAA Annual Conference in New York.

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