



NEWS

Newsletter of the College Art Association Volume 31, Number 4 July 2006

Linda Downs Is New CAA Executive Director



Linda Downs. Photograph provided by the Figge Art Museum.

Linda Downs, executive director of the Figge Art Museum in Davenport, Iowa, since 2002, has been appointed executive director of the College Art Association. She will join the organization in late summer.

"I am honored to have this opportunity to serve CAA as executive director," Downs says. "I look forward to gaining a greater understanding of the organization from the inside, focusing on member services and building on the comprehensive strategic plan developed by the Board, committees, and staff."

Downs, who succeeds Susan Ball, will also represent CAA on a number of organizational boards and national advisory committees, including the Conference of Administrative Officers of the American Council of Learned Societies. She will be a spokesperson on issues related to education and freedom of expression and will strengthen CAA's

role in helping to shape the study and teaching of art and art history.

Downs oversaw the conversion of the Figge Art Museum from a municipal to a private institution and supervised the creation and opening of a new 100,000-square-foot building, designed by the British architect David Chipperfield. She was instrumental in developing a strong series of historical and contemporary exhibitions at the museum, and greatly enhanced other public programs and educational offerings. She also helped to raise \$18 million in private funds in three years.

From 1989 to 2002, Downs was head of education for the National Gallery of Art in Washington, D.C., and served as curator of education at the Detroit Institute of Arts in Michigan from 1976 to 1989. She is a PhD candidate in cultural history at American University in Washington, D.C.; she earned a master of arts in the history of art from University of Michigan in Ann Arbor and a bachelor of philosophy from Monteith College at Wayne State University in Detroit. Downs also attended the Museum Management Institute at the University of California, Berkeley, in 1979. A teacher as well as an administrator, she was an adjunct professor in the Department of Art and Art History at Wayne State University from 1976 to 1989. She has been a CAA member since her undergraduate

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Linda Downs Is New CAA Executive Director

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days and served on the organization's Education and Museum Committees in the 1990s.

Downs is the author of *Diego Rivera: The Detroit Industry Murals* (New York and Detroit: W. W. Norton and the Detroit Institute of Arts, 1999) and has organized several important exhibitions and authored their catalogues. A specialist in the modern art of Mexico, she was curator of two shows at the Detroit Institute of Arts: *Diego Rivera: A Retrospective* (1986; with Ellen Sharp), which traveled to Philadelphia, Mexico City, West Berlin, and London; and *The Rouge: The Image of Industry in the Art of Charles Sheeler and Diego Rivera* (1978; with Mary Jane Jacobs). At the Figge, Downs organized the inaugural exhibition, entitled *The Great American Thing: Modern Art and National Identity, 1915–1935* (2005; with Wanda Corn and Patricia McDonnell), which traveled to the Tacoma Art Museum in Washington.

"Linda Downs brings to CAA an extraordinary range of strengths that will make the association's role even more vital," comments Nicola Courtright, CAA Board president. "She is an accomplished administrator, art historian, and teacher, as well as a respected and innovative museum educator. We are delighted to have Linda join us and have great confidence that she will build on the dramatic growth CAA has experienced during Susan Ball's twenty-year tenure." ■

Susan Ball: Twenty Years at CAA

This spring, Susan Ball, CAA executive director since 1986, retired after twenty years of service. CAA News asked two past CAA presidents to reflect on her tenure for the organization. Ball remains executive director emerita and heads the CAA Centennial Book Project.

Larry Silver CAA President, 1992–94

What I remember best about Susan is her unflagging commitment to defending the arts in the darkest days of the culture wars, those Jesse Helms vs. Robert Mapplethorpe storms of the late 1980s and early 1990s. She made natural allies among her peers from other American Council of Learned Societies organizations and quickly became a leader among them, much admired and universally known by other executive directors. She was quick to align with art lobbyists: through Susan I remember meeting John Hammer, a one-man lobby organization who then became director of the National Humanities Alliance. Susan also regularly and enthusiastically attended the annual Washington gatherings—Arts Advocacy Day and Humanities Advocacy Day (formerly Jefferson Day)—which CAA still participates in each year.

Susan heeded the advice of Phyllis Bober about the need for advocacy from within CAA. Mindful of fostering diversity and a stronger future for our professions, Susan followed the model of Bober's day and worked toward establish-

ing CAA fellowships for members of various minority groups. Here Judith Brodsky's fundraising efforts were instrumental, and all of us who served in leadership roles actively participated. But Susan offered continuity in the initiative and tirelessly promoted it.

Susan's advocacy efforts and her support of the CAA fellowships were energetic and positive struggles on behalf of the arts of this new century and in the interests of our members, from the most senior to the prospective. Importantly, too, she worked closely with CAA presidents,



From left: Nicola Courtright, CAA president; Ellen K. Levy, past president; and Susan Ball at the 2006 Annual Conference in Boston

past and present, to make these goals succeed. I am proud to have been part of that period of political and cultural activism, and I always felt that Susan maintained momentum from one president to the next, an ever-changing Board of Directors, and a growing but dispersed membership constituency, nationally and internationally.

Like any CAA president, I had a long association with the organization before joining the Board, and, as it turns out, I have continued to serve in other capacities since leaving the Board. What I always advocated was communication. After all, except for the Annual Conference, the one common link between our far-flung and diverse membership is what it hears from the "home office." Working with Susan, we were able to expand this newsletter from four to six issues a year and to add more pages, offering information from CAA's affiliated societies and listings for scholarly publishing opportunities and other calls for participation. All these elements have allowed CAA to foster a wider network for members to take advantage of.

I had also long dreamed of an inexpensive but periodic and timely reviews journal, along the lines of *Kunstchronik* in Germany, which I have long admired.

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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.

Susan duly noted this hope and stored it away. With the convergence of several components—notably a CAA-sponsored evaluative report on publications, chaired by Susan Rossen, as well as a similar proposal from Rob Nelson for an Internet-based reviews journal similar to the medieval- and ancient-studies reviews websites that were then starting up—we moved to initiate a CAA equivalent: *caa.reviews* by name. (We just felt there had to be a dot in there, and who wants to hit capital letters when typing?) There have been snags, such as the unforeseen costs of staffing and continual shifts in hardware and software, but the project has been immensely successful. But what once was just a dream is now a standard part of the CAA communications system—available from the homepage of the website. Oh, brave new world!

Susan, Phyllis, Judith, and I all contributed to the first strategic plan. The nature of that small group meant that we were best able to listen to each other, and Susan's abilities in that sphere were truly formative. Like Judy, Phyllis, and me, Susan had strong goals for fostering the next generation of scholars and artists, especially reaching out to what we were calling "underrepresented groups." But we were astonished to learn that Phyllis herself had been dependent on an earlier CAA fellowship to ease the financial strain of graduate school at a time when women were certainly not encouraged, let alone funded after admission, to pursue graduate-level education. When we put those two things together, the new CAA fellowship program began! It was a great joy to share commitments of these kinds and to feel that, with Susan at the helm as executive director, CAA as an organization could attempt to realize them.

—Larry Silver, *Farquhar Professor in Northern Renaissance Art, University of Pennsylvania*

Judith Brodsky CAA President, 1994–96

I've worked so long with Susan Ball, it's hard to know where to begin. Like Larry Silver, I came to the Board of Directors long before I was elected president. Paul Arnold was president (1986–88) when I joined the Board—and my joining came in the first year or two of Susan's



Susan Ball, CAA executive director from 1986 to 2006.

directorship. With Paul, Susan decided that CAA needed its first strategic plan, and I was fortunate to be invited to join the planning-process group, which included Larry and Phyllis Bober, among others. Susan and Paul led the team beautifully. Wonderful things came out of the process, including the fellowship program and, as Larry has pointed out, *caa.reviews*! So here we are, twenty years later, with several renewed strategic plans that have led to important changes and programs at CAA.

Perhaps what most typifies Susan is her total commitment to CAA. Her vision for the organization contained a sense of how it could look outward rather than inward; how the potential of its large membership base could be used to help shape arts policy through advocacy, which Larry has just described; and how CAA could better serve its membership. Susan brought an understanding and expertise in business and organizational administration—she earned an MBA in addition to a PhD in art history. Susan also professionalized CAA's administration for the first time. Her antennae were always out: what were the concerns of the Board or the various constituencies that made up the membership? What was the staff thinking? She was constantly absorbing situations, assessing the needs, and suggesting ways to move CAA forward. Her concern for CAA was, as they say, 24/7.

Susan knew that the staff needed to grow in order to meet membership needs. She was a terrific financial planner.

Having more members would increase income, but fundraising would also be necessary to fulfill our ambitions. After the creation of the first strategic plan, Susan and I holed up in her office one day and wrote draft grant proposals for the National Endowment for the Arts and the National Endowment for the Humanities (I for the NEA; Susan for the NEH). Both were successful and enabled us to launch the fellowship program. Then we started fundraising through individuals. We checked the membership list for those who paid dues at the higher levels—not many at that time! Susan and I befriended Ruth Bowman, Basil Alkazzi, and others, who now consistently support CAA. Susan and I would tag each other—take someone out to lunch, ply our guest with good wine, talk about all the good projects CAA was undertaking, and then make the ask! There was a sense of adventure about it all.

Space, staff additions, advocacy, visibility of CAA in umbrella organizations such as the American Council of Learned Societies, improving the way in which students participate in CAA, trying out different approaches to Convocation to make it a more effective conference event, handling constant communication from Board members—Susan did it all with grace. In the process, she transformed the CAA into the multifaceted organization that it is today.

In the 1990s, Susan was concerned about an increasingly visible membership divide, between those who wanted CAA to promote social and political change in the fields of art history and visual art and those who wanted the organization to focus more narrowly on traditional art history and studio concerns. She was constantly thinking of ways to serve both constituencies, adding such events as the Distinguished Scholar Session to the conference and alternating conference Convocation speakers to represent the interests of both camps. Often Susan and the Board were ahead of the field: for example, the percentage of people of color on the Board was for several years far greater than that of the general membership.

It was always fun to finish business and talk about personal things with Susan. Over the years I saw Emily, Susan's daughter, grow up. Today Emily is a fascinating young woman; a student at the University of Oregon, she may decide to become an artist!

One time when Susan and I were cultivating potential donors, we held a chamber-music concert at my house to entice the Princeton crowd to become more involved in CAA. Susan's husband, Ned, played the piano. (A professor of historic preservation at Pratt Institute, he was trained as a concert pianist.) The family moved several times during Susan's life at CAA: Brooklyn, Jersey City, Yonkers, and back to Brooklyn. She is as adventurous in her outside life—always willing to try new things—as she was at CAA.

—Judith Brodsky, Distinguished Professor Emerita, Department of Visual Arts, Mason Gross School of the Arts, Rutgers University; and Founding Director, Rutgers Center for Innovative Print and Paper

New Art Journal Editor-in-Chief

Judith Federika Rodenbeck, professor of modern and contemporary art at Sarah Lawrence College in Bronxville, New York, is the new editor-in-chief of *Art Journal*. She began her three-year term on July 1, 2006, and her first issue will appear in summer 2007. Rodenbeck succeeds Patricia C. Phillips, chair of the Art Department at the State University of New York, New Paltz.



Judith Rodenbeck

Rodenbeck writes, "As an art historian writing about and teaching modern and contemporary art, I have long relied on *Art Journal* as a resource for information about artworks and disciplinary methods, and I am therefore delighted to have been

selected to be the next editor-in-chief. Patricia Phillips has set dauntingly high standards. As editor-in-chief, I hope to craft issues that emphasize methodological and creative pluralism while retaining a strong commitment to intellectual rigor. Among my plans for the future: to continue the successful program of artists' projects initiated by Phillips; to begin an occasional series devoted to texts from theorists, and to produce topical dossiers devoted to historical and critical questions as well as new artistic media. During the next few years, *Art Journal* will be making concerted efforts to attain a more international scope, in both its contributor list and its intellectual address. The agenda is broad, ambitious, and exciting."

Rodenbeck specializes in time-based art and new media from the mid-twentieth century to the present. She is the coeditor, with Benjamin H. D. Buchloh, of *Experiments in the Everyday: Allan Kaprow and Robert Watts—Events, Objects, Documents* (Seattle: University of Washington Press, 1999), which accompanied an exhibition of the same name that she cocurated at Columbia University in

CLARK SYMPOSIUM

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FRIDAY AND SATURDAY, SEPTEMBER 15 AND 16, 2006

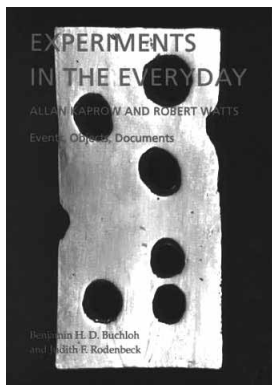
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

As part of the celebrations and reflections marking its fiftieth anniversary, the Clark presents a symposium on the collector's museum. Curators, collectors, and historians from the United States and Europe will discuss the historical origins, the present pleasures, and the future challenges of the collector's museum.

Speakers will include Alan Chong, Dario Gamboni, Pascal Griener, Jo Hedley, Anne Higonnet, Francesco Pellizzi, and Theodora Vischer.

More details and registration forms can be found on the Clark website at www.clarkart.edu/research_and_academic

THE CLARK

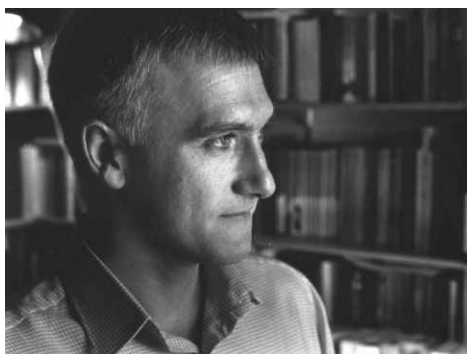


New York. She has contributed numerous essays to edited volumes and exhibition catalogues, including Eric Rosenberg and Lisa Saltzman's recent volume *Trauma and Visuality in*

Modernity and Helen Molesworth's catalogue for the exhibition *Work Ethic*. Rodenbeck has published in such journals as *Grey Room*, *Documents*, *Before Information*, *P-Form*, and *The Art Book*. A book manuscript, *Inside the Black Box: Happenings and Neo-Avant-Garde Experience*, is currently in progress.

Rodenbeck earned her PhD at Columbia in 2003; she received a BA in art history at Yale University and a BFA in interrelated media from the Massachusetts College of Art. She has lectured widely and taught at Columbia, Rutgers University, and Parsons School of Design. From 2003 to 2005, Rodenbeck was chair of the Division of Visual Culture at Sarah Lawrence, where she was recently named the Noble Foundation Chair in Art and Cultural History.

She notes, "Because *Art Journal* is read by both artists and art historians, it is perfectly situated to address the field of modern and contemporary art as an open one. Unlike other journals that deal with contemporary art, *Art Journal* combines a rigorous peer-review process with a large subscription base. The journal's role as a venue for younger and less-well-known scholars and artists has been vital to the study of contemporary art; yet retaining links to more established practitioners and contributors has been equally important to the journal's mission. This publication is most valuable when it promotes different critical approaches—from social art history to cultural studies to formalism, from broad epistemological argument to detailed monographic research. Each methodology has its own value, and *Art Journal* is in a unique position not only to present but also to inform a diversity of voices, views, and methods." ■



David J. Roxburgh

New Reviews Editor for *The Art Bulletin*

David J. Roxburgh, professor in the Department of History of Art and Architecture at Harvard University in Cambridge, Massachusetts, is the new reviews editor for *The Art Bulletin*. He began his three-year term on July 1, 2006. Roxburgh succeeds Mariët Westermann, director of the Institute of Fine Arts at New York University.

Roxburgh received his PhD from the University of Pennsylvania in Philadelphia in 1996. He earned an MA in fine art at the University of Edinburgh and Edinburgh College of Art in 1988 in a combined studio-art and art-history program.

He has published two books, *The Persian Album, 1400–1600: From*



Dispersal to Collection (New Haven: Yale University Press, 2005), which received a Millard Meiss Publication Grant in 2003, and *Prefacing the Image: The Writing of Art History in*

Sixteenth-Century Iran (Leiden: Brill, 2001). He was a cocurator of *Turks: A Journey of a Thousand Years, 600–1600*, which was on view at the Royal Academy of Arts in London in 2005; he also edited the accompanying catalogue. His essays have been published in *Muqarnas*, *Res: Anthropology and Aesthetics*, and *Ars Orientalis*, among other journals; he has

contributed to the *Encyclopaedia Iranica*, *Encyclopaedia of Islam*, and numerous edited volumes and exhibition catalogues.

Book projects in progress include studies on the art and architecture of Islamic pilgrimage and a coauthored study, with Eva Hoffman, of Arabic painting and the arts of the book between ca. 900 and 1350.

Roxburgh has been awarded fellowships from the J. Paul Getty Trust, the Center for Advanced Study in the Visual Arts, the American Research Institute in Turkey, and the Smithsonian Institution. He was recently honored with a Cabot Fellowship at Harvard for 2006–7.

Roxburgh writes, "As opportunities for substantial and intellectually engaged peer reviews of books and exhibition catalogues only seem to erode with the emergence of new technologies and the varied pressures that shape academic publishing, reviews in *The Art Bulletin* acquire still greater importance. Under Mariët Westermann, the reviews section has become a more inclusive forum for the discipline's various subfields. I look forward to continuing her effort, identifying publications and exhibitions that are not only crucial to the advancement of knowledge within a specialty but also salient to the community of art and architectural historians in the broadest of terms. I also hope to solicit a greater number of exhibition reviews, in consultation with the editor-in-chief, and to be responsive to new directions in the discipline." ■

Former Fellow: Blake Stimson

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

A recipient of a CAA fellowship in 1995, Blake Stimson is an associate professor in the Art History Program at the University of California, Davis, where he teaches postwar and contemporary art, theory and methodology, and the history of photography. He co-directed the Critical Theory Program at UC Davis from 2001 to 2003.

Stimson earned his MA and PhD in art history at Cornell University in Ithaca, New York, and his MFA in sculpture in 1992 at Tufts University and the School of the Museum of Fine Arts in Boston, Massachusetts.

Stimson's book, *The Pivot of the World: Photography and Its Nation*, was recently published by MIT Press. He and Alex Alberro, editors of *Conceptual Art: A Critical Anthology* (1999), are working on a second book, entitled *Institutional Critique: A Critical Anthology*.

CAA News: You received the CAA Professional Development Fellowship in 1995 to help you to complete your dissertation, then called "The Half-Life of the Proletarian Dream: Marxist Aesthetics and Avant-Gardism in New York Art, 1930–1970." In what ways did CAA's fellowship make this possible?

Blake Stimson: Well, I suppose the first thing I should note is that it afforded me the opportunity to develop a better title! Seriously, though, the fellowship was extraordinarily helpful and greatly appreciated. It provided me with a year of funding to write the bulk of the dissertation, renamed "A Theory of the Neo-Avantgarde," and further support during my first two years of employment at the University of Oregon, where I finished it.



Blake Stimson

Could you explain how you established yourself after you received your doctorate?

I received my PhD in 1998 from Cornell University, but I had already been teaching for two years at Oregon. During that time, I was learning how to teach, filling the gaps in my art-history education, finishing my dissertation, and working on an anthology on conceptual art for MIT Press. In the spring of 1998, I defended my dissertation and applied for and received the job here at the University of California, Davis.

Once I arrived in Davis, I continued to develop my teaching and became involved with other programs at the school, including Cultural Studies, Social Theory and Comparative History, and Critical Theory, the last of which I codirected for two years. I also organized an international conference with a cultural sociologist, John Hall, entitled "Visual Worlds." We invited artists and scholars from a variety of fields to consider the intersection of visibility as a concept and various notions of globalization. Papers from this conference—by Andrea Fraser, Allan Sekula, Mary Kelly, Constance Penley, the Yes Men, Lauren Berlant, Gregory Sholette, Jon Simons, Jennifer Gonzales, Martin Jay, and others—were published last year by Routledge under the same title as the conference. I also began coteaching a series of seminars for the Critical Theory program, each focused on a single philosophical text. Seminars on Kant's *Critique of Judgment*, Hegel's *Phenomenology of Spirit*, Marx's *Capital*, and Adorno's *Aesthetic Theory* were popular with graduate students across the humanities and social sciences because they provided in-depth study of foundational texts.

In addition to teaching and service, I continued to develop and publish my research. Several sections from my dissertation were revised and published in journals and edited volumes. I also wrote reviews and review essays in *Art Journal* and *New Left Review* and began work on a volume on collective art practice coedited with Greg Sholette, called *Collectivism after Modernism: The Art of Social Imagination after 1945* (forthcoming from the University of Minnesota Press). All the while I was working on my new book.

You earned an MFA at Tufts University before entering a PhD program. Why did you switch from making art to writing about it?

When I first came to art in the mid- to late 1980s, challenging questions about theory and postmodernism were still new, and the art world was an exciting place to be. Following the withdrawal of government support for the arts brought on by the Jesse Helms/Robert Mapplethorpe debacle in 1989 and the resulting downturn of the art economy generally, the space that had allowed for more expansive intellectual concerns seemed to contract. In the early 1990s, Hal Foster, whom I had met while a fellow at the Whitney Independent Study Program, suggested that I consider pursuing a PhD with him at Cornell. This seemed the right thing to do at the right time. I also realized then that even if an artist is fortunate enough to succeed, he or she is often forced by the market to function more as a small businessperson and less as a creator or intellectual. This is not always the case, of course, but I felt that such market pressures would push me in a direction that I was less inclined (and less well suited) to follow. In my experience, scholars are free to pursue new intellectual directions, even in their sixties or seventies, because of the remove from market pressures granted by academia. Primarily for these reasons, art history seemed the right way to go for me. In retrospect, I am really glad that I did so, although I expect that, had Helms and his colleagues not intervened, I would still be an artist today.

How did mentors help to guide you once you completed your education?

I've had many advisers and mentors along the way, and I'm not sure if I can point to

any coherent process. My mentors have all been generous and available for advising when needed, explaining, for example, the arcana of university life (such as the tenure and promotion process) and providing solid intellectual feedback, advocacy for job and fellowship applications, and general collegial and friendly support.

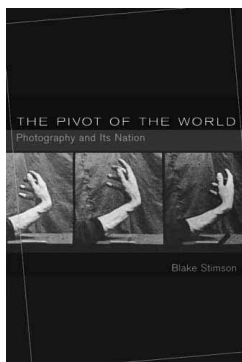
The most influential mentors have been Dan Younger, who afforded me my first foray into art criticism and editing for *Views: The Journal of Photography in New England*; Eric Rosenberg, who I worked with at Tufts University when I first became involved with art history while completing my MFA; Ron Clark, Mary Kelly, and Hal Foster, who I first worked with at the Whitney program; Hal Foster (again!) and Susan Buck-Morss, who were the adviser and first reader of my dissertation at Cornell; Sherwin Simmons and Kate Nicholson, who were supportive colleagues at the University of Oregon; Neil Larsen, Clarence Walker, Ben Orlove, and John Hall, all friends, advisers, and senior colleagues in other departments here at UC Davis; and those that I work with directly—particularly Dianne Macleod, Simon Sadler, and Doug Kahn—in the Art History program and a program in Modernist Studies that is currently being developed.

Your book, The Pivot of the World: Photography and Its Nation, was recently published. What is it about?

The Pivot of the World is essentially a book about globalization. The promise of globalization has long seemed inseparable from the threat of Americanization. By 1950, for example, French critics were decrying “Coca-Colonialism,” and many worried that that a Pax Americana would further collapse the Enlightenment ideal of rational public debate into the instrumental private exchange of the marketplace.

The Pivot of the World considers another way of being in the world that emerged in response to these worries. Against the older European emphasis on homo politicus and the newer American focus on homo economicus, a broad swath of artists and intellectuals came to imagine that a new social subject grounded first and foremost in cultural self-understanding—a homo culturalis—would provide an alternative future for the experience of nation.

This third path was explored in three

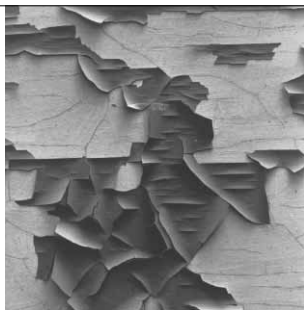


Information Agency; the Swiss immigrant Robert Frank's influential book *The Americans*, shot in 1955–56 and published in France in 1958 and in the U.S. in 1959; and East/West German couple Bernd and Hilla Becher's typological record of industrial architecture, begun in 1957 and continuing today.

extraordinarily ambitious photographic projects studied in my book: *The Family of Man* exhibition that first opened in 1955 and traveled the world for the next decade under the aegis of the United States

You recently participated in CAA's Annual Conference in Boston, chairing "Art History as a Class Act." What was this session about?

Paul Jaskot invited me to put together a panel for the Radical Art Caucus. The session aimed to consider class as an elephant in the room for art history, particularly so for what used to be called the “new art history.” It is often assumed that our discipline suffers its role as a “vehicle for reach-me-down notions of taste, order, and the good life” (as T. J. Clark, quoting Kurt Forster, put it in his 1974 new art history manifesto). The new art history took that limitation to heart and worked to renew art history's purpose as cultural criticism. Much good work has resulted from this charge over the years—not the least Clark's



2007 Getty Research Grants

© 2006 J. Paul Getty Trust. Image: Aaron Siskind (American, 1903–1991). *Jerome, Arizona* (detail), 1949. Gelatin silver print. The J. Paul Getty Museum. © Aaron Siskind Foundation.

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

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The Getty provides support for projects throughout the world that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu/grants, or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310 440.7374, Fax: 310 440.7703, E-mail: researchgrants@getty.edu.

Deadline for all Getty Research Grants:

NOVEMBER 1, 2006



The J. Paul Getty Trust

own powerful contributions—but there might also be a sticking point. Simply put, the new art history has sometimes reduced its mission by giving up art history's traditional concern with "taste, order, and the good life" altogether, as if these ideals are themselves somehow ideological, somehow at odds with a critical art history.

What is lost (in addition to the pursuit of a good life!) is the study of how class is mediated through the "reach-me-down" status of these concepts and the experience they refer to, or how class relations are negotiated through the registers of embodied pleasure. Thus, the session's title, "Art History as a Class Act," was intended to

address two core presuppositions: first, the importance of the mediating function of art-historical work itself (i.e., its role as a class actor) and, second, the importance of art history's role as a "class act" or standard bearer, one whose mission might be the repair of hackneyed and manipulative notions of taste, order, and the good life. The panel centered on thoughtful presentations by two midcareer scholars who provided intellectual histories of the generation that had trained them and that inaugurated the methodological turn: Michael Orwicz spoke on how class came to be conceptualized by the new art history in the U.S. during the 1970s, and John Roberts examined the rise of the artist-as-historian and artist-as-philosopher in the U.K. during the 1960s and its implementation of a more complex class basis and class perspective for art history. Discussion was led by two respondents from the generation who was trained in the 1960s and redirected the discipline in the 1970s—Alan Wallach and Keith Moxey—and a lively debate ensued, one that could have easily carried on through lunch and the afternoon!

How has the field of art history changed since you began your career?

Since my days as a student, I feel that the field has become more measured and less combative. There are good and bad sides to this. On the positive side, more energy is put into productive scholarly inquiry rather than into battling institutions and conventions. On the negative side, our increasing professionalization risks foregoing the sort of inquiry into our own root justification that had made the art history of the 1970s and 1980s so vital.

What career advice would you give recent art-history graduates and midcareer art-history professionals?

As someone who is barely only midcareer himself, I'm not really qualified to advise as requested. That said, I suppose the one truism that I would fall back on, as a general principle, is to think for oneself. What the field needs and what should be (and often is) rewarded is independent thought.

Career Development

For more information on CAA's career-development activities, please visit www.collegeart.org/ or write to Beth Herbruck, CAA career development associate, at bherbruck@collegeart.org.

2006 Fellows Announced in September

The visual-art and art-history juries for CAA's Professional Development Fellowship Program met in May to select the 2006 recipients. Look for an article in the September *CAA News* announcing the winners of these prestigious awards. For more information on the fellowship program, see the following section.

CAA thanks the CAA members who graciously served on the two juries. The art-history jury included: Jill O'Bryan, artist and independent scholar; Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution; and Kevin E. Consey, director of the Berkeley Art Museum and Pacific Film Archive. The visual-art jury comprised: Joseph S. Lewis, III, dean of the School of Art and Design, Alfred University; Michael Aurbach, Vanderbilt University; and Marie Watt, visual artist and former CAA fellow.

CAA Offers MFA and PhD Fellowships

The CAA Professional Development Fellowship Program is a unique opportunity for emerging artists and scholars to receive funding toward the completion of their degrees and receive one-on-one professional-development support. Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the program nurtures outstanding artists and scholars with the necessary financial sup-

port, employment advice, and mentoring that can empower them at the beginning of their careers.

CAA has awarded fellowships to eighty-five artists and scholars. Artist fellows have shown their work in prestigious group exhibition, including the Whitney Biennial and the Venice Biennale, and art-historian fellows have published in such journals and magazines as *Artforum*, *Art Asia Pacific*, *Visual Resources*, and *History of Photography*, as well as in CAA's three scholarly publications. Both artists and art-historians have earned teaching positions in public and private colleges and universities nationwide, while other recipients work as curators in important museums and galleries in the United States and Canada.

Each CAA fellow receives an unrestricted \$5,000 grant during his or her final year of study. Previous fellows have applied the grant toward tuition, travel, supplies, and day-to-day living expenses. CAA continues to offer support to each fellow for an additional year after graduation by advocating for accessible employment opportunities. Upon securing a position, CAA provides a \$10,000 subsidy to the employer as part of the fellow's salary.

Several fellowships, each with generous matching grants from the National Endowment for the Arts and the National Endowment for the Humanities, are open to MFA and PhD candidates who will complete their degrees in 2007. Two honorable-mention recipients are also selected to receive a \$1,000 award. CAA encourages fellowship applicants from socially and economically diverse backgrounds.

Applications will be available in September. For more information, please contact Beth Herbruck, CAA career development associate, at 212-691-1051, ext. 219; fellowships@collegeart.org; www.collegeart.org/fellowships.

Deadline: January 31, 2007. ■

Advocacy Update

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

Anne-Imelda Radice Is New IMLS Director

In March, the U.S. Senate confirmed President George W. Bush's nomination,



Anne-Imelda Radice

Anne-Imelda Radice, for director of the Institute of Museum and Library Services (IMLS). Radice is a long-time administrator, art historian, and museum professional with a strong record of

public service. Most recently, Radice was acting assistant chairman for programs at the National Endowment for the Humanities. She has also served as acting chairman and senior deputy chairman of the National Endowment for the Arts. She was the first director of the National Museum of Women in the Arts.

Radice holds a PhD in art and architectural history from the University of North Carolina in Chapel Hill; an MBA from American University in Washington, D.C.; and a BA in art history from Wheaton College in Norton, Massachusetts. Radice also earned an MA from the Villa Schifanoia in Florence, Italy.

Radice succeeds Robert S. Martin, a library professional, as IMLS director; she will serve for a four-year term. The directorship of the institute alternates between individuals from the museum and library communities.

NEA and NEH Turn Forty

On September 29, 1965, President Lyndon B. Johnson signed the National Foundation on the Arts and the Humanities Act into law. The act called for the creation of the National Endowment for the Humanities and the National Endowment for the Arts as separate, independent agencies. For more information on this history, please

visit www.neh.gov/neh40/founding/legislation.html.

NEA Awards Over \$63 Million in Grants

The National Endowment for the Arts (NEA) will award more than \$63 million in grants to arts organizations nationwide in its second major round of funding for fiscal year 2006. The NEA will provide a total of \$21,509,500 to 970 nonprofit arts organizations through its categories of Access to Artistic Excellence, Learning in the Arts, Arts on Radio and Television, and Folk Arts Infrastructure. In addition, the endowment will distribute \$42,230,200 to state and jurisdictional arts agencies and regional arts agencies in keeping with its mandate to allocate 40 percent of its grant-making budget to these partners.

To read the full press release, please visit www.nea.gov/news/news06/Announce4-06.html.

NEA Awards \$700,000 in Hurricane Relief Grants

The National Endowment for the Arts (NEA) has given \$700,000 in grants to support arts organizations in the Gulf Coast region that were affected by hurricanes Katrina and Rita last year. These grants include \$500,000 in support of individual organizations and state and local arts agencies in Louisiana, Mississippi, Alabama, Florida, and Texas. Additionally, the NEA is funding \$200,000 for regional participation in the Mayors' Institute on City Design and Your Town, two of the country's most established city planning and design programs.

To read more, go to www.nea.gov/news/news06/HurricaneRelief.html.

Mississippi Arts Commission Receives Warhol Foundation Grant

The Mississippi Arts Commission (MAC) recently received a grant totaling \$75,000 from the Andy Warhol Foundation to support Mississippi-based visual artists recovering from Hurricane Katrina. Funded by the Mississippi legislature, the National Endowment for the Arts, the Wallace Foundation, and other private sources, MAC is the official grant-making and service agency for the arts in Mississippi

and serves as an active supporter and promoter of arts in community life and in arts education. The New York-based Andy Warhol Foundation for the Visual Arts was established in 1987 on the premise that the arts are essential to an open, enlightened democracy.

To read more, please visit www.arts.state.ms.us/news.

NEH Dear Colleague Letter

On April 6, 2006, Congressmen David Price (D-NC) and Jim Leach (R-IA) submitted a "Dear Colleague" letter in support of increased funding for National Endowment for the Humanities (NEH) with the signatures of 117 representatives to Chairman Charles Taylor and Ranking Member Norman Dicks of the House Appropriations Subcommittee. The letter requests an additional \$15 million for the NEH in fiscal year 2007. This would bring total funding for the agency to \$156 million. Price and Leach expressed concern about the erosion of funding for core programs and commended the state humanities councils and the agency's We the People initiative. Humanities advocates were integral in gaining the impressive amount of signatures (an increase of nine signatories from the previous year) through phone calls and letters to representatives via the Humanities Advocacy Network (please see www.humanitiesadvocacy.org).

House Hearing on Visa Policy

The House Government Reform Committee held a hearing April 4, 2006, on "The Impact of Visa Processing Delays on the Arts, Education, and American Innovation." The internationally known cellist Yo-Yo Ma spoke to the committee about how delays in visa processing have had a negative impact on the arts community. Other participants included representatives of the business community, another sector impacted by the delays in visa processing.

To read more, please visit <http://reform.house.gov/GovReform/News/DocumentSingle.aspx?DocumentID=41680>.

Freelancers Union Study on New York's Creative Workers

According to a recent Freelancer's Union report, New York's creative sector—

among them artist, composers, illustrators, photographers, and writers—is facing increasing economic uncertainty related to a lack of stable employment. While arts organizations generated \$14.5 billion for the city's economy in 2000 and the creative economy generated over 150,000 jobs in 2001, more than 40 percent of creative workers reported making less than \$35,000 last year, half have little to no personal savings, and over a third lack proper health insurance. Ninety percent cited “unstable income” as the major disadvantage of their chosen profession, and more than three quarters avoided seeking medical care when uninsured. All these factors, the study suggests, means that the city's creative class—including its emerging artists—may leave New York in favor of cities with a “lower cost of living and developing creative centers.”

To read more, go to www.workingtoday.org/stf/pdf/arts_report_2006.pdf. ■

CAA News

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

May Board Meeting Report

CAA's Board of Directors approved the following items at its meeting on May 7, 2006:

- CAA's budget for fiscal year 2007 (unanimously approved).
- \$700 to the Services to Artists Committee to present a session on “Health and Safety for Artists” in ARTSpace at the 2007 Annual Conference in New York (unanimously approved).
- The following resolution on visas for foreign artists and scholars (unanimously approved):

WHEREAS, the College Art Association (CAA) is committed to the exchange of ideas internationally;

WHEREAS, the Board has previously expressed concern involving the concerns of the American Historical Association regarding the withholding of a visa to Dr. Waskar Ali, a member of the Aymara indigenous people of

Bolivia, who was prevented from accepting an appointment at the University of Nebraska; and

WHEREAS, the Board expresses its concern regarding what appears to be an increasing trend to deny scholars and artists entrance to the United States, based on disapproval of their positions.

RESOLVED

That the association take such actions as are appropriate, including working with other learned societies and organizations to identify cases where scholars and artists are denied or are subject to unreasonable delays in granting U.S. visas; advocate for the right of scholars and artists to engage in international exchange; and communicate the Association's concerns on these issues to the membership, affected persons, and the public.

Meiss Publication Fund Seeks Jury Member

CAA seeks nominations and self-nominations for three individuals to serve on the Millard Meiss Publication Fund Jury for a four-year term, from fall 2006 through June 2010. The Meiss jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects.

Candidates are individuals with a broad knowledge of the history of art; institu-

tional affiliation is not required. Those with expertise in ancient, nineteenth-century, or modern and contemporary art are especially encouraged to apply for the current openings.

The jury reviews manuscripts and grants applications twice a year and meets in New York in the spring and fall to select awardees. CAA reimburses members for travel and lodging expenses for these two meetings in accordance with its travel policy. For more information on the Meiss fund, please visit www.collegeart.org/meiss.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. Please send a letter explaining their interest in and qualifications for appointment, c.v., and contact information to: Millard Meiss Publication Fund Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: August 15, 2006.*

caa.reviews Seeks Editorial-Board Members

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* editorial board for a four-year term, from fall 2006 through June 2010. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field and experience in writing or editing book and/or exhibition reviews; institutional affiliation is not required. For this term, the journal especially seeks museum- or gallery-based professionals to supervise a group of exhibition-reviews field editors.

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

CAA ANNOUNCES NEW PUBLICATION GRANTS

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

CAA Publication Grant

Deadline: March 15

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

Millard Meiss Publication Fund Grant

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

Wyeth Foundation for American Art Grant

Deadline: October 15
For eligibility and application guidelines and forms:
www.collegeart.org/wyeth

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

other academic conferences, symposia, and events in their fields.

The editorial board meets three times a year (twice in New York in the spring and fall and in February at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but members pay these expenses to attend the Annual Conference.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. Please send a letter of interest, c.v., and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: August 15, 2006.*

Art Journal Seeks Editorial-Board Member

CAA invites nominations and self-nominations for one individual to serve on the *Art Journal* editorial board for a four-year term, from fall 2006 through June 2010. *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. Particular consideration will be given to artists, scholars, or curators with an interest in architectural theory, urbanism, or graphic design.

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

The editorial board meets three times a year (twice in New York in the spring and fall and in February at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but members pay these

expenses to attend the Annual Conference.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcomed. Please send a letter of interest, c.v., and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: August 15, 2006.*

CAA Seeks Awards Nominations

Want to recognize someone who has made extraordinary contributions to the fields of art and art history? Nominate him or her for a CAA Award for Distinction. Awards juries consider your personal letters of recommendation when making their selection.

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

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhib-

Join a CAA Committee

Have a few bright ideas? Want to advocate for the rights of part-time and adjunct faculty, select programming for ARTspace at the Annual Conference, or honor a distinguished woman artist or art historian? CAA invites you to join one of our diverse, active Professional Interests, Practices, and Standards (PIPS) committees. PIPS committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. PIPS committees initiate and supervise ongoing projects and recommend to the Board new programs and formal statements and guidelines. Joining a committee is also an excellent way to network with other members and provide service to the field.

Committee members serve a three-year term (2007–10), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and must 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 2007 Annual Conference in New York. All new members will be introduced to their committees at their respective business meetings at the conference.

Nominations and self-nominations for PIPS committee membership should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Please send all materials to: Vice President for Committees, c/o Rebecca Cederholm, Director of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to rcederholm@collegeart.org; all e-mail submissions must be sent as Microsoft Word attachments. *Deadline: October 27, 2006.*

The following vacancies will be filled for terms beginning in February 2007: Committee on Diversity Practices: at least five members; Committee on Intellectual Property: at least six members; Committee on Women in the Arts: at least three members; Education Committee: at least two members; International Committee: at least two members; Museum Committee: at least two members; Professional Practices Committee: at least three members; Services to Artists Committee: at least one member; Student and Emerging Professionals Committee: at least three members.

For information about the mandate and activities of each PIPS committee, visit www.collegeart.org/committees. ■



Okwui Enwezor, corecipient of the 2006 Frank Jewett Mather Award for art criticism.

ited or staged between September 1, 2005, and August 31, 2006. No more than ten letters per candidate will be considered. For more information, contact Susan Deseyn, CAA manager of programs, at 212-691-1051, ext. 248, or sdeseyn@collegeart.org; or visit www.collegeart.org/awards.
Deadline: August 31, 2006.

CAA's Online Opportunities

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

Opportunities is divided into six categories for easy browsing. "Awards, Grants, Fellowships" provides timely information about funding, research, and recognition opportunities for artists and scholars; "Conferences & Symposia" lists upcoming meetings of interest to the CAA membership; "Calls for Papers" provides details about speaking engagements and publishing prospects; "Exhibition Opportunities" lists calls for entries for solo, group, and juried exhibitions and related events, as well as curatorial proposals and submissions; "Residencies, Workshops, Exchanges" provides information about long- and short-term professional development for artists and others; and "Unpaid Internships" offers chances for students to gain valuable experience in the art and academic worlds.

Individuals and institutions are invited to promote their programs and events. Listings relevant to the Opportunities categories will continue to be published in the back pages of *CAA News*, space permitting. Those who wish to guarantee that their listings appear in print can purchase a

classified ad; see www.collegeart.org/news for more details.

For more information, please write to Christopher Howard, CAA editor, at choward@collegeart.org. ■

Annual Conference Update

For more information about the 2007 CAA Annual Conference in New York, please visit www.collegeart.org/conference or write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org.

New York Conference Update

The 95th Annual Conference takes place February 14–17, 2007, at the Hilton New York. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location. Off-site sessions and events will take place at museums, galleries, and other locations throughout the city.

Early registration begins this fall; costs are \$130 for members, \$80 for students and retired members, and \$205 for nonmembers. These low registration prices are good through December 13, 2006. Advance registration takes place after this date, until January 17, 2007; costs will be \$190 for members, \$115 for students and retired members, and \$265 for nonmembers. On-site registration is of course always available, but avoid the lines and higher costs by registering early.

Two of the three institutional-members levels—Academic/Corporate Membership and Library/Department/Museum Membership—can register up to ten faculty and staff members at the reduced individual-member rates (early or advance, depending on the deadline). Contact your department or school's chair to see if your institution holds a CAA institutional membership at these levels.

Call for 2008 Session Proposals

The Annual Conference Committee invites session proposals for the 96th Annual Conference, to be held February 20–23, 2008, in Dallas, Texas. Proposals should 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 Annual Conference Committee welcomes session proposals that include the work of established artists and scholars, along with that of younger scholars, emerging and midcareer artists, and graduate students. Particularly welcomed are those sessions that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists.

The process of fashioning the conference program is a delicate balancing act. The 2008 program is shaped by four broad submission categories: Contemporary Issues/Studio Art, Historical Studies, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions presented by affiliated societies, committees of the Board of Directors, and, for balance and programmatic equity, open sessions. Most program sessions, however, are drawn from submissions by individual members, and the committee greatly depends on the participation of CAA membership in forming the conference.

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

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

The sessions selected by the Annual Conference Committee for the 2008 conference are considered regular program sessions; that is, they are 2½-hours long, are scheduled during the eight regular program time slots during the four days of the conference, and require a conference badge for admission. With the exception of the Open Forms category, CAA session

proposals may not be submitted as pre-formed panels with a list of speakers. Proposals for papers for the 2008 sessions will be solicited through the *2008 Call for Participation*, to be published in March 2007; this document will also be available on CAA's website.

All proposals must be submitted online. Visit <http://conference.collegeart.org> to begin your application. Eighteen printed copies of the PDF document that you download after completing the session-proposal process must be sent by mail to: Manager of Programs, Sessions 2008, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 1, 2006.*

Curatorial Proposals for 2008 and 2009 Conferences

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

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

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art. CAA's Exhibitions Committee reviews and judges proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees.

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

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

and income, showing other anticipated sources of funding or in-kind support.

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

Conference Travel Grants

CAA offers Annual Conference travel grants to graduate students in art history and studio art, and to international artists and scholars.

CAA Graduate Student Conference Travel Grant. This \$150 grant is awarded to advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2007 Annual Conference in New York. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and additional information, contact Susan DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send application materials to: Susan DeSeyn, Manager of Programs, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 13, 2006.*

CAA International Conference Travel Grant. CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2007 Annual Conference in New York. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of support. For application forms and information, contact Susan DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send materials to: Susan DeSeyn, Manager of Programs, International Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 13, 2006.*

The grants are funded by donations from the \$5 contribution check-off on the

CAA membership form. CAA thanks those members who made voluntary contributions to this fund; we hope that you will contribute again the next time you renew your membership.

2007 Book and Trade Fair

Publishers, programs of advanced study, professional associations, digital-resource providers for the visual arts, and manufacturers, distributors, and wholesalers of art materials are invited to exhibit at the CAA Annual Conference in New York.

CAA offers both regular full-size booths and smaller, less expensive tabletops for exhibitors. For more details, write to Paul Skiff, assistant director for Annual Conference, at pskiff@collegeart.org. ■

Affiliated Society News

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

American Institute for Conservation

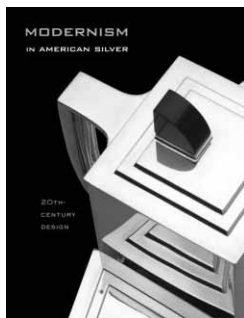
Emergency response has been the most pressing issue facing the conservation community in the wake of the 2005 hurricane season. The American Institute for Conservation (AIC) participated in the Heritage Emergency Task Force, assessing needs, identifying resources, and coordinating conservators who were willing to help. AIC has a nationwide information network of contacts concerning emergencies involving cultural material and organizes ongoing training in emergency preparedness. For further information and updated national collections emergency news, please see <http://aic.stanford.edu/index.html>.

Art Librarians Society of North America

The Art Librarians Society of North America (ARLIS/NA) held its 34th annual conference May 4–9, 2006, in Banff,

Alberta. At convocation, the Distinguished Service award was presented to Sherman Clarke, head of original cataloging at New York University's Bobst Library. Clarke was recognized for his many contributions to art cataloging, including mentoring other librarians and tirelessly working to craft and develop data standards for art materials.

The George Wittenborn Award for excellence in art publishing was given to



three books: Kerry Brougher et al., *Visual Music: Synaesthesia in Art and Music since 1900* (New York: Thames and Hudson, 2005); Alison Wright, *The Pollaiuolo Brothers: The Arts*

of Florence and Rome (New Haven: Yale University Press, 2004); and Jewel Stern, *Modernism in American Silver: Twentieth-Century Design* (New Haven: Yale University Press, in association with the Dallas Museum of Art, 2005). The Melva J. Dwyer Award for an exceptional Canadian publication went to: André Lortier, ed., *The 60s: Montreal Thinks Big / Les années 60: Montréal voit grand* (Montreal: Canadian Centre for Architecture, 2004).

Arts Council of the African Studies Association

The Arts Council of the African Studies Association (ACASA) is organizing the fourteenth Triennial Symposium on African Art. Taking place March 28–April 1, 2007, the symposium will be hosted by the University of Florida's School of Art and Art History, the Center for African Studies, and the Samuel P. Harn Museum of Art. The theme of the conference, "Global Africa," addresses the location of African expressive arts in global contexts. ACASA encourages proposals for panels, roundtables, and papers that explore Africa's international and transcultural reach; it also invites panels and papers that animate "traditional" practices, placing longstanding forms, techniques, and beliefs within the historical networks from which they emerged, as well as presentations that explore the globalization of con-

ceptions of Africa. *Deadline: September 15, 2006.*

For more information on the conference, including a list of panels and roundtables, please visit www.doce-conferences.ufl.edu/acasa.

Association for Textual Scholarship in Art History

The Association for Textual Scholarship in Art History (ATSAH) sadly informs the academic community that Prof. Jane Andrews Aiken, former editor of *ATSAH Newsletter*, died April 13, 2006. An eminent scholar in Renaissance art and science, Aiken wrote extensively on Leon Battista Alberti, Masaccio, Piero della Francesca, and Leonardo da Vinci. She was a professor emerita of art history at Virginia Tech University in Blacksburg. Her art-historical training was at Wellesley College, Columbia University, and Harvard University, where she received her PhD. Please see page 18 for her full obituary.

Association of Research Institutes in Art History

At the fall meeting of the Association of Research Institutes in Art History (ARIAH), members agreed to establish an Advocacy Committee for Image Rights and Fees. This committee is charged with developing a statement of purpose that calls for the delivery of images for scholarly publications at little or no cost to authors. To date, this statement has been circulated among ARIAH delegates, to members of the American Association of Museum Curators, at meetings and workshops with the CAA publications department, and at meetings with staff involved in the new Scholars' License Program at the Metropolitan Museum of Art.

Among member institutions, several announced expanded research programs and opportunities, notably the establishment of research centers at the Yale Center for British Art, a Center for Early American Visual Culture at the American Antiquarian Society, the new Villa Scholars Program at the Getty Research Center, and a Center for the History of Collecting in America at the Frick Collection and Art Reference Library.

Coalition of Women in the Arts Organization

The Coalition of Women in the Arts Organization (CWAO) has presented a panel, entitled "Florida Women Artists: Redefining the New Millennium," at the Southeastern College Art Conference in October 2005 at the University of Arkansas at Little Rock. The presenters included: Kate Kretz, Florida International University; Nofa Dixon, University of North Florida; and Kyra Belan, Broward Community College. In addition, Belan, who is president of CWAO, received an Award for Outstanding Artistic Achievement at the conference.

Dorothy Gillespie, artist and CWAO board member, had a grand opening March 16, 2006, of her sculpture, entitled *Celestial Joy*, at the Municipal Parking Center in downtown Orlando, Florida. The sculpture, 62 feet high and consisting of 720 "starburst" units created from painted and shaped aluminum, received a great deal of publicity from the local press. The ceremony was followed by an opening reception of Gillespie's work at the Maitland Art Center.

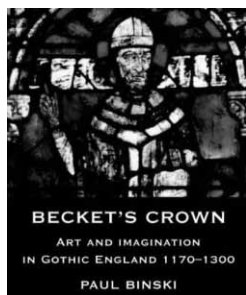
Foundations in Art: Theory and Education

The Foundations in Art: Theory and Education (FATE) southeast regional conference was hosted by Winston-Salem State University in North Carolina and coordinated by Scott Betz. Twenty-two faculty members from sixteen universities in four states attended the conference, which took place March 24, 2006, at the Anderson Conference Center. Each university representative gave a presentation on his or her foundation program or series of classes and participated in a mission statement and foundation assignment exchange. Other topics discussed were the FATE Committee for Foundations Standards, potential FATE exhibitions in the region, and the upcoming national conference hosted by the Milwaukee Institute of Art and Design. A second southeast regional conference (location to be announced) was discussed to coincide with the "between year" biannual conference slot of 2008.

Historians of British Art

The Historians of British Art (HBA) and the HBA Book Prize Committee are pleased to announce that the following books have received awards for the best books published on British art and architecture in 2004.

In the category of single-author, pre-ca. 1800: Paul Binski, *Becket's Crown: Art*



and Imagination in Gothic England, 1170-1300 (New Haven: Yale University Press and Paul Mellon Centre for Studies in British Art, 2004). In the category of single-

author, post-ca. 1800: Christopher Reed, *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* (New Haven and New York: Yale University Press and Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2004). In the category of multiauthored or multiedited volume on a subject of any period: George Henderson and Isabel Henderson, *The Art of the Picts: Sculpture and Metalwork in Early Medieval Scotland* (New York: Thames and Hudson, 2004).

For further information, please contact Kara Olsen Theiding, chair of the HBA Book Prize Committee, at hbabookprize@hotmail.com.

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

In celebration of the fortieth anniversary of the journal *Leonardo*, Leonardo/International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) seeks essays related to this artist's interests in visual art and science. We are interested in submissions in which *Leonardo's* concerns serve as a springboard for looking toward the present. Building upon *Leonardo's* ways of thinking, what can artists and scientists tell each other today? We also seek original accounts of his visual art, his achievements as a protoscientist, and the relation between his concerns with science and with art. Recommended essay length is 2,500-3,500 words, with 5-8 black-and-

white illustrations (possibly one in color). Prospective authors are encouraged to review the *Leonardo* author guidelines at www.leonardo.info/isast/journal/editorial/edguides.html. All papers will be peer-reviewed prior to acceptance for publication. Please send inquiries and submissions to: David Carrier, Guest Editor, Dept. of Art History and Art, Case Western Reserve University, Cleveland, OH 44106; dx89@po.cwru.edu.

The Leonardo Education Forum (LEF) is proud to announce the results of our recent election. Andrea Polli will join Edward Shanken and Amy Ione as a cochair for LEF. We would also like to welcome Mariah E. Klaneski and Josh Levy as cochairs of the LEF Student Committee, joining Gabriel Harp. The chairs and student chairs will work throughout the year to promote the advancement of artistic research and academic scholarship at the intersections of art, science, and technology.

LEF welcomes CAA members interested in art, science, and technology topics. Leonardo membership is required to join LEF. More information about the LEF mission and programs is available at <http://leonardo.info/isast/lef.html>.

Society for Photographic Education

The forty-fourth Society for Photographic Education (SPE) national conference will be held in Miami, Florida, March 15-18, 2007, at the Radisson Miami Hotel. Conference-related student opportunities for SPE members include eleven SPE Student Awards (\$500 travel stipends, one-year SPE membership, 2007 conference-fee waiver) and the Crystal Apple Award (one \$5,000 cash award sponsored by Freestyle Photographic Supplies, one-year SPE membership, 2007 conference-fee waiver). Visit www.spenational.org for conference details and the full list of scholarship opportunities, guidelines, and application form. *Deadline: October 14, 2006.*

Southeastern College Art Conference / Mid-America College Art Association

The Southeastern College Art Conference and the Mid-America College Art Association will hold a joint conference October

25-28, 2006, at Vanderbilt University in Nashville, Tennessee. Expected attendance is five hundred. More than eighty sessions and a variety of activities are planned for art historians, studio artists, art educators, graphic designers, and visual-resource and museum professionals; graduate students are encouraged to attend and participate. CAA is sponsoring a career-development workshop similar to those regularly held at its Annual Conference, so that graduate students seeking teaching positions will have an opportunity to meet with mentors in their field as they plan their searches. Early conference registration is \$100; \$35 for graduate students. For more details, please visit www.secollegeart.org or www.macaart.org or write to michael.aurbach@vanderbilt.edu. *Deadline: October 1, 2006.*

Southern Graphics Council

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

**Virginia Commonwealth University School of the Arts
announces the appointment of Drs. Sheila Blair and Jonathan Bloom
as the first *Hamad bin Khalifa Chair in Islamic Art*.**

**Chair to Oversee Major International Symposium in Islamic Art
To be Presented in Qatar in Fall 2007**

Drs. Sheila Blair and Jonathan Bloom, who also share the Norma Jean Calderwood University Professorship of Islamic and Asian Art at Boston College, are two of the world's leading scholars on all aspects of Islamic art and architecture. The Khalifa Chair will offer graduate level courses in Islamic art and architecture, as well as an annual series of lectures on Islamic art to be presented both in Richmond and in Doha, Qatar, where VCUarts operates a branch campus. In their role as co-chairs, Drs. Blair and Bloom will oversee the organization of **VCUarts' 2nd International Symposium on Islamic Art**, to be held in Qatar in the fall of 2007. They will also serve as primary editors of a subsequent publication of papers presented at the symposium by some of the world's leading experts on Islamic art and culture. The series of symposiums will rotate venues between Richmond and Doha. The first was held in Richmond in 2004, and the 3rd symposium is scheduled to return to Richmond in 2009.

The Hamad bin Khalifa Chair in Islamic Art is generously endowed by a gift from His Highness Sheikh Hamad Bin Khalifa Al-Thani, Emir of the State of Qatar. The inaugural appointment will be for a term of three years.

VCU School of the Arts

Virginia Commonwealth University School of the Arts is ranked sixth in the nation among all schools of art and design (US News & World Report) and is first among public university art schools. The 15 departments of the School encompass all aspects of the performing and visual arts and design. The Department of Art History (www.pubinfo.vcu.edu/artweb/History) offers the BA, MA and PhD in Art Historical studies, and branch campus in Doha, Qatar, makes the School of the Arts truly international in impact.

VCUarts-Qatar

VCUarts-Qatar (VCUQ), a branch campus of Virginia Commonwealth University School of the Arts in Richmond, is a four-year, English-language college for women offering a Bachelor of Fine Arts degree. VCUQ was established in 1997 at the invitation of the Qatar Foundation for Education, Science, and Community Development, and provides a core curriculum of general education courses, leading to majors in three career-oriented departments: Graphic Design, Fashion Design, and Interior Design. For more information, visit www.pubinfo.vcu.edu/artweb/vcu_qatar.

Qatar Foundation

Qatar Foundation for Education, Science and Community Development is a private, chartered, nonprofit organization, founded in 1995 by His Highness Sheikh Hamad Bin Khalifa Al-Thani, Emir of Qatar. Her Highness Sheikha Mozah Bint Nasser Al Missned, Consort of H.H. the Emir, serves as the chairperson of Qatar Foundation. Since its inception, the foundation's purpose has been the formation of educational facilities at every level in the sciences and humanities. For more information, please visit www.qf.org.qa.

For further information, please contact James Farmer, Chair, VCU Arts Department of Art History, 804.828.2784, jfarmer@vcu.edu

vcuarts

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

Abroad

Mark Staff Brandl. Exx Project Space, St. Gallen, Switzerland, May 4–28, 2006. *Nu-Pop-Scape*. Painting.

Brad Buckley. Anna Leonowens Gallery, Nova Scotia College of Art and Design University, Halifax, Nova Scotia, Canada, October 4–15, 2006. *Every Great Idea Begins as a Heresy*; La Chambre Blanche, Quebec City, Quebec, Canada, February 3–March 6, 2005. *The Slaughterhouse Project: In Medias Res*.

Young Min Moon. Alternative Space Pool, Seoul, South Korea, July 26–August 15, 2006. *Jelly Rolls*. Painting.



Young Min Moon, detail of *Jelly Rolls*, 2006, acrylic and marker on canvas, dip-tych, 6 x 10 ft. Artwork © Young Min Moon.

Arvydas Palevicius. Lithuanian Art Society Gallery, Kaunas, Lithuania, February 3–19, 2006. *60 Federal Str., San Francisco*. Painting.

Jan-Ru Wan. Debraratana Rajsuda Building, Burapa University, Conburi, Thailand, July 10–August 5, 2005. *Contemplation in a Vigorous World*.

Mid-Atlantic

Janet Filomeno. Simon Gallery, Morristown, N.J., March 21–April 22, 2006. *Yzerfontein*. Painting and work on paper.

Midwest

Caroline Anderson. Gallery 180, Illinois Institute of Art, Chicago, Ill., June 5–July 26, 2006. Painting.

Robin Assner. Aron Parker Gallery, Chicago, Ill., May 26–July 8, 2006. *Sticky*. Photography and video.

Charles Gneich. Fine Arts Building Gallery, Chicago, Ill., May 3–27, 2006.

Emerging from Darkness. Painting.

Mary C. Nasser. Clark Art Gallery, Fernwood Botanical Garden and Nature Preserve, Niles, Mich., August 6–September 26, 2006. *The Landscape Within*. Painting.

Kristine Schramer. Fifth Street Gallery, Dayton, Ohio, March 20–May 5, 2006. *From Life: Drawings and Paintings by Kristine Schramer*.

Jan-Ru Wan. University Gallery, Pittsburg State University, Pittsburg, Kans., October 23–November 27, 2006. *Dormant Thoughts*; Constance Gallery, Graceland University, Lamoni, Iowa, March 27–April 15, 2006. *Searching for Red Houses*.

Northeast

Anna Held Audette. Blue Mountain Gallery, New York, June 20–July 8, 2006. *Contemporary Ruins*. Painting.

Eve Ingalls. SOHO20 Gallery, New York, March 28–April 22, 2006. *Facts on the Ground: Recent Sculpture*.

Michael McCarthy. Abrons Arts Center, New York, May 16–June 16, 2006. *From Below*. Photography.

Mimi Oritsky. Amos Eno Gallery, New York, April 25–May 20, 2006. *New Paintings*.

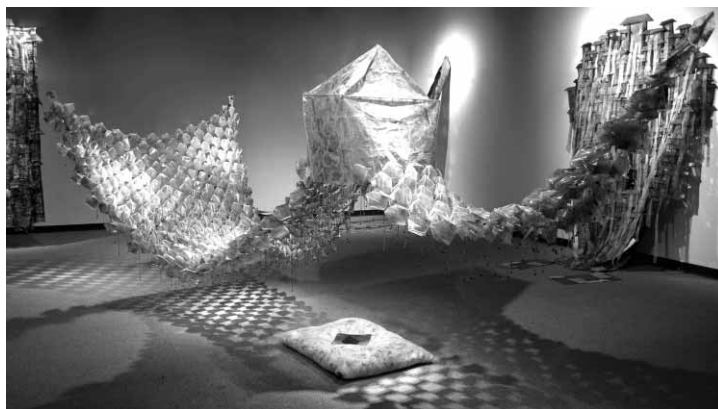
Victoria Palermo. Visual Arts Gallery, Adirondack Community College, Queensbury, N.Y., March 27–April 20, 2006. *Endangered Species*.

Lorna Ritz. The Creative Center, New York, June 16–July 28, 2006. *Light through Color*. Painting.

Linda Schrank. Rosenberg and Kaufman Fine Art, New York, April 20–June 17, 2006. *New Paintings and Work on Paper*.

Linda Stein. The Art Mission, Binghamton, N.Y., April 6–May 18, 2006. *Wonder Woman Reborn: Sculpture by Linda Stein*.

Fotini Vurgaropoulou. Washington Square Windows, New York University,



Jan-Ru Wan, *The Ripple of Resonance*, 2005, ink on found pink plastic, hand stitches, wax rusted bells, dimensions variable. Installation view at Derryberry Art Gallery. Artwork © Jan-Ru Wan.



Robin Assner, *Untitled*, 2006, c-print, 40 x 30 in. Artwork © Robin Assner.

New York, April 14–June 12, 2006. *Baited*. Installation.

South

Derrick Riley. Crossroads Gallery, St. Petersburg College, St. Petersburg, Fla., January 15–February 2, 2007. *Personal Attacks*. Printmaking.

Jan-Ru Wan. Fayetteville Museum of Art, Fayetteville, N.C., January 12–March 11, 2007. *Mending and Praying*; Louise Jones Brown Gallery, Duke University,

Durham, N.C., July 28–September 14, 2006. *Searching Pink Houses*. Art Space, Raleigh, N.C., January 21–March 11, 2006. *Mending Anticipation*; Derryberry Art Gallery, Tennessee Tech University, Cookeville, Tenn., October 30–November 29, 2005. *Red Houses*; Emerge Gallery, Greenville, N.C., September 2–October 1, 2005. *Red Houses*.

West

Marrilyn Duzy. Atelier Annex, Chatsworth, Calif., April 10–June 30, 2006. *Landscapes – Skyscapes*. Painting.

Creighton Michael. Robischon Gallery, Denver, Colo., June 3–July 29, 2006. *Graphite: Drawing and Installation Works*.

Laura Paulini. Takada Gallery, San Francisco, Calif., February 18–March 25, 2006. *Day Trips: New White Paintings*.

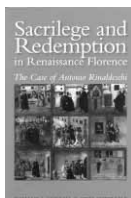
Mahara T. Sinclair. Monterey Peninsula College Art Department Gallery, Monterey, Calif., August 29–September 29, 2006. *Myth Cycle*. Painting.

Jan Wurm. Springer-Croke Fine Art, San Francisco, Calif., May 1–28, 2006. *Boxers and Gamblers*. Painting. ■

BOOKS PUBLISHED BY CAA MEMBERS

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

Matthew Baigell. *American Artists, Jewish Images* (Syracuse, N.Y.: Syracuse University Press, 2006).



William J. Connell and Giles Constable. *Sacrilege and Redemption in Renaissance Florence: The Case of Antonio Rinaldeschi* (Toronto: Centre for Reformation and Renaissance Studies, 2005).

Holly Crawford. *Attached to the Mouse: Disney and Contemporary Art* (Lanham, Md.: University Press of America, 2006).



Hermione de Almeida and George H. Gilpin. *Indian Renaissance: British Romantic Art and the Prospect of India* (Burlington, Vt.: Ashgate, 2006).

Joanna Frueh. *Swooning Beauty: A Memoir of Pleasure* (Reno: University of Nevada Press, 2006).



Heidi J. Hornik and Mikeal C. Parsons. *Illuminating Luke: The Public Ministry of Christ in Italian Renaissance and Baroque Painting, vol. 2* (London: T&T Clark International, 2005).

Irma B. Jaffe. *Giuseppe Betussi and Eleonora Falletti: Polygraph and Poet at the Dawn of Popular Literature* (Stony Brook, N.Y.: Gradiva Publications, 2006).

Matthew Kangas. *Craft and Concept: The Rematerialization of the Art Object* (New York: Midmarch Arts Press, 2006).

Lola Kantor-Kazovsky. *Piranesi as Interpreter of Roman Architecture and the Origins of His Intellectual World* (Florence: Leo S. Olschki, 2006).



Sumru Belger Krody. *Embroidery of the Greek Islands and Epirus Region: Harpies, Mermaids, and Tulips* (Washington, D.C., and London: Textile Museum and Scala, 2006).

Cécile Whiting. *Pop L.A.: Art and the City in the 1960s* (Berkeley: University of California Press, 2006). ■

OBITUARIES

Jane Andrews Aiken, a historian of Italian Renaissance painting, perspective, and mathematical systems of proportion, died in Blacksburg, Va., on April 13, 2006. She was 68.

A survivor of polio as a teenager, Aiken graduated first in her high school class. She received her BA in art history from Wellesley College and her MA from Columbia University, where she studied Etruscan art. She then entered the PhD program in art history at Harvard University but took time off from her research to raise a family; she received her degree in 1986 at age 48. Her dissertation, "Renaissance Perspective: Its Mathematical Source and Sanction," was written under James Ackerman.

While in graduate school, Aiken returned to Wellesley several times as an instructor. She was also active in her community on Cape Cod, Mass., and was responsible for establishing the first preschool in Truro, Mass. After she received her doctorate, she became an assistant professor at Virginia Tech University. She published articles on Leon Battista Alberti in the *Journal of the Warburg and Courtauld Institutes* (1980) and *Viator* (1994); a bibliographic essay for an edition of Piero della Francesca's 1576 treatise, *De Prospectiva Pingendi* (1992); and an essay on perspective in *Massaccio's Trinity* (1998), edited by Rona Goffen. Aiken was a rigorous and demanding teacher but inspired intense loyalty in her students. She was the director of the art-history program at Virginia Tech for many years and was instrumental in guiding it into the digital age. She coproduced an extensive online tutorial for survey students and was responsible for having much of the slide collection digitized. Aiken retired as a professor emerita in 2000 but remained professionally active, giving numerous papers at CAA, the Southeastern College Art Conference, the Renaissance Society of America, and the International Congress of Medieval Studies. She also served as editor of the *Association for Textual Scholarship in Art History* newsletter. She began Latin classes and piano lessons and was always willing to donate time and financial resources for numerous political and humanitarian causes.

—*Bailey Van Hook*

Karel Appel, a Dutch painter who was a cofounder of Cobra, a short-lived postwar art movement in Europe, died May 3, 2006, in Zurich, Switzerland, where he had lived for many years. He was 85.

Born in Amsterdam, Appel studied at the Royal Academy of Fine Arts in that city, where he became influenced by the art of Picasso, Matisse, and Dubuffet. With the Danish artist Asger Jorn and the Belgian artist Corneille, Appel founded Cobra in 1948, which only lasted through the early 1950s. Originally called Reflex, Cobra was named for the cities—Copenhagen, Brussels and Amsterdam—from which the artists came. Appel's work was abstract, expressionistic, and colorful and gave the appearance of spontaneity, all of

which contrasted the geometric forms of de Stijl and the subconscious otherworldliness of Surrealism.

Appel moved to Paris in 1950; 3 years later he had a solo exhibition at the Palais de Beaux-Arts in Brussels. Appel was given the UNESCO Prize at the Venice Biennale in 1953.

In his later career, Appel continued painting but also created colorful sculpture in wood, polyester, and aluminum. His work has been shown internationally, including the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Museum of Fine Arts, Boston, and Tate Gallery.

Edward R. Broida, a Los Angeles real-estate developer and a collector of modern and contemporary art, died April 14, 2006, in Malibu, Calif., at the age of 72.

In 1962, Broida formed R&B Development Co. in Los Angeles with 2 partners; he later became the firm's president. R&B was incredibly successful, and Broida retired in 1974 at age 40. His collection began in 1978 with the purchase of 2 paintings by Philip Guston and a sculpture by David Smith. He also owned many works by Vija Celmins, Elizabeth Murray, Kenneth Price, Martin Puryear, Susan Rothenberg, and Christopher Wilmarth.

From 1982 to 1986, Broida tried to establish a museum of his collection in SoHo in New York but faced insurmountable zoning and construction problems. A major exhibition of his collection appeared in 1998 at the Orlando Museum of Art, as well as in 2006 at the Museum of Modern Art in New York, to which he gave a large gift of works in 2005.

Ian Hamilton Finlay, an artist who was often called Scotland's greatest, died March 27, 2006, at the age of 80.

An author of stories and plays, Finlay is best known for Little Sparta, a garden he created on his property and home near Edinburgh, where he had lived since 1966. Little Sparta combines landscaping, sculpture, architecture and concrete poetry. His sculptures often reference the classical world, the French Revolution, and WWII. Last year, a charitable trust has been created to oversee and safeguard the garden.

Finlay's art has been shown internationally, most recently in the Tate Triennial, an exhibition of contemporary British art, held in London earlier this year. In 1991, the Communist party of France presented the artist with a bust of Saint-Just. He was on the Turner Prize shortlist in 1985 and awarded a CBE for his writing in 2002.

Dimitri Hadzi, a modern sculptor and emeritus professor of visual and environmental studies at Harvard University, died April 16, 2006, in Boston, Mass. He was 85.

A teacher of sculpture and printmaking, Hadzi created semiabstract, partly figurative sculptures in bronze, often exploring mythical and classical themes. Though he worked in large scale, his recent work in stone was more intimate. Hadzi's public art can be found in New York, Rome, and Boston and Cambridge, Mass.

Born in New York, Hadzi studied art and chemistry and served in the Army Air Forces in the South Pacific during WWII. He graduated with honors from Cooper Union in 1950 and took a Fulbright to Greece; he lived abroad, mostly in Rome, until he returned to the U.S. in the mid-1970s.

Hadzi represented the U.S. in the 1956, 1958, and 1962 Venice Biennales. He was a member the National Academy of Design as well as the American Academy of Arts and Letters, and he was appointed a fellow of the American Academy of Arts and Sciences in 1978. His work can be found in institutions across the country, including the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden, and the Museum of Fine Arts, Boston.

Donelson Hoopes, a historian of 19th- and 20th-century American art and a curator who specialized in the work of Sargent, Homer, and Eakins, died February 22, 2006, in Bangor, Maine. He was 73.

Born in Philadelphia, Hoopes attended the Pennsylvania Academy of the Fine Arts and served in the U.S. Army. He studied at the University of Florence and was appointed director of the Portland Museum of Art in Maine in 1960, the year he graduated from the University of Pennsylvania. Two years later, he was named curator at the Corcoran Gallery of Art, where he organized *The Private World of John Singer Sargent* in 1964. Hoopes was a curator at several important art museums, including the Brooklyn Museum, the Los Angeles County Museum of Art, and the M. H. de Young Memorial Museum in San Francisco. From 1983 to 1997, he directed the Thomas Cole Foundation, which preserves that painter's home in upstate New York.

Allan Kaprow, a painter and sculptor who called himself an "un-artist," died April 5, 2006, in Encinitas, Calif., his home near San Diego. He was 78.

Born in Atlantic City, N.J., he studied with Hans Hoffman in New York and was an abstract painter in the 1940s. Both Jackson Pollock's action painting and John Cage's chance compositional methods inspired Kaprow to create art not as fixed, finished products but rather as mixed-media objects and interactive installations and performances, which he called "happenings." These loosely scripted theatrical events, begun in the late 1950s, combined chance and chance: performers and viewers (who then became participants) used objects, written instructions, film, light, music, and sound to blur distinctions between art and life. Happenings took place not only in galleries and museums, but also in lofts, businesses, school gyms, and parking lots. In the spirit of the times, other artists such as Jim Dine, Red Grooms, Claes Oldenburg, Robert Watts, and Robert Whitman all staged happenings. Kaprow later turned to more intimate, private events, which he called "activities," for

himself or a small group of participants. Instruction booklets that recall concrete poetry were the only documentation of these activities.

Kaprow studied under Meyer Schapiro at Columbia and wrote on Mondrian for his master's thesis. Over his long career, he taught at Rutgers University, Pratt Institute, State University of New York, Stony Brook, CalArts, and the University of California, San Diego (from 1974 to 1993). Kaprow was the author of *Essays on the Blurring of Art and Life* (1993) and the subject of a monograph, Jeff Kelley's *Childsplay: The Art of Allan Kaprow* (2004).

Warren Platner, an influential modernist architect and designer, died April 17, 2006, in New Haven, Conn., at the age of 86.

Born in Baltimore, Platner received a degree in architecture from Cornell University in 1941. Platner designed furniture and the interiors of office buildings for Eero Saarinen and Kevin Roche in the early and mid-1960s and later started his own company, Warren Platner Associates, in 1965. He worked on the inside of the Ford Foundation building in New York, the New York showroom for Georg Jensen, a seller of Scandinavian furniture and lighting, the Water Tower Place in

Chicago, and Windows on the World, a restaurant atop the World Trade Center. He also designed the 1986 renovation of the Pan Am Building lobby in New York for Met Life.

Platner received the Rome Prize for architecture in 1955 and was inducted into *Interior Design* magazine's hall of fame in 1985.

Walter W. Ristow, a librarian and curator of maps, died April 3, 2006, in Mitchellville, Md. He was 97.

Ristow became head of the Map Divisions at the New York Public Library in 1937 and was chief of the Map Dept. at the Library of Congress in Washington, D.C., from 1967 to 1978. He also wrote scores of articles and several important books on all kinds of maps, from those used by 16th-century explorers to 20th-century maps given away by gas stations. His interest in and passion for maps helped to shape a new field of library work. He also pursued the computerization of libraries' map catalogues and holdings. *The Emergence of Maps in Libraries* (1980) is considered his most influential book.

Ristow earned a bachelor's degree from the University of Wisconsin in 1931, a master's degree from Oberlin College, and a doctorate from Clark University, all

in geography. During WWII, he helped American spies by putting together map packets for bomber pilots; he also used his position at the New York Public Library to research geographic locations named in intercepted messages. After the war, the U.S. Army donated hundreds of thousands of maps it had confiscated to existing map libraries like Ristow's as well as developing map centers.

In 1979, Ristow was instrumental in the creation of the Washington Map Society, which later named an annual award after him for the best writing on cartographic history or map librarianship.

John Wilde, an American painter linked to Magic Realism, died March 9, 2006. He was 86 and lived in Cooksville, Wisc.

Inspired by Dalí, Bosch, and Grünewald, Wilde created exquisitely detailed, narrative paintings in surreal, fantastical situations. A Wisconsin native, he turned against the American regionalism of Grant Wood and John Steuart Curry for a more imaginative art; he formed a loose group with fellow Midwestern artists such as Marshall Glasier and Gertrude Abercrombie. His painting also shares an affinity with Magic Realists painters such as Paul Cadmus and George Tooker in New York.

Born in Milwaukee, Wilde studied art at the University of Wisconsin, Madison, and was an artist for the Army from 1942 to 1946, making drawings for its venereal disease prevention program as well as producing maps and terrain models for Army intelligence.

Following WWII, Wilde earned a master's degree in art history with a thesis on Max Ernst. He then taught studio art there from 1948 to 1982. Wilde's paintings have been seen nationally and were recently included in the exhibition *Surrealism USA* at the National Academy Museum in New York and the Phoenix Art Museum in Arizona. His first solo exhibition in New York was held at the Edwin Hewitt Gallery in 1950.

Isaac Witkin, an innovative abstract sculptor, died in Pemberton, N.J., on April 23, 2006. He was 69.

Witkin emerged as a major force in British sculpture in London during the early 1960s before moving to the U.S. in 1965 to join Bennington College in Vermont as an artist-in-residence and teacher, replacing David Smith. Witkin remained at the college until 1979, while establishing himself as a leading American sculptor.

Whether using new materials (welded steel, colorful fiberglass) or working with traditional materials in novel ways ("writing" with molten bronze), Witkin constantly questioned and expanded the possibilities of sculpture. He was proud to be one of the first sculptors to take the medium away from statue making and the human figure into abstraction, doing so with the blessing of the critic Clement Greenberg. Witkin's work was at times Pop, Minimalist, and biomorphic.

From 1957 to 1960, he studied at the St. Martin's School of Art in London under Anthony Caro, whose welded forms influ-

enced Witkin's work. Several of Witkin's classmates, including William Tucker, Phillip King, and Barry Flanagan, also achieved international prominence. Following his training, Witkin became a trusted assistant to Henry Moore for 2½ years. Moore was not only a mentor to him as a sculptor, but also, Witkin would say, a role model for him on how to interact with others. He called Moore "the missing link" in his education.

In Bennington, Witkin was part of a group that included Kenneth Noland, Jules Olitski, Helen Frankenthaler, Larry Poon, Paul Feeley, and Greenberg.

Witkin was featured in many important group exhibitions, including: *The New Generation* at Whitechapel Art Gallery in London (1965); *Primary Structures* at the Jewish Museum in New York (1965); *British Sculpture of the 1960s* at the Metropolitan Museum of Art in New York (1970); *Condition of Sculpture* at the Hayward Gallery in London (1975); and *Six in Bronze* at the Williams College Museum of Art in Williamstown, Mass. (1984). One of his sculptures was featured in an exhibition at the Jacqueline Bouvier Kennedy Sculpture Garden at the White House. He had many solo exhibitions at the Marlborough Gallery in New York in the 1970s; at the Hirschl and Adler Gallery in New York in the 1980s; and, more recently, at the Locks Gallery in Philadelphia.

Witkin was awarded 1st prize at the Paris Biennale of 1965 and was a recipient of a Guggenheim fellowship in 1981. In 1994, he was awarded a grant from the Adolph and Esther Gottlieb Foundation. In 1998, Hudson Hills Press published a monograph on Witkin, written by Karen Wilkin.

Born in Johannesburg, South Africa, in 1936, he was destined to become a sculptor from an early age. At his family's dinner table, he would knead his bread and rice into little sculptures.

He became an American citizen in 1975. He met Thelma Appel in art school and married her in 1961. (They were later divorced.) Witkin helped to establish the Grounds for Sculpture, a resplendent sculpture park in Hamilton, N.J., that was founded by the sculptor and art benefactor J. Seward Johnson, an heir to the Johnson & Johnson family fortune.

Witkin's work can be found in the collections of the Tate Gallery, the Hirshhorn Museum and Sculpture Garden, the San Francisco Museum of Modern Art, the Dallas Museum of Art, the Denver Art Museum, and the Columbus Museum of Art, among many others.

A big man with a big smile and a warm heart, Witkin was exceptionally loyal and devoted to his friends and family. He was known to drive through torrential life-threatening rains to attend the opening of an artist friend to show support. His encouragement of younger artists was noteworthy. Much of his love was reserved for his daughters Tamar, a composer, and Nadine, a television producer, who adored their father.

—Kenneth Wayne

THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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

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

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

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

PEOPLE IN THE NEWS

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

Academe

Alfred Acres has been appointed assistant professor of art history at Georgetown University in Washington, D.C.

Bruce Ferguson, dean of Columbia University's School of the Arts in New York, has resigned to concentrate on his research into arts curricula and exhibition theory and practice. **Dan Kleinman**, who served as interim dean in the 2005–6 school year when Ferguson was on sabbatical, will continue to lead the school until a new dean is appointed.



Hou Hanru

Hou Hanru, formerly an independent critic and curator in Paris, professor at the Rijksacademie van Beeldende Kunsten in Amsterdam, and visiting professor at the Hoger Instituut voor

Shone Kunsten in Antwerp, has been named director of exhibitions and public programs and chair of the museum-studies program at the San Francisco Art Institute in California.

Muriel Hasbun has been appointed associate professor of photography and coordinator of the fine-art photography program at the Corcoran College of Art and Design in Washington, D.C.

J. Davidson Porter, who has served as interim vice president of student affairs at the Maryland Institute College of Art in Baltimore, has been appointed to that position.

Blake Shell, curator of the Joseph Gross and Lionel Rombach Galleries at the University of Arizona School of Art in Tucson, has been appointed public-art coordinator for the university's Public Art Committee. She will implement and oversee an international search for an artwork for her school.

Dena Shottenkirk, artist, writer, and philosophy professor at Brooklyn College, City University of New York, has been named director of the graduate school at the Glasgow School of Art in Scotland.

Janice Simon, associate professor of art history in the Lamar Dodd School of Art at the University of Georgia in Athens, has been promoted to Josiah Meigs Distinguished Teaching Professor, the university's highest teaching honor in recognition of her excellence in undergraduate and graduation education.

Smith College's Dept. of Art has promoted **Brigitte Buettner** to Priscilla Paine Van de Poel Professor of Art History and

John Gibson to senior lecturer. **John Davis**, Alice Pratt Brown Professor of Art, has been appointed to a 3-year term as the college's dean for academic development, beginning September 2007.



Sheila Blair and Jonathan Bloom

Virginia Commonwealth University's School of the Arts in Richmond, Va., has made two new appointments. **Sheila Blair** and **Jonathan Bloom**, currently Norma Jean Calderwood

University Professors in Islamic and Asian Art at Boston College in Massachusetts, have been named Hamad bin Khalifa Chairs of Islamic Art through 2008.

Museums and Galleries



Maxwell Anderson

Maxwell Anderson, formerly an independent museum consultant and director of the Whitney Museum of American Art in New York, has been appointed director and chief executive

officer of the Indianapolis Museum of Art in Indiana.

Nicelle Beauchene, formerly associate director and artist manager at Marianne Boesky Gallery in New York, has joined Perry Rubenstein Gallery in New York as associate director.

Isolde Brielmaier has been named director and chief curator of the Rotunda Gallery in Brooklyn, N.Y.

Hillary Brown, a doctoral candidate in English at the University of Georgia in Athens, has been appointed editor at the university's Georgia Museum of Art.

Mary Weaver Chapin, formerly assistant curator of earlier European art at the Milwaukee Art Museum in Wisconsin, has been appointed assistant curator of prints and drawings at the museum.

Marlana Cook has been appointed chief registrar of the West Point Museum in West Point, N.Y.

Susan Glasser has been appointed director of education at the North Carolina Museum of Art in Raleigh.

Lorie Mertes, formerly assistant director for special projects and curator at the Miami Art Museum in Florida, has been named director of the Fabric Workshop and Museum in Philadelphia, Pa.

Angie Morrow, formerly exhibitions registrar of the Field Museum in Chicago, has joined the University of Chicago's Smart Museum of Art as registrar.

Tiara L. Paris, formerly Cleveland

Fellow for Exhibitions at the Cleveland Museum of Art in Ohio, has been appointed exhibitions manager at the North Carolina Museum of Art in Raleigh.

Robyn G. Peterson has been named executive director of the Yellowstone Art Museum in Billings, Mt.

Jan Seidler Ramirez has been named chief curator of the World Trade Center Memorial Museum in New York.

Henry Urbach, formerly owner and director of Henry Urbach Architecture, a gallery in New York, has been named Helen Hilton Raiser Curator of Architecture and Design at the San Francisco Museum of Modern Art in California.

Benjamin Weil, adjunct curator of media arts at the San Francisco Museum of Modern Art in California, has been named director of Artists Space in New York. He succeeds **Barbara Hunt McLanahan**, who was recently appointed director of the Judd Foundation.



Heather Wirth

Heather Wirth, formerly curatorial intern at the Peggy Guggenheim Museum in Venice, has been appointed conservation coordinator at the Seattle Art Museum in Washington.

The Portland Museum of Art in Portland, Maine, has appointed **Thomas Denenberg** to chief curator and William E. and Helen E. Thon Curator of American Art, and **Amber Degn** to director of foundation and corporate support.

Organizations

Erin Tobin Bearden has been appointed executive director of the James Marston Fitch Foundation. She will continue to serve as director of preservation services at the Historic Albany Foundation in Albany, N.Y.

Tim Hopper, executive vice president of HK Holbein, has been named president of the National Art Materials Trade Association.

Thomas Moritz has joined the Getty Research Institute in Los Angeles, Calif., as associate director for administration and chief of knowledge management.

The American Antiquarian Society, based in Worcester, Mass., has announced the retirements of **John B. Hench**, vice president of collections and programs, and **Nancy Burkett**, Marcus A. McCorison Librarian.

American Federation of Arts in New York has named **Erik Neil** director of exhibitions and programs and **Phyllis La Riccia** director of external affairs. ■

GRANTS, AWARDS, & HONORS

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

Diliana Angelova, assistant professor of classics at the University of Colorado in Boulder, has won the 2006 Elliott Prize from the Medieval Academy of America for her article, "The Ivories of Ariadne and Ideas about Female Imperial Authority in Rome and Early Byzantium," published in *Gesta* in 2004.

Shimon Attie has received a 2006 Visual Artist Fellowship from the Pollock-Krasner Foundation and a 2006–7 Visual Artist Fellowship from Harvard University's Radcliffe Institute.

Eileen Costello has received a 2006 Judith Rothschild Foundation Grant to support the publication of her catalogue raisonné on the late American painter Peter Cain.

John Davis, Alice Pratt Brown Professor of Art at Smith College in Northampton, Mass., has received a Fulbright Fellowship for research in Belgium in 2007.

Kenneth Fandell has been awarded a \$20,000 grant from the Louis Comfort Tiffany Foundation in its biennial competition for artists whose work shows serious promise but who have not received widespread recognition.

Robert Flick, professor of fine arts at the University of Southern California in Los Angeles, has received a \$25,000 grant from the Flintridge Foundation, which honors California, Oregon, and Washington artists working in fine arts and crafts media whose work demonstrates high artistic merit and a distinctive voice for 20 or more years.

Francesca Fuchs, a Houston-based artist, has been awarded the 2006 Hunting Art Prize by Hunting PLC.

Leamon L. Green, Jr., an artist and professor at Texas Southern University in Houston, was named a finalist in the 2006 Hunting Art Prize by Hunting PLC.

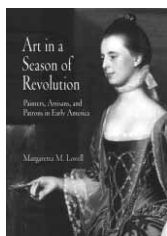
Carolina M. Hannah of the Bard Graduate Center in New York has been awarded a \$10,000 grant from the Craft Research Fund for dissertation research on the craft and design of Henry Varnum Poorhis's seminal ceramics, furniture interiors, and architecture in broader contexts.

Muriel Hasbun has received a 2006–7 Fulbright scholarship. She will travel to El Salvador to implement "Terruño: Detrás del telón / Backdrop: The Search for Home," an interactive exhibition and workshop project.

Dennis Y. Ichiyama, professor in the Dept. of Visual and Performing Arts at Purdue University in West Lafayette, Ind., has been awarded a Rome Prize from the American Academy in Rome. He will use the Cynthia Hazen Polsky and Leon Polsky Rome Prize to work on his project, "Everything Old Is New Again: Research on Wood Type and Printing."

Elzbieta Kazmierczak, an artist and visiting assistant professor of art and design at Southern Illinois University in Carbondale, has received 2 awards: a grant from the Puffin Foundation and a Special Assistance Grant from the Illinois Arts Council. Both will be used for a book and website project, entitled *Art of Survival: Women, Healing, and the Arts*.

Barbara Larson has received a grant from the National Endowment for the Humanities for research in France for her project, "Science and Catholicism in Monet's Rouen Cathedral Series."



Margaretta M. Lovell was awarded the 18th Charles C. Eldredge Prize by the Smithsonian American Art Museum in Washington, D.C., for her book *Art in a Season of Revolution*:

Painters, Artisans, and Patrons in Early America (Philadelphia: University of Pennsylvania Press, 2005).

Nina Martino has been presented with the Jack Bookbinder Award by the Fellowship of the Pennsylvania Academy of Fine Arts for her painting *No Turning Back*.

Chitra Ramanathan has received an Honorable Mention in Painting Viewer's Award from 4 Star Gallery in Indianapolis, Ind., for her work in *The Impromptu Show*.

David Raskin, associate professor of art history, theory, and criticism at the School of the Art Institute of Chicago in Illinois, has been awarded a National Endowment for the Humanities fellowship to complete his study of Donald Judd's art, principles, and activism.



Blake Shell, curator of the Joseph Gross and Lionel Rombach Galleries at the University of Arizona's School of Art in Tucson, has been awarded the school's Beyond the Call of Duty Award,

which honors employees who have proven that they exceed expectations in the College of Fine Arts. Shell has also received an Artist Grant from the Tucson Pima Arts Council for an exhibition of her photography at Platform Gallery.

Arthur Simms, a sculptor and instructor at the Cooper Union School of Art in New York, has received a 2006 Academy Award from the American Academy of Arts and Letters.

Mahara T. Sinclair has received a Joan Mitchell Foundation Full Fellowship for a residency at Vermont Studio Center in summer 2006.

Molly Springfield has been awarded a full scholarship to the Skowhegan School of Painting and Sculpture for summer 2006.

Angela Dalle Vacche, associate professor of film studies at the Georgia Institute of Technology in Atlanta, has been awarded a distinguished visiting professorship at the University of London's Birkbeck College by the Leverhulme Trust. The professorship will take place from January to June 2007.

Gregory Waldrop, a doctoral candidate in the history of art at the University of California, Berkeley, has been awarded a Rome Prize from the American Academy in Rome. The 2-year Phyllis C. Gordon/Samuel H. Kress Foundation fellowship in Renaissance and early modern studies commences September 2006.

Barbara Wisch, professor of art history at the State University of New York College at Cortland, has been awarded a 2006 National Endowment for the Humanities summer stipend for her project, "In the Public Eye: The Church of Santa Lucia Nuova, Rome."

The John Simon Guggenheim Memorial Foundation has announced its 2006 fellowship winners. CAA member recipients include: **Joseph Leo Koerner**, **Carol Lawton**, **Neil McWilliam**, **John Pollini**, **Paul Sattler**, **Jackie Tileston**, and **Hilary Wilder**.

Light Works, based in Syracuse, N.Y., has awarded 32nd annual Light Works Grants in Photography to photographers **Laura Heyman** and **Rishi Singhal**. These grants are given to photographers, critics, and photography historians who reside in central New York State. ■

INSTITUTIONAL NEWS

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

The Sterling and Francine Clark Art Institute in Williamstown, Mass., has received two \$30,000 grants from the Henry Luce Foundation in New York and the W. L. S. Spencer Foundation in San Francisco, Calif. The grants were used to support a conference, "Asian Art History in the Twenty-First Century," sponsored by the Clark Art Institute and the Asia

Society in New York, and a publication of the conference proceedings in the Clark Studies in the Visual Arts series to be published by the Clark and Yale University Press.

The School of Visual Arts in New York has announced a 1-year residency in photography for international students, entitled Photo Global, to begin in the 2006-7 academic year. This certificate program is designed to advance the individual work of participants through critiques, lectures, dialogues with other participants, and museum and gallery visits. For more information, please write to photoglobal@sva.edu or visit www.sva.edu/photoglobal.

The Smithsonian American Art Museum in Washington, D.C., has been awarded the Frances Smyth-Ravenal Prize for Excellence in Publication Design by the American Association of Museums (AAM) for a new collections catalogue, entitled *America's Art* (New York and Washington: Harry N. Abrams and the Smithsonian American Art Museum, 2006); the prize is a best in show. The museum also received a 2nd place award for its calendar of events and an honorable mention for *Mixed Media*, the member newsletter. The catalogue was designed by Karen Siatras, the museum's graphic designer, and Theresa Slowik, chief of publications; the calendar and the newsletter were also designed by Siatras. The museum's blog, "Eye Level," has also won an AAM Muse Award: the silver medal in a new award category called Two-Way Communications.

The University of Illinois in Urbana-Champaign has introduced a new academic program, organized by the university and based at the Phillips Collection in Washington, D.C. Beginning fall 2006 and open to students in Washington every fall and spring, the program offers a range of classes for college juniors and seniors, graduate students, and community members interested in furthering their enjoyment of modern art. For more details, please visit www.art.uiuc.edu/projects/philipps.

The Judith Rothschild Foundation has announced the recipients of 21 grants for 2006. Included among the winners are these CAA institutional members: the Betty Rymer Gallery of the **School of the Art Institute of Chicago** in Illinois; the **James A. Michener Museum** in Doylestown, Pa.; the Kentucky Folk Art Center at **Morehead State University** in Morehead, Ky.; Afterall Books at the **University of the Arts London** in England; and the **Worcester Art Museum** in Worcester, Mass. ■

OPPORTUNITIES

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

Awards, Grants, Fellowships

The James Marston Fitch Charitable Foundation will award a \$25,000 research grant to a midcareer professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including architecture, landscape architecture, architectural conservation, urban design, environmental planning, archaeology, architectural history, and the decorative arts. Additional smaller grants of up to \$10,000 are made at the discretion of the trustees. The grants are intended to support projects of innovative original research or creative design that advance the practice of historic preservation in the U.S. These grants are partially made possible by the Kress Foundation. For details, visit www.fitchfoundation.org or contact Erin Tobin Bearden, executive director, at etbearden@fitchfoundation.org. *Deadline: September 15, 2006.*

The Malevich Society, a nonprofit organization dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work, is accepting applications for its 2006 grant competition. With the belief that Malevich was a pioneer of modern art and should be better recognized for his contributions to the history of modernism, the society awards grants to encourage research, writing, and other activities related to the history and memory of Malevich. The society welcomes applications from scholars of any nationality at all stages of their careers proposing projects that increase the understanding of Malevich and his work, or that augment historical, biographical, and artistic information about Malevich and/or his artistic legacy. For application forms and instructions, contact the society at 718-980-1805; malevichsociety@hotmail.com; www.malevichsociety.org. *Deadline: September 30, 2006.*

The Institute for Advanced Study is a community of scholars that emphasizes intellectual inquiry, research, and writing. The institute offers offices, access to libraries, subsidized restaurant and housing facilities, stipends, and other services to its members. Memberships are offered in all fields of historical research, including the history of art, one of the school's principle areas of interest. Candidates of any nationality may apply. Residence in Princeton during term time is required. The only other obligation of members is to pursue their own research. Eligibility requirements include the PhD (or equivalent) and a substantial record of publications at the time of application. For more information and application forms, contact: School of Historical Studies, Institute for Advanced Study, Einstein Dr.,

Princeton, NJ 08540; mzelazny@ias.edu; www.hs.ias.edu. *Deadline: November 15, 2006.*

The Nineteenth Century Studies

Association (NCSA) 2007 Article Prize recognizes excellence in a scholarly study from any discipline focusing on any aspect of the long 19th century (French Revolution to WWI). The winner will receive \$500 at the NCSA meeting, taking place March 10–14, 2007, at Susquehanna University in Selingsgrove, Pa. Articles published between September 1, 2005, and August 31, 2006, are eligible and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. Interdisciplinary studies are especially encouraged. English translations are required. A committee from diverse disciplines will select the winning article. Send 3 off-prints or photocopies and an SASE or postcard (required) to: Joan DelPlato, Committee Chair, Dept. of Art History, Simon's Rock College of Bard, 84 Alford Rd., Great Barrington, MA 01230; delplato@simons-rock.edu. *Deadline: November 15, 2006.*

Calls for Papers

The Mid America Print Council

(MAPC) seeks theoretical, technical, critical, and historical papers related to the print for its biannual journal. Reviews of exhibitions and books, conference papers with photographs, and interviews with artists in printmaking fields are also accepted. Please submit 2 copies of your manuscript (on both hard copy and Mac-formatted disc) with a return SASE. The journal also accepts visual materials such as slides, b/w glossy photographs, and Mac-formatted TIFF files on CD. Please include a written statement from the artist, photographer, and/or museum granting the MAPC journal permission to publish your images as well as an SASE for return of materials. See <http://home-pages.ius.edu/special/mapc/MAPC.html> for details. *Deadline: September 1, 2006.*

The Vernacular Architecture Forum

invites proposals for papers for its annual meeting in Savannah, Georgia, to be held March 28–31, 2007. Papers may address any aspect of a cultural landscape. Submissions are encouraged on topics related to the conference theme, such as: African American identity, coastal landscapes, Creole architecture, or German Lutheran settlement patterns. Proposals for complete sessions, roundtable discussions, and other innovative means that facilitate discourse are also welcomed. Proposals may be for a 20-minute paper or for a 10-minute “work in progress.” Please send a 1-page description of fewer than 400 words (include the paper title and the author's name and e-mail address) and a 1-page c.v. as Word documents to: Clifton Ellis, VAF, c/o COA, Texas Tech University, Box 42091, Lubbock, TX 79409-2091; Clifton.ellis@ttu.edu (e-mail preferred). *Deadline: September 1, 2006.*

The Society for the History of Authorship, Reading, and Publishing

(SHARP) announces a conference to bring together scholars of Venice to consider the city's remarkable roles in book history, including but not limited to such topics as: the book trade in Venice; print and manuscript in Venice; *La Serenissima Stampata*: Venice in books and prints; and fictional Venice. Venice's books, like the buildings described by Ruskin, have long been considered one of the city's greatest glories. The conference will take place March 9–10, 2007, at the Istituto Veneto di Scienze, Lettere, ed Arti in Venice. Proposals of 250 words for 20-minute papers should be sent to Lisa Pon at lpon@smu.edu and Craig Kallendorf at kallendrf@tamu.edu. *Deadline: October 10, 2006.*

Cross-Cultural Perspectives of Visual Communication, a conference taking place April 20–21, 2007, at the University of Wisconsin in Eau Claire, invites faculty and students to propose presentations on scholarship, research, creative activity, and educational experience that investi-

gate any aspect of visual communication, including all areas of art and design, art history, photojournalism, advertising, television, film, and multimedia. Proposals should reflect cross-cultural perspectives. Please e-mail your submission in Word or PDF to ccpcv@uwec.edu. The file must include: author's name, institution, street address, phone number, title, and topic of the submission, abstract, or paper. For additional information, please visit www.uwec.edu/art/ccpvc.htm. *Deadline: December 15, 2006.*

Ashgate Publishing has initiated a new book series, entitled “Transculturalisms, 1400–1700,” that will present studies of the early modern contacts and exchanges among the states, politics, and entrepreneurial organizations of Europe; Asia, including the Levant and East India/Indies; Africa; and the Americas. We are particularly interested in work on and from the perspective of the Asians, Africans, and Americans involved in these interactions. We welcome proposals for both single-author volumes and essay collections. Please note, however, that we are unable to place individual essays. Series editors are: Ann Rosalind Jones, Smith College; Jyotsna G. Singh, Michigan State University; and Mihoko Suzuki, University of Miami. For more details, contact Erika Gaffney at egaffney@ashgate.com. *Deadline: ongoing.*

Conferences & Symposia

Printed on Paper: The Techniques, History, and Conservation of Printed Media is a conference taking place September 5–7, 2007, at Northumbria University in Newcastle-upon-Tyne, England. Coordinated by the American Institute for Conservation Book and Paper Group and the MA Conservation of Fine Art at the School of Arts and Social Sciences at Northumbria, the conference will bring together an international group of professionals who study and care for printed media, including conservators, curators, historians, and librarians. It will also present a broad view of printed media on paper. Possible subjects include: artwork, commercial processes, maps, illustration, prints that imitate photographs, text, and computer-generated media. In addition to historic and modern printing techniques and materials, presentations will explore the use and conservation of printed media. For further details, contact nancy_purinton@nps.gov or jane.colbourne@unn.ac.uk.

Asia and Spanish America: Trans-Pacific Artistic and Cultural Exchange, 1500–1850 is a symposium taking place November 3–4, 2006, at the Denver Art Museum, sponsored by Mayer Center for Pre-Columbian and Spanish Colonial Art and the Asian Art Dept. Jackson Endowment. During the 1500s, Spain established an extensive trade connection with Asia via the Philippines and Spanish America. Some goods were shipped to Spain, but others remained in the Americas, and inspired local artists in many media. Asians immigrated to the Americas and

major industries for the production of export goods developed throughout Asia. The symposium brings together an interdisciplinary, international group of scholars in Asian and colonial Spanish arts. The meeting will explore new fields of scholarship that focus on multicultural and global studies. Proceedings of the symposium will be published at a future date. For more information, contact the Mayer Center at 720-913-0156 or mayercenter@denverartmuseum.org.

Exhibition Opportunities

The Illinois Institute of Art seeks artwork for an exhibition taking place September 11–November 8, 2006. This call is open to U.S. artists working in any medium except video. At least \$5,000 in purchase awards is available, and all submitted work will be considered for purchase by the institute for the Chicago corporate art collection. Entry fee is \$10 per slide (unlimited entries). Submit slides or CD labeled with your name and the work's title, medium, size, and date (red dot in lower left corner), price list, short statement and résumé (optional), and entry fee (checks payable to Illinois Institute of Art, Chicago). Enclose an SASE for the return of slides and mail all materials to: Chuck Gniech, Exhibition Curator, Illinois Institute of Art, 180 N. Wabash, Chicago, IL 60601. *Deadline: July 31, 2006.*

AI Firefly seeks proposals for a \$3,000 juried commission for the creation of a new artwork in any medium to be presented on or close to International Human Rights Day, December 10, 2006. The commission is an effort to support Amnesty International's global advocacy work and to provide a forum for a critical consideration of the intersection of human-rights frameworks and contemporary artistic practices. For more information, visit www.aifirefly.org/commission. *Deadline: August 4, 2006.*

Ashes to Art, presented by Funeria, is the 3rd international juried exhibition of funerary urns, vessels, and personal memorial art; it will be on view October 15–November 3, 2006, at Ice Box, Crane Arts, in Philadelphia. The call is open to artists 18 or older working in any medium, including clay, metal, glass, fiber, wood, stone, mixed media, and biodegradable or other innovative materials. The exhibition will display fine art and craft: urns, vessels, reliquaries, and other sculptural work to keep, contain, transport, or disperse funerary ashes (cremated remains) of people or animals. Cash awards include a \$2,500 best of show, a \$1,000 people's choice, and a purchase award. A catalogue will be published. Work must be original and for sale; a 40 percent commission is taken. Entry fee is \$25 for 1–3 digital images and \$5 each additional image; scan fee applies if slides are submitted. Download prospectus at www.funeria.com. *Deadline: August 19, 2006.*

Architectural History and Theory _____. UNIVERSITY OF VIRGINIA. Tenure-track assistant professor beginning August 2007. Teach undergraduate and graduate courses in architectural history and theory, with emphasis on nineteenth-to-twenty-first century architecture outside the United States; international focus preferred. Ph.D. in hand at time of employment; teaching experience and publications preferred. Send resume, statement, copies of publications, names of three references. Review of applications will begin Aug. 31, 2006. Architectural History Search Committee, Dept. of Architectural History, School of Architecture, PO Box 400122, Charlottesville, VA 22904. Women and minorities are encouraged to apply. The University of Virginia is an Equal Opportunity/Affirmative Action Employer.

The Nightingale Gallery of Eastern Oregon University is reviewing slides in all media for solo, 2-person, and group exhibitions for the November 2007–February 2009 schedule. Small honoraria for lectures and workshops and limited shipping reimbursement are possible; insurance is available. Send 20 slides (or 20–72 dpi JPG files in PowerPoint presentation format on a CD readable on both PCs and Macs; VHS/DVD for video and installations), image list, résumé, artist statement, SASE, and \$10 processing fee to: Cory Peeke, Director, Nightingale Gallery, Eastern Oregon University, 1 University Blvd., La Grande, OR 97850; cpeeke@eou.edu; www.eou.edu/art/nightingale/NightingaleGallery.html. *Deadline: September 15, 2006.*

Residencies, Workshops, Exchanges

The Kimmel Harding Nelson Center for the Arts, located in the historic Missouri River town of Nebraska City, offers an average of 38 two-, four-, six- or eight-week-long residencies per year to writers, visual artists, and composers worldwide. Residents are provided with free housing and studio space, Internet access, and a \$100/week stipend. For an application and complete guidelines, please contact: KHN Center for the Arts, 801 3rd Corso, Nebraska City, NE 68410; phone/fax: 402-874-9600; Info@KHNCenterfortheArts.org; www.KHNCenterfortheArts.org. *Deadline: September 1, 2006, for*

January–June 2007, and March 1, 2007, for July–December.

The Jentel Artist Residency Program offers 1-month residencies throughout the year to visual artists in all media and writers in all genres. The residency is located on a working cattle ranch in the foothills of the Big Horn Mountains near Sheridan, Wyo. The award includes accommodations, a private studio, and a \$400 stipend. Residents are invited to share their work through various outreach opportunities in the community. For more information, send a self-addressed label and \$0.63 postage to: Jentel Artists Residency Program, 130 Lower Piney Creek Rd., Banner, WY 82832; 307-737-2311; www.jentelarts.org. *Deadline: September 15 and January 15 each year.* ■

CLASSIFIEDS

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

For Rent

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

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

Paris. Montmartre, one bedroom furnished apartment available fall semester. For description, details, pictures, contact: calladashan@hotmail.com.

Opportunities

Prince Street Gallery announces a national juried exhibition Jan. 2–27, 2007, for artists working 2-dimensionally. Entry fee: \$25; Deadline: Oct. 15, 2006. For application and prospectus, send #10 SASE to: Prince Street Gallery, 530 West 25th St., NY, NY 10001, or download at www.princestreetgallery.org. Juror: Philip Pearlstein.

SUPERvision: Responding to the Rise of Surveillance Technology. Juror: Theresa Downing, Curator: MN Museum of Art. University of Wisconsin-Eau Claire exhibition. Oct. 12–Nov. 28. Cash prizes. Insurance. Catalog. \$15/4 submissions. Open to artists 18+. All media accepted to explore how advances in mapping and surveillance technologies provide new ways of seeing and interpreting our world on macro/micro levels. Prospectus: www.uwec.edu/art/ or send SASE to: Foster Gallery, UW-Eau Claire, P.O. Box 4004, Eau Claire, WI 54702. *Deadline: August 15, 2006.*

The Andy Warhol Foundation announces the launch of a new 3-year funding initiative for arts writers to be administered by Creative Capital. The Creative Capital/Andy Warhol Foundation Arts Writers Grant Program will recognize and support the contribution of individual arts writers through project-based grants ranging from \$3,000–\$50,000. The program aims to promote critical discourse that is both rigorous and accessible, to foster innovation in arts writing, and to encourage writing that nurtures connections between art and the public at large. Awards will be given for book projects, essays, and experiments in new forms and new media (Internet, radio, broadcast, etc.). Contemporary art historians, critics, curators, journalists, and experts from other disciplines who focus on the visual arts are welcome to apply. For more information, please visit www.creative-capital.org. ■

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DATEBOOK

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

July 10, 2006

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

August 15, 2006

Deadline for nominations and self-nominations for the position of *Art Journal* editorial-board member

Deadline for nominations and self-nominations for the position of *caa.reviews* editorial-board member

August 31, 2006

Deadline for nominations for the 2007 Awards for Distinction

September 1, 2006

Deadline for curatorial proposals for the 2008 Annual Conference in Dallas
Deadline for session proposals for the 2008 Annual Conference in Dallas

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

September 10, 2006

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

October 13, 2006

Deadline for non-U.S. members to apply for the International Conference Travel Grant

Deadline for students to apply for the Graduate Student Conference Travel Grant

October 15, 2006

Deadline for fall submissions to the Millard Meiss Publication Grant

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

October 27, 2006

Deadline for nominations and self-nominations to the Professional Interests, Practices, and Standards (PIPS) committees

November 10, 2006

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

December 1, 2006

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

January 10, 2007

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

February 14–17, 2007

95th CAA Annual Conference in New York

March 10, 2007

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

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Grant

Deadline for submissions to the annual CAA Publications Grant

February 20–23, 2008

96th CAA Annual Conference in Dallas

February 25–28, 2009

97th CAA Annual Conference in Los Angeles ■

EDITOR'S NOTE

Due to a printer's error, two errors appeared in the cover article, "CAA Offers Print by Willie Cole," in the May *CAA News*. The sentence that begins "The burning bush is, of course, a reference to the moment in which Moses was given the commandments by God, an exchange that established moral standards as binding law..." should have read "The burning bush is, of course, a reference to the moment in which Moses was commanded by God to rescue the Israelites from bondage in Egypt..." Also, the Arts Students League was incorrectly identified. The correct version of this text has been posted to www.collegeart.org/news/coleprint.html, and the full newsletter with the correct text can be downloaded in PDF form from www.collegeart.org/news/archives.html.

PUBLICATION FUND CONTRIBUTORS

CAA thanks the following individuals, institutions, and organizations for their generous support of its two print journals, *The Art Bulletin* and *Art Journal* (July 1, 2005–June 19, 2006).

The Art Bulletin

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Art Journal

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