

# CAA NEWS



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## JULY 2009

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ON THE COVER: Anish Kapoor's *Cloud Gate* in Millennium Park in Chicago (photograph © Chicago Convention and Tourism Bureau)

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

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

**Christopher Howard**

## FROM THE MANAGING EDITOR

*Christopher Howard is CAA managing editor.*

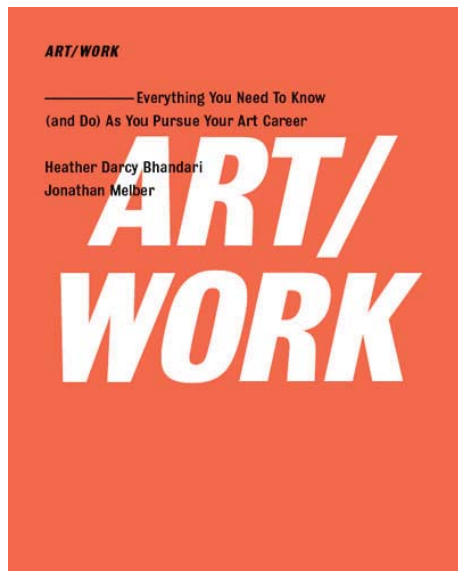
With this July issue, *CAA News* returns to a digital format. Each issue will be posted as a PDF to the CAA website at the beginning of the month of publication, and an email notice will be sent to all individual and institutional members.

The format of the newsletter has changed to better fit your computer screen. It also looks great when printed, and all images are now in color. I wish to thank Edward Noriega, a CAA board member, for his dedicated service to the newsletter. Noriega not only designed the May issue, but also reformatted the design template to bring you our new look.

As you see by the cover, CAA has begun preparations for the 2010 Annual Conference in Chicago. Registration prices have just been announced (see page 16), and we're taking applications for a limited number of conference travel grants (pages 17–18). I'm also pleased to report that CAA has received three new grants—one from the Terra Foundation and two from the National Endowment for the Arts—that will help support several important programs, including the Distinguished Scholar Session at the upcoming conference (page 14 has more details).

Please visit [www.collegeart.org/news](http://www.collegeart.org/news) on a regular basis for articles on and links to issues you care about. Further, CAA will also continue using other electronic communications—Facebook, Twitter, email blasts, and more—to get important organizational information to you.

A handwritten signature in dark ink that reads "Christopher Howard".



## Art/Work: New Book on Artists and Their Careers

*Christopher Howard is CAA managing editor.*

The lives of artists and art students have become increasingly professionalized, for better or worse, and the business of being an artist is often just that: a business. Preparing taxes, writing grant proposals, and revising résumés—an artist could spend as much time on these tasks as they do in their studio. Over the past decade, a cottage industry of professional-development programs and workshops has flourished in and outside the university, including those hosted by CAA, offer-

ing artists the kind of nuts-and-bolts information that was once passed by word-of-mouth but usually learned through hair-raising trial-and-error experiences.

With this sea change in professionalism for artists comes a new book, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career* (New York: Free Press, 2009), that addresses the growing need for knowing how to inventory your work, prepare a “standard package,” approach a gallery, set up an open studio, and more. The authors, Heather Darcy Bhandari and Jonathan Melber, have interviewed dozens of artists, curators, dealers, critics, and arts administrators for the project. Combined with their own experience—she’s a curator and director at Mixed Greens Gallery, and he practiced art-and-entertainment law while also working for Volunteer Lawyers for the Arts—they have compiled a compendium of incredibly useful information on nearly every aspect of being an artist apart from making work.

“In the last decade, younger and younger artists have had to know these things a lot quicker,” Bhandari says. “Many artists we spoke to—such as Fred Tomaselli and Charles Long—talked about how they learned all this through experience. They made mistakes, they learned from those mistakes, and they moved on. Artists who teach sometimes pass on the information in graduate school.” Now with the book’s publication, “More people can have access to it than just the people in Charles Long’s class.”

*Art/Work* doesn’t contain a recipe for gallery success but instead provides the reader with the right tools to make that happen. Bhandari says, “There are different options for artists now, more than there were in the past,” so the book also offers advice about pursuing not



Kammy Roulner, detail of *I cut down my artist statement to just 175 pages*, 2008, ink on paper, 11 x 8 1/2 in. (artwork © Kammy Roulner; photograph provided by Kammy Roulner and Mixed Greens)

only mainstream success through commercial galleries but also achievement through other avenues, whether that's working with nonprofit and alternative art spaces, selling work directly from your studio, or creating your own community through do-it-yourself activities.

One unique aspect of the book is the quotes in the margin—from high-profile artists and well-known professionals who've been around the block. Shamim Momin from the Whitney Museum and Peter Eleey of the Walker Art Center talk about how they meet new artists and visit their studios, and Seattle gallerist James Harris underscores the importance artists' websites have when he looks for new work to show.

In the main body text, Bhandari and Melber offer good ideas for artists—even for those who have been exhibiting for years—such as getting together with other artists who live outside New York to set up a “studio” in that city to store and show work to curators and gallerists. They also recommend registering the copyright of a body of work all at once instead of individually to stretch the amount of art you can catalogue for the \$35 online fee.

The readership for *Art/Work* goes beyond artists. Emerging curators, along with established curators who work with living artists, would do well to read it, as would art dealers and workers at nonprofit spaces or organizations. Established museum professionals might benefit from it too, even if they're just reminded what it's like on the up-and-coming side.

Navigating the vast amount of material in *Art/Work* is crucial, and the book has been structured thoughtfully. Melber says, “It's written conceptually, starting from the self, to the studio, to the outside world, etc. But depending on where an artist is in his or her career, the chapters are self-contained. If an artist is having a show, then go straight to that part for advice and guidance. Or if a studio visit is pending, reread that chapter.” The amount of information, though, is tremendous, even daunting. “It's not a novel, that's for sure,” Bhandari says. “We don't expect anyone to do every single thing that's in the book, or read it cover to cover, but instead to skim the chapters

**“Some of the book is about what the unwritten rules and customs are. Some of it is about where there aren't rules and customs, where there's space and flexibility.”**

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**Heather Darcy Bhandari, coauthor of *Art/Work* (photograph by Coke Wisdom O'Neal)**

and go back to the parts that they feel are important.”

*Art/Work* is noteworthy for having just as many don'ts as it has dos. The authors wish to steer artists clear from blunders that irk many art professionals—impersonal mass emails, for one. (The book says, “The idea is to grow your list organically, starting with friends and family and slowly expanding as you meet more people.”) Also, it's always bad form to bring your work, or images of your work, unsolicited to galleries. At her gallery Bhandari notes, “It happens at least once a day.” That's why she's included a chapter called “Rejection: It's Not You, It's Them.”

She also notes that artists who carelessly package their work for shipping reflects badly on them. “Artists forget they need to pack their art well. They need to treat it well after it's made. A lot of the curators and gallerists we interviewed talked about this being their one big pet peeve.” About eighteen pages, with detailed illustrations, are dedicated to packing, shipping, and installing all kinds of work.

*Art/Work* is full of helpful suggestions, especially those dealing with paperwork and legal issues. While researching the book, Bhandari and Melber asked gallerists for their consignment forms, invoices, and contracts. They compiled everything together. “Some galleries and artists were very concerned with shipping, for example,” Bhandari says. “Others had been burned in the past by certain things. We tried to create a comprehensive consignment form that included all the different things you could think about, but we're not necessarily saying you need to include every single one of them on your form. As an artist you need to pick and choose which topics are most important to you or actually apply to your work.”

Nearly all galleries use consignment forms for artists, but sometimes, for example, an artist participates in a short-term exhibition that a friend organizes in a temporary space. “Even though it feels weird to have something written down,” Melber says, “there should be some paper trail, and it's okay if it's just an email.”

He continues, “Most of the stories that I've heard over the years are of an artist who didn't think about that in advance. Something happens during the show, and then after they're upset, because their piece was damaged and the person who put together the show—even if it was a friend—doesn't feel responsible for it. Talk about it in advance. If there's no problem, there's no problem. If there is a problem, it's a different problem than what would have been without documentation.”

*Art/Work* contains a few examples each of inventory lists, invoices, loan agreements, and public-art contracts. Melber says, “There are other books out there that are good, and that cover some of these issues, but the samples that are available are ones that I understand because I went to law school. An artist would have trouble with some of the provisions because





**Jonathan Melber, coauthor of *Art/Work* (photograph by Coke Wisdom O'Neal)**

the form or contract isn't written in a most user-friendly way." The book's examples of contracts thankfully lack stilted legalese: "No heretofore's, none of that," Bhandari laughs.

A crucial role the book plays is empowering artists, especially in the gallery world. Bhandari says, "Many artists don't necessarily stand up for themselves because of the power dynamic, or they're afraid to ask for certain things because they don't want to be a pain." Artists, though, "need to remember they have power also. Many still think the gallery is choosing them, and that the gallery has more power than you do, when in actuality you're choosing the gallery as well. The gallery is nothing without artwork, which is what you make."

Melber adds, "Some of the book is about what the unwritten rules and customs are. Some of it is about where there aren't rules and customs, where there's space and flexibility. It's natural for someone who doesn't necessarily

know, or it's their first time in the situation, to assume there's a right way that things are done and not know what it is, when in fact there is a process. We're demystifying the areas where you totally can't go wrong unless you're second guessing yourself."

*Look for an article on another new, related book: Jackie Battenfield's *The Artist's Guide: How to Make a Living Doing What You Love* (Philadelphia: Da Capo Press, 2009), and an interview with its author, in a future issue of this newsletter. ■*

# CAA 2009–10 Operating Budget Reductions

Like most universities, art museums, and learned societies, CAA has been significantly affected by the global economic downturn. The Board of Directors made difficult decisions at its May 2009 meeting that nevertheless will allow CAA to maintain the high quality of member services and programming. Strategic reductions and other measures have been instituted throughout the association to balance the budget and keep core programs, publications, and services in operation. With this careful financial planning, CAA remains dedicated to supporting members and the visual-arts community at large through our advocacy, career services, publications, and conference.

## Annual Conference

The 2010 Annual Conference in Chicago will commence on Wednesday evening, February 10, with Convocation and the Gala Reception. All 120 planned sessions will be presented over the following three days, Thursday, February 11 to Saturday, February 13, with the addition of extended evening hours. No sessions will take place on Wednesday.

## Publications

Beginning July 2009, *CAA News* will only be distributed online as a PDF in a new reader-friendly design. This allows us to save printing and mailing costs and to help preserve coverage of core programs and publications. CAA's website, [www.collegeart.org](http://www.collegeart.org), will become the primary hub of up-to-date information on the organization.

CAA's longtime support of the journals is absolutely central to the mission, and the association is fully committed to maintaining them now and in the future. *The Art Bulletin* and *Art Journal* will continue to be published. Illustrations, however, will be limited to black and white for 2009–10, except where editorial and budget decisions may allow the insertion of color. *caa.reviews* will be unchanged, with new book reviews, exhibition reviews, and conference and symposia reports published regularly. While the CAA Board of Directors has determined the budget restrictions necessary for this part of the association, the editors-in-chief will work closely with staff and editorial boards to make sure that any further reductions are implemented with a strict attention to quality consistent with the identity and mission of the journals.

## Grants and Fellowships

Two programs in CAA's grant-making arm will be suspended for 2009–10: the Professional Development Fellowship Program for graduate students and the Millard Meiss Publication Fund. However, the Annual Conference Travel Grants and the Wyeth Foundation for American Art Publication Grant will both continue, and the CAA Annual Exhibitions, also funded by a grant, will take place at the Chicago and New York conferences. ■



## 2009 Member Survey Results

As part of information-gathering pursuant to the preparation of CAA's 2010–2015 Strategic Plan, a 2009 member survey was developed, coordinated, and carried out by a team under the leadership of Elizabeth Knapp, vice president in the Research Division of the marketing firm Leo Burnett Worldwide. The survey sought to determine member preferences, awareness of CAA publications and programs, and motivations for joining and renewing membership.

In total, 1,451 CAA members responded to the online survey, a response rate of 11 percent (which is within an acceptable range for statistical analysis). The final sample was then weighted to accurately reflect the total CAA membership based on membership type. The results are an enlightening view into CAA members' views and opinions, revealing important strengths but also giving direction to how the organization can use the next strategic plan to improve its programs and services.

Demographically speaking, CAA members are more likely to be female (70 percent), within the age range of 35–49 (34 percent), Caucasian (87 percent), and in academic settings (73 percent), and to have ten years or more of professional experience (48 percent).

The top three reasons individuals gave for joining CAA and renewing their memberships were for job postings (69 percent), networking (54 percent), and debate in the visual arts (50 percent).

CAA is perceived as most relevant to art historians (78 percent agree). From artist members, enthusiasm for ARTspace at the Annual Conference was one of the higher-ranking areas of interest (61 percent). CAA is viewed as a well-known organization among peers (75 percent agree) and a well-run organization (51 percent agree). Members who responded to the question about CAA's roles believe the most important are advocacy for artists, art historians, and

**Members who responded to the question about CAA's roles believe the most important are: advocacy for artists, art historians, and university art museums; a conference provider; and a leader of creative and intellectual discourse.**

university art museums (24 percent), a conference provider (21 percent), and a leader of creative and intellectual discourse (17 percent). The most common contact points between members and CAA are through publications and emails. *The Art Bulletin* has the strongest reputation among members (64 percent). The most used features of the CAA website are membership renewal (76 percent), conference registration (70 percent), and *CAA News* (60 percent).

At least half the members also visit the CAA website regularly. A near majority of members (45 percent) have interest in social networking through CAA.

The CAA Annual Conference is perceived as important for networking (68 percent) and

career development (62 percent), an opportunity for intellectual exchange about the visual arts (58 percent), and relevant to professional development (53 percent). At the conference, members mostly likely attend sessions (76 percent), the Book and Trade Fair (65 percent), and, as noted above, ARTspace (61 percent). The most popular conference topics are criticism and theory (33 percent) and contemporary art history (31 percent).

The most popular publication topics for the future are curriculum development for teaching studio and art-history courses; legal and copyright issues in publishing; career-development strategies; and standards and guidelines in the visual arts in academia. Members agree that digital publications are valuable because they can be searched online (76 percent), are environmentally friendly (71 percent), can expand readership and distribution (59 percent), and can include dynamic content (56 percent). Members are undecided on the future of digital publications, but 49 percent of respondents do not favor online, non-peer reviewed publications.

CAA continues to advocate on issues of importance to members and to the visual arts. Among these, members feel that full-time vs. adjunct status is most important (50 percent), followed by intellectual-property issues (38 percent) and salary equity (39 percent).

In efforts to increase its visibility and recognition for the programs and services it provides, CAA is eager to know how members react to or view its name. While some members felt that the name "College Art Association" or "CAA" is not descriptive of what the organization does, or that it does not fit the mission, 65 percent believe that the name is understood in the field of visual arts. Name recognition and identity will be assessed as part of CAA's communications activities in the strategic plan.

Other directions gathered from this survey that will be addressed in the strategic plan are to: 1) increase programming and publications for artists; 2) attract more young professionals; 3) increase the diversity of members; 4) increase career-development sessions at the conference; 5) increase interactive communications; 6) develop practical peer-reviewed publications; and 7) continue working on advocacy issues, particularly related to adjunct faculty.

CAA thanks its members for participating in this recent survey. Comments and responses have been extremely helpful and are being used to guide changes and improvements in the organization's services. ■

# Chair a Session at the 2011 Annual Conference in New York

CAA holds its centennial Annual Conference in New York from Wednesday, February 9, to Saturday, February 12, 2011. The Annual Conference Committee invites session proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

## General Proposal Information

The process of fashioning the conference program is a delicate balancing act. The 2011 program is shaped by four broad submission categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions by CAA affiliated societies and CAA committees.

For balance and programmatic equity, open sessions, which have a broad, inclusive topic or theme, are also presented. Most program sessions, however, are drawn from submissions by individual members; the committee greatly depends on the participation of the CAA membership in forming the conference.

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

The Annual Conference Committee considers proposals from individual CAA members only. Once selected, session chairs must remain current members through 2011. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2009 or 2010 may not chair a session in 2011.) Sessions may bring together scholars and participants in a wide range of fields, including but not limited to: anthropology, history, economics, philosophy, religion, literary theory, and new media. In addition, the committee seeks topics that have not been addressed in recent conferences or areas that have traditionally been under-represented.

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,



The Brooklyn Museum in New York (photograph by Ruby Washington/

conversations, multimedia presentations, and workshops). Open Forms sessions may be preformed, with participants chosen in advance by session chairs. These sessions require advance planning by the session chair; apply only if you have the time required to attend to such tasks. Sessions selected by the Annual Conference Committee for the 2011 conference are considered regular program sessions; that is, they are 2½-hours long, are scheduled during the eight regular program time slots during the four days of the conference, and require a conference badge for admission. With the exception of the Open Forms category, CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the New York conference are solicited through the *2011 Call for Participation*, published in February 2010.

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

## Session Categories

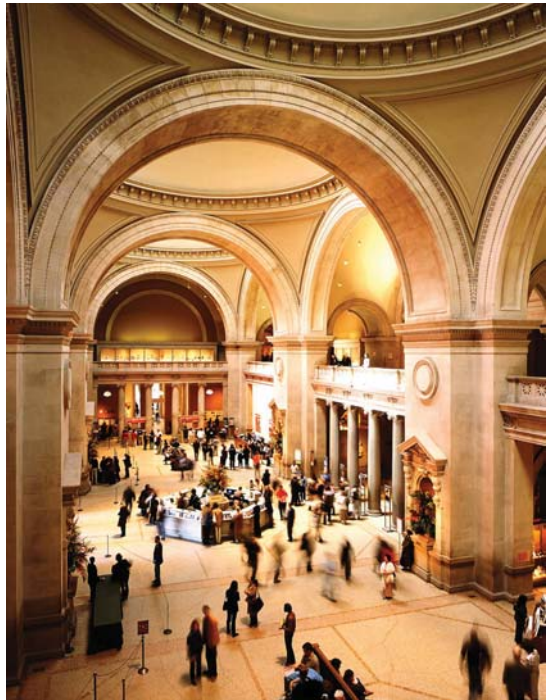
Below are descriptions of the four general submission categories.

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

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

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

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



The entrance lobby of the Metropolitan Museum of Art in New York (photograph by Brooks Walter)

## Proposal Submission Guidelines

All session proposals are completed and submitted online; paper forms and postal mailings are not accepted. To set up an account, please email Lauren Stark, CAA manager of programs, who will register your email address and provide you with a password. Then, visit the conference website at <http://conference.collegeart.org/2011> to begin your application.

Prospective chairs must include the following in their proposal:

- A completed session-proposal form
- If you have prior approval of one of CAA's affiliated societies ([www.collegeart.org/affiliated](http://www.collegeart.org/affiliated)) or a CAA committee ([www.collegeart.org/committees](http://www.collegeart.org/committees)) to submit an application for a sponsored session, you must include an official letter of support from the society or committee uploaded as a PDF or Word file. If you are not submitting an application for a sponsored session, please skip this step
- Your CV and, if applicable, the CV of your cochair; no more than two pages in length each, uploaded as a PDF or Word file

The committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The submission process must be completed online. Questions? Please contact Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: September 1, 2009; no late applications are accepted.* ■

## CAA Receives Terra Grant for Distinguished Scholar Sessions

CAA has been awarded a \$42,800 grant from the Terra Foundation for American Art to support the Distinguished Scholar Sessions at the 2010 and 2014 Annual Conferences, both of which will take place in Chicago, Illinois. The purpose of the sessions is to celebrate the contributions of distinguished scholars and curators of art through panels that will bring together an honoree and five participants. The Terra grant will enable CAA to honor the achievements of a scholar or curator of American art.

The first Distinguished Scholar Session, which took place at the 2001 conference—also held in Chicago—honored James Ackerman. Other illustrious past honorees include Svetlana Alpers (2009) Robert L. Herbert (2008), Linda Nochlin (2007), John Szarkowski (2006), Richard Brilliant (2005), James Cahill (2004), Phyllis Pray Bober (2003), and Leo Steinberg (2002).

The Terra Foundation for American Art, based in Chicago, Illinois, is dedicated to promoting the exploration, understanding, and enjoyment of the visual arts of the United States. With financial resources of more than \$200 million and an exceptional collection of American art from the Colonial era to 1945, it is one of the world's leading foundations focused on American art and devotes approximately \$9 million annually in support of exhibitions, projects, and research in American art.

## CAA Receives Two NEA Grants

The National Endowment for the Arts (NEA) has awarded \$50,000 to CAA as part of the American Recovery and Reinvestment Act. The grant will support the preservation of jobs that are threatened by declines in philanthropic and other support during the current economic downturn.

CAA was among 631 nonprofit organizations, including numerous art museums and organizations nationwide, that received a total of nearly \$29.8 million. To read the full list of grantees, visit [www.arts.gov/grants/recent/09grants/arra09.php](http://www.arts.gov/grants/recent/09grants/arra09.php).

Passed by Congress and signed by President Barack Obama in February 2009, the American Recovery and Reinvestment Act is a \$787 billion stimulus bill that provided \$50 million to the NEA for distribution to arts groups.

CAA is proud to report a second grant received from the NEA. As part of the Access to Artistic Excellence program, the NEA awarded \$20,000 to CAA in May 2009 to support ARTspace at the 2010 Annual Conference in Chicago. Designed to engage artist members, ARTspace sessions are offered free of charge and include live interviews with prominent artists; film, video, and multimedia screenings; performances; and presentations.

The NEA website has posted a list of all recipients of the Access to Artistic Excellence grant in the category of visual arts: see [www.arts.gov/grants/recent/09grants/09AAE2.php?CAT=Access&DIS=Visual%20Arts](http://www.arts.gov/grants/recent/09grants/09AAE2.php?CAT=Access&DIS=Visual%20Arts).



## Report on Trenton Workshop

CAA held its first 2009–10 National Career Development Workshop at Artworks in Trenton, New Jersey, on May 9. Focused on developing business skills for artists, workshop topics included self-promotion, networking, website development, and goal setting.

Sixty-five artists from the region participated, and judging from participant feedback and written evaluations, the workshop was extremely successful. Comments on the day's content, delivery, and relevance were positive, and suggestions for future workshops were constructive. Thirty-seven of the attendees agreed to participate in a tracking program in which they would be contacted after three months to evaluate the usefulness of the workshop training in meeting their career-planning objectives.



Breakout groups doing exercises at CAA's Trenton workshop (photograph by Glenn Moore)

Funding from the Emily Hall Tremain Foundation has enabled CAA to continue offering professional-development workshops for artists for another two years; the program began in 2007. Trenton is one of eight sites to be included in 2009 and 2010,

## Clark Fellowships 2010–2011

The Sterling and Francine Clark Art Institute, a center for research and higher education as well as a public art museum, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects with a critical commitment to research in the theory, history, and interpretation of art and visual culture. Fellowships include stipends, travel, and accommodation. Details can be found at [clarkart.edu/research](http://clarkart.edu/research)

The deadline for applications is November 2, 2009, and successful candidates will be notified in early 2010.

Williamstown, MA  
[clarkart.edu](http://clarkart.edu)

# THE CLARK

and the remaining seven sites across the United States are in development. Please check [www.collegeart.org/careers/nationalworkshops](http://www.collegeart.org/careers/nationalworkshops) later this summer for days and locations.

Collaborators and partners for the Trenton event included the College of New Jersey; the Arts and Business Council of Greater Trenton/Business Volunteers for the Arts; and Artworks.

## New Director on CAA Board



Maria Ann Conelli, executive director of the American Folk Art Museum in New York since 2005, was elected by the CAA Board of Directors to replace Faya Causey, who has resigned. Conelli will serve the remainder of Causey's term,

## Chicago Conference Registration

For the first time since 2001, Chicago will host the 98th Annual Conference, taking place Wednesday, February 10–Saturday, February 13, 2010. The Hyatt Regency Chicago is the conference headquarters hotel, holding most sessions and panels, Career Services and the Book and Trade Fair, receptions and special events, and more. Other events will take place throughout the city.

The conference will commence on Wednesday evening, February 10, with Convocation and the Gala Reception. All 120 planned sessions will be presented over the following three days, Thursday, February 11 to Saturday, February 13, with the addition of extended evening hours. No sessions will take place on Wednesday.

### Registration Costs

Early registration costs are \$155 for members, \$90 for student and retired members, and \$280 for nonmembers. These low registration prices are good through December 11, 2009. Advance registration takes place after this date, until January 22, 2010. Costs are \$225 for members, \$130 for student and retired members, and \$350 for nonmembers. Onsite registration is also available for \$270, \$155, and \$400 respectively. Avoid long lines and higher costs by registering early.

CAA members can register by completing the online registration form (with your credit-card

information) at the conference website, <http://conference.collegeart.org/2010>, in September. Or you may complete the form in the *2010 Conference Registration and Information* booklet, which will be sent to you in the fall; mail or fax the form to CAA with your check or credit-card information.



*Sunday Afternoon on the Island of La Grande Jatte* by Georges-Pierre Seurat at the Art Institute of Chicago (photograph © Chicago Convention and Tourism Bureau)

### Institutional Members

Institutional-members levels at the Academic/Corporate Membership and Library/Department/Museum Membership level can register up to ten faculty and staff members at the reduced individual-member rate (early or advance, depending on the deadline). Ask your school or department chair to find out if your institution holds a CAA institutional membership at these levels. Please contact CAA's Member Services Department at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org) or 212-691-1051, ext. 12, to find out more; or visit [www.collegeart.org/membership](http://www.collegeart.org/membership).

through 2012 (unless she is elected to the Executive Committee of the board).

From 2001 to 2005, Conelli was dean of the School of Graduate Studies at the Fashion Institute of Technology, State University of New York. During the 1990s she was chair and faculty member for the MA Program in the History of Decorative Arts at Parsons School of Design in Manhattan. Conelli earned a doctorate in art history and a master of philosophy from Columbia University, and an MA and BA, respectively, at the Institute of Fine Arts at New York University and Brooklyn College, City University of New York. The recipient of several fellowships, including ones from the Getty and the American Academy in Rome, she has given papers on Renaissance art and architecture in the US and UK.

The CAA board and staff are pleased that Conelli has agreed to serve at this critical time, as the new strategic plan is being developed, because of her extensive experience in planning in both academia and art museums.

## New Affiliated Societies

CAA welcomes two art organizations into its family of affiliated societies: the European Architectural History Network and Public Art Dialogue.

The European Architectural History Network (EAHN) supports research and education by providing a public forum for the dissemination of knowledge about the histories of architecture. Based in Europe, it serves architectural historians and scholars in allied fields without restriction on their areas of study. The network seeks to overcome limitations imposed by national bound-

aries and institutional conventions through increasing the visibility of the discipline among scholars and the public; promoting scholarly excellence and innovation; fostering inclusive, transnational, interdisciplinary, and multicultural approaches to the history of the built environment; encouraging communication among the disciplines that study space; facilitating the open exchange of research results; and providing a clearinghouse for information related to the discipline. The EAHN website can be found at [www.eahn.org](http://www.eahn.org).

Public Art Dialogue (PAD), cochaired by Harriet F. Senie and Cher Krause Knight, is an organization devoted to public art. Its membership includes art historians, artists, curators, administrators, architects, landscape architects, and others engaged with the wide arc that encompasses public art. PAD's goal is to provide platforms for dialogue among public-art professionals and students across disciplines. The organization's website is <http://publicartdialogue.org>.

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

## Annual Conference Update

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

## Conference Travel Grants

Although funds are minimal, CAA will offer a limited number of Annual Conference Travel Grants to graduate students in art history and studio art and to international artists and

scholars. Travel grants are funded solely by donations from CAA members—please contribute today at [www.collegeart.org/travelgrant](http://www.collegeart.org/travelgrant). Charitable contributions are 100 percent tax deductible.

**Graduate Student Conference Travel Grant.** This \$150 grant is awarded to a limited number of advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2010 Annual Conference in Chicago. 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 an application and more information, please contact Lauren Stark, CAA manager of programs, at 212-691-1051, ext. 248; or [lstark@collegeart.org](mailto:lstark@collegeart.org). Send application materials to: Lauren Stark, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 25, 2009.*

**International Member Conference Travel Grant.** CAA presents a \$500 grant to a limited number of artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2010 Annual Conference in Chicago. 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 an application form and additional information, please contact Lauren Stark, CAA manager of programs, at 212-691-1051, ext.



**The Book and Trade Fair at the 2009 Annual Conference in Los Angeles (photograph by Kenna Love)**

248; or [lstark@collegeart.org](mailto:lstark@collegeart.org). Send materials to: Lauren Stark, International Member Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.

*Deadline: September 25, 2009.*

## Book and Trade Fair in Chicago

Promote your publications, products, and services to over four thousand artists, art historians, curators, critics, scholars, educators, and advanced-degree students by exhibiting at the Book and Trade Fair at CAA's next Annual Conference in Chicago, to be held February 10–13, 2010. The Book and Trade Fair is an excellent opportunity to reach leading professionals in the visual arts.

Join more than one hundred publishers, artist-materials manufacturers, and providers of visual arts-related programs and services at the fair, which will be centrally located within the conference at the Hyatt Regency Chicago. With three days of exhibition time at the largest gathering of visual-art professionals in the world, the Book and Trade Fair offers high visibility and heavy floor traffic for exhibitors.

Full details will be available in early

August. Questions? Please contact Paul Skiff, CAA assistant director for Annual Conference, at 212-691-1051, ext. 213; pskiff@collegeart.org.

## Los Angeles Audio Recordings For Sale

Audio recordings from many of the exciting sessions at the 2009 Annual Conference in Los Angeles are available for purchase from Conference Media. Nearly eighty sessions—including special Saturday sessions hosted by the Feminist Art Project—are included. Please visit [www.conferencemedia.net/store/stores/college\\_art](http://www.conferencemedia.net/store/stores/college_art) to view the list of

sessions and to order.

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

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

## Call for *Art Journal* Texts on “the Contemporary”

*Katy Siegel, who is associate professor of art history at Hunter College, City University of New York, begins her three-year term as editor-in-chief of Art Journal this month.*

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

I welcome approaches that are ambitious and generalizing, but since “the contemporary” is not really a single unified disciplinary object, I am also

seeking writing that is partisan and partial, local and medium-specific. While one person might approach postmodernism from a historical perspective, as an object in the past, another might argue for its continuing validity under current conditions. Different authors might investigate the social meaning of “the contemporary” as opposed to the modern in particular countries at particular moments (the US at midcentury, China today), or for particular institutions, such as the museum, biennial exhibition, or university/college course.

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

For more information, please write to me at [katy.siegel@gmail.com](mailto:katy.siegel@gmail.com). For guidelines on submission and style, visit [www.collegeart.org/artjournal/guidelines.html](http://www.collegeart.org/artjournal/guidelines.html).

## Publications

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

### Spring Meiss Grant Winners

CAA has awarded three Millard Meiss Publication Grants for spring 2009. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are given twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are:

- Anna Arnar, *The Book as Instrument: Stéphane Mallarmé, the Artist's Book, and the Transformation of Print Culture*, University of Chicago Press
- Nehabat Avcioglu, *Turkish Architecture in Europe, 1737–1876*, Ashgate
- Bissera Pentcheva, *The Sensual Icon: Ritual, Space, and the Senses in Byzantium*, Pennsylvania State University Press

Books eligible for a Meiss grant must already be under contract with a publisher and be on a subject in the arts or art history. Authors must be current CAA members. More information, including a list of all past winners, is available at [www.collegeart.org/meiss](http://www.collegeart.org/meiss) or from [publications@collegeart.org](mailto:publications@collegeart.org). Please note that the Meiss fund has been suspended for fall 2009–spring 2010.

### New Faces for CAA Journals

Paul Jaskot, president of the CAA Board of Directors, has made new appointments to the editorial boards of CAA's three scholarly journals.

Karen Lang, associate professor of art history at the University of Southern California,

has been appointed the next editor-in-chief of *The Art Bulletin*, succeeding Richard J. Powell of Duke University. Lang begins her three-year term on July 1, 2010, with the preceding year as editor designate.

Michael Cole is the new reviews editor for *The Art Bulletin*, succeeding David J. Roxburgh of Harvard University, who served the journal for three years. Cole became reviews editor designate in February and took over from Roxburgh this month.

Joining the *Art Bulletin* Editorial Board for four-year terms beginning July 1, 2009, are: Linda Komaroff, Los Angeles County Museum of Art; Thelma K. Thomas, Institute of Fine Arts, New York University; and Eugene Wang, Harvard University. The newly selected editorial-board chair is Natalie Kampen of Barnard College, who will head the journal's board for two years.

At *Art Journal*, Howard Singerman of the University of Virginia has been appointed the new reviews editor; he will take over from Liz Kotz of the University of California, Riverside, and serve from July 1, 2010, to June 30, 2013, with a year as reviews editor designate starting this month.

Also at *Art Journal*, Rachel Weiss of the School of the Art Institute of Chicago and Constance DeJong of Hunter College, City University of New York, have joined the editorial board for the next four years.

Joining the *caa.reviews* Editorial Board is Michael Ann Holly of the Sterling and Francine Clark Art Institute, who will serve for four years. In addition, seven new field editors for books and related media have been chosen:

- Molly Emma Aitken, City College of New York, City University of New York, South and Southeast Asian art



- Darby English, University of Chicago, contemporary art
- Jonathan Massey, Syracuse University, architecture and urbanism, 1800-present
- Adelheid Mers, School of the Art Institute of Chicago, arts administration and museum studies (a new field-editor position)
- Tanya Sheehan, Rutgers University, photography
- Janis Tomlinson, University of Delaware, University Museums, Spanish art
- Tony White, Indiana University, Bloomington, artist's books and books for artists (a new field-editor position)

Field editors work with the journal for three years.

All editors and editorial-board members are chosen from an open call for nominations and self-nominations, published in at least two issues of *CAA News* (usually January and

March) and on the CAA website.

Look for short profiles on Lang, Cole, and Singerman, as well as on Katy Siegel, the new editor-in-chief of *Art Journal*, in future issues of *CAA News*.

### **caa.reviews Seeks Field Editors for Pre-1800 Architecture and Urbanism and for Egyptian and Ancient Near Eastern Art**

CAA invites nominations and self-nominations for two field-editor positions for reviews of books and related media in *caa.reviews* for a four-year term, through June 30, 2013. Needed now are specialists in pre-1800 architecture and urbanism and the art of Egypt and the Ancient Near East. This candidate may be an art historian, art critic, curator, or other art professional; institutional affiliation is not required.

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OF GRADUATE PROGRAMS IN THE VISUAL ARTS

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

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

Candidates must be current CAA members

and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a letter of interest, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or to [caareviews@collegeart.org](mailto:caareviews@collegeart.org). *Deadline: August 1, 2009.*

### Dissertations Published on *caa.reviews*

Beginning this month, *caa.reviews* will present PhD dissertation titles in art history and visual studies from US and Canadian institutions at [www.caareviews.org/dissertations](http://www.caareviews.org/dissertations). Dissertation titles, both completed and in

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**BUZZ SPECTOR, *AS IF*, 2002 ~~\$1,000~~**  
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Charles "Mark" Haxthausen of Williams College (right) accepts the 2009 Distinguished Teaching of Art History Award from Paul Jaskot, CAA board president (photograph by Brad Marks)

progress, will now be published annually in the online journal, making them available through web searches. Listings will no longer be published in the June issue of *The Art Bulletin* or appear on the main CAA website.

*caa.reviews* will also increase its content by including archival material from dissertations completed and in progress between 2002 and 2007. Last January, the entire archive of book titles in Recent Books in the Arts was made available at [www.caareviews.org/books\\_in\\_the\\_arts](http://www.caareviews.org/books_in_the_arts) to browse or search.

## CAA News

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

### Join a CAA Committee

CAA invites you to join one of our nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. Committees initiate and

supervise ongoing projects and recommend new programs and formal statements and guidelines to the CAA Board of Directors. Joining a committee is also an excellent way to network with other members and to provide service to the field.

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

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

## CALL FOR PAPERS

### The Artwork Between Technology and Nature

Conference at the national gallery in  
Copenhagen  
21-23 January 2010

Deadline for submissions:  
4 September 2009

Send a proposal of no more than 400 words to:  
Professor Jacob Wamberg  
[kunjw@hum.au.dk](mailto:kunjw@hum.au.dk)



See full call for papers and conference details at [www.ant.au.dk/en](http://www.ant.au.dk/en)

AARHUS UNIVERSITET

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

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

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

## CAA Seeks Award Nominations for 2010

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for one of twelve CAA Awards for Distinction for 2010. Award juries consider your personal letters of recommendation when making their selections. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected

your practice or studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized.

CAA also urges you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2008, and August 31, 2009. No more than ten letters per candidate are considered. Visit [www.collegeart.org/awards](http://www.collegeart.org/awards) to read descriptions of all twelve awards and [www.collegeart.org/awards/nominations](http://www.collegeart.org/awards/nominations) for information on submitting a name.

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

## Affiliated Society News

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

## America Council for Southern Asian Art

In a departure from its traditional format, the American Council for Southern Asian Art (ACSAA) biennial conference will be held in conjunction with another closely related

conference. Entitled "New Darshans: Seeing Southern Asian Religiosity and Visuality across Disciplines," the event is hosted jointly by Denison University and Ohio State University and takes place October 16–18, 2009. Multidisciplinary panels will provide a special opportunity to highlight and further cross-disciplinary investigation of South and Southeast Asian art and visual cultures and religious traditions while fostering an appreciation of varying and emergent methodologies.

Philip Lutgendorf, professor of Hindi and modern Indian studies, cochair of the South Asian Studies Program at the University of Iowa, and newly elected president of the American Institute of Indian Studies, will keynote the conference dinner. Rachel McDermott, professor of religion at Barnard College, will provide closing comments. *Baptists in Burma*, an exhibition of the Denison Museum's extensive Burmese art and artifact collection, will be on view during the conference. For more information, please check [www.acsaa.us](http://www.acsaa.us) or contact Natalie R. Marsh, director of the Denison Museum, at [marshn@denison.edu](mailto:marshn@denison.edu).

## Art Historians of Southern California

For their special session, "In California: Artists Explore Hybrid Identities," at the CAA Annual Conference in Chicago, the Art Historians of Southern California (AHSC) seeks papers on topics concerning cultural hybridity in America. AHSC is particularly interested in topics related to the experiences of immigration, diaspora, hybridity, and cultural difference in southern California. A three-hundred-word abstract and your CV must be submitted to Ramela Abbamontian, assistant professor at Los Angeles Pierce

College, at [ramela777@yahoo.com](mailto:ramela777@yahoo.com). *Deadline: October 31, 2009; final papers are due January 10, 2010.*

## Art Libraries Society of North America

The Art Libraries Society of North America (ARLIS/NA) announced the following publication awards at its thirty-seventh annual conference in Indianapolis this past April. The



Melva J. Dwyer Award was given to *Winnipeg Modern: Architecture 1945–1975*, edited by Serena Keshavjee (Winnipeg: University of Manitoba Press, 2006), and the George

Wittenborn Memorial Award recognized *Cai Guo-Qiang: I Want To Believe* by Thomas Krens, Alexandra Munroe, and Cai Guo-Qiang (New York: Solomon R. Guggenheim Museum, 2008). *Visual Resources from Russia and Eastern Europe in the New York Public Library: A Checklist*, by Hee-Gwone Yoo and Kristen Regina (New York: Ross Publishing, 2008), was the recipient of the Worldwide Books Award for Publications. In addition, Patricia J. Barnett was acknowledged with the Distinguished Service Award for her exemplary service and contributions to the fields of art librarianship and visual resources.

## ArtTable

The new president of ArtTable is Lowery Stokes Sims. Other members joining the National Board are: Jennifer Rissler, vice president of membership; Joy Glidden, vice president of programs; Margaret Mathews-Berenson, secretary; and Marti Mayo, treasurer. New at-large directors include: Elizabeth Burke, Jennie Prebor Fisher, Lisa Gold, Nora Halpern, Barbara Johns, and Wendy Luke.

## Association of Art Historians

The thirty-sixth annual conference of the Association of Art Historians (AAH) takes place at the University of Glasgow in Scotland, April 15–17, 2010. Various critical themes have shaped AAH conferences in recent years, providing a focus for disciplinary self-reflection. The organization seeks to continue in this reflective spirit, but rather than organize papers thematically the upcoming conference will be more general, from which different themes are expected to emerge. Next year marks the twentieth anniversary of Glasgow as the European City of Culture, and the city as a whole will be hosting this conference. Though the majority of sessions will take place on the Gilmorehill campus of the University of Glasgow, one afternoon of the conference will be hosted by the Glasgow School of Art, in conjunction with the Centre for Contemporary Arts.

The conference convenor is John Richards, and the conference and book-fair administrator is Ailsa Boyd; both are from the University of Glasgow's Department of History of Art. Full details of sessions and information on how to submit abstracts are available at <http://aah.org.uk/conference>.

## Association of Historians of American Art

The Association of Historians of American Art (AHAA) will sponsor two sessions at next year's CAA Annual Conference in Chicago. Georgia Barnhill, director for historic American visual culture at the American Antiquarian Society, is organizing "From the Parlor to the Print Room to the Classroom: Approaches to Teaching Historic American Visual Culture"; and John Ott, associate professor of art his-

tory at James Madison University, will chair "Rethinking Consumption in the History of American Art." See [www.ahaaonline.org](http://www.ahaaonline.org) for additional information.

## Community College Professors of Art and Art History

The Community College Professors of Art and Art History (CCPAAH) seeks interested participants for a 2010 session or members exhibition at the CAA Annual Conference in Chicago.

CCPAAH is also soliciting members who are interested in nominating another member or themselves to the slate of officers for 2011. Elections will be held at the 2010 member meeting at the CAA conference; new officers take office a year later at the New York conference. Further, members are needed for three organization committees: the Community College Survey Committee, the Transfer and Standards Committee, and the Exhibitions Committee.

CCPAAH is considering hosting another Cuba Visual Arts Research Travel Opportunity for spring 2010. Tom Morrissey, professor of art at the Community College of Rhode Island and CCPAAH president, will be organizing the trip. Members interested in any of the above opportunities may write to [tmorrissey@ccri.edu](mailto:tmorrissey@ccri.edu) for information.

## Historians of British Art

New officers for the Historians of British Art (HBA) assumed their duties on July 1, 2009. They are: Margaretta Frederick, president; Juilee Decker, first vice-president; Colette Crossman, second vice-president; and Craig Hanson, treasurer. In addition, Gayle Seymour has joined the board.



## Historians of Eighteenth-Century Art and Architecture

The Historians of Eighteenth-Century Art and Architecture (HECAA) have elected new officers for 2009: Julie-Anne Plax of the University of Arizona is president; Denise Amy Baxter of the University of North Texas is treasurer; and Craig Hanson of Calvin College is newsletter editor.

The 2009 recipients of the Dora Wiebenson Graduate Student Prize, awarded for the best paper presented during the previous calendar year, are: David Pullins of Harvard University, for "Mapping Chinoiserie onto the Neoclassical House: Robert Adam's Designs 'in the Chinese Taste'"; and Jessica Priebe of the University of Sydney, for "Francois Boucher and the Rituals of Display in Eighteenth-Century Conchology."

## International Association of Art Critics/ USA Section

Defining and exploring contemporary issues in art criticism is part of the mission and tradition for the sixty-year-old International Association of Art Critics/USA Section (AICA/USA). The annual May panel, held at the Museum of Arts and Design in New York, examined challenges faced by critics who travel to cover art internationally. A central issue: when reporting on art to audiences in the United States, how does the critic address local and global concerns, ranging from the aesthetic to the social and political, as well as aspects of art making and production? The panel, entitled "In Translation: how the nomadic lives of contemporary critics affect their writings," was chaired by Marek Bartelik and Barbara MacAdam.

## International Sculpture Center

Registration is now open for the International Sculpture Center (ISC) 2009 symposium, "Strategies for Success in Challenging Times," to be held at Grounds For Sculpture in Hamilton, New Jersey, October 9–10, 2009. Geared toward those working in the sculpture community, panels will address the current economic climate with an emphasis on creative solutions and positive strategies being implemented. In addition to the keynote speaker Ruby Lerner of Creative Capital, leaders in the art community participating on panels include: Barbara MacAdam, *Art News*; Phong Bui, the *Brooklyn Rail*; Rona Pondick; James Steward, Princeton University Museum of Art; Adrian Ellis; Lauren Cornell, the New Museum of Contemporary Art; Daniel Incandela, Indianapolis Museum of Art; and Paul Villinski. Attendees will have networking opportunities with time to enjoy downtown Princeton. Postconference optional tours will be offered. For more information and a complete list of speakers, and to register, please visit [www.sculpture.org](http://www.sculpture.org) or contact events@sculpture.org or 609-689-1051, ext. 302.

## Leonardo Education Forum

The first network meeting of Leonardo Education Forum (LEF), the working group of Leonardo/The International Society for the Arts, Sciences, and Technology, in Latin America took place on April 23, 2009, at the eighth Festival Internacional de la Imagen, held at Caldas University in Manizales, Colombia. The meeting was cochaired by Felipe C. Londono, dean of the Faculty of Arts and Humanities at Caldas, and Nina Czegledy, LEF cochair. Correspondents from six Latin American countries participated in the meeting, including Andres Burbano, who repre-

sented Young Leonardos (YOLE) and Ricardo dal Ferra on behalf of Redcatsur. The outcome includes publication of “burning issues” abstracts by participants and collaborative research plans based on assessment of media art, science, and technology, and secondary education toward a joint Latin American PhD degree.

Rotating LEF chairs include Andrea Polli (2008–9), Victoria Vesna/Nina Czegledy (2009–10), and Ellen K. Levy (2010–11).

## Radical Art Caucus

The Radical Art Caucus (RAC) is sponsoring several events at next year’s CAA Annual Conference in Chicago. First, Susan King and Alan Moore will cochair the RAC panel on “Autonomizing Practices in Art and Art History.” Sarah Kanouse will lead a lunchtime session on “Occupations,” which will address student and union protest of current economic and political conditions, as well as opposition to “occupations” of Iraq, the West Bank, and other imperialist endeavors. In addition, RAC will sponsor an offsite reception at the conference (date and time to be announced in the fall). Please check <http://radicalartcaucus.org> for updates and further information. Anyone interested in membership may contact Joanna Gardner-Huggett, RAC secretary, at [jgardner@depaul.edu](mailto:jgardner@depaul.edu).

## Society for Photographic Education

The Society for Photographic Education (SPE) will hold 2009 regional conferences this fall; areas, titles, dates, and locations are as follows:

- Northeast/Mid-Atlantic: “The Art Market,” November 6–7, Montclair, New Jersey
- Southeast: “Crossroads,” October 16–17, Atlanta, Georgia

- South Central: dates TBA, Thibodaux, Louisiana
- Midwest: “Freeze/Thaw: Cycles in the American Heartland,” October 29–31, Minneapolis, Minnesota
- Southwest: dates TBA, community collaboration projects in Tucson, Arizona, and Denver, Colorado
- West: “Document and Identity,” December 4–6, Oakhurst, California
- Northwest: dates and locations TBA

For more details about the regional conferences, please visit [www.spenational.org](http://www.spenational.org).



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## Solo Exhibitions by Artist Members

Only artists who are individual CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2009), title of show, and type of work to [caanews@collegeart.org](mailto:caanews@collegeart.org). You may also send digital images of the work in the exhibition; include the title, date, medium, dimensions, and a photo credit (if necessary).

### Abroad

**Sol Kjøk.** Kunsthau Tacheles, Berlin, Germany, April 24–May 15, 2009. *Entre sol et ciel*. Wall drawing, work on canvas and paper, installation, digital animation, and performance.

**Melissa Kuntz.** Gallery Page and Strange, Halifax, NS, Canada, May 29–June 19, 2009. *Passing Through*. Painting.

### Midwest

**Delores De Wilde Bina.** Quad



Daniel Falco, *Fast-Food Superhero*, 2008, mixed media, 8½ x 11 in. (artwork © Daniel Falco)

City Botanical Center, Rock Island, IL, May 4–July 20, 2009. *Big Nhahyralih Bina Mapfly (c)*. Collage and acrylic.

**Rachel Epp Buller.** Hesston College Art Gallery, Hesston, KS, March 16–April 9, 2009. *The Identity Series*. Mixed-media relief printmaking.

**Daniel Falco.** Lee E. Dugar Gallery, South Suburban College, South Holland, IL, March 2–24, 2009. *Mutations,*

*Modifications, and Other Alterations*. Mixed media.

**Aaron Fine.** Gallery 305A, Illinois Central College, East Peoria, IL, November 18–December 10, 2009. *Aaron Fine - First Words*. Graphite and acrylic on paper.

**Jennifer Laura Palmer.** Burnell R. Roberts Triangle Gallery, Sinclair Community College, Dayton, OH, July 21–August 20, 2009. *The Space Between: Drawings and Paintings*.

### Northeast

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

**Nayda Collazo-Llorens.** LMAK Projects, New York, April 4–May 10, 2009. *ESC*. Work on canvas, video, and printmaking.



Installation view of prints by Nayda Collazo-Llorens at her exhibition *ESC* at LMAK Projects in New York (artwork © Nayda Collazo-Llorens)



Installation view of **Cynthia Handel**: *Ten Years of Work* at Gallery 555, Oakland Museum of California (artwork © Cynthia Handel)

**Patricia Cronin**. Brooklyn Museum, Brooklyn, NY, June 5, 2009–January 24, 2010. *Patricia Cronin: Harriet Hosmer, Lost and Found*. Watercolor and graphite.



**Pamela Flynn**, *Finding Peace*, 2008, mixed media on paper, 14 x 11 in. (artwork © Pamela Flynn)

**Pamela Flynn**. Phoenix Gallery, New York, April 29–May 23, 2009. *Road Shrines: A Peripheral Blur*. Work on paper.

**Margaret Murphy**. HPGRP Gallery, New York, May 29–June 30, 2009. *Celebration*. Painting and mixed media on paper.

**Annie Shaver-Crandell**. Paula Barr Chelsea, New York, May 7–16, 2009. *The Bond Chronicles: New Paintings*.

**Linda Stein**. Flomenhaft Gallery, New York, May 13–June 19, 2009. *Strong Suit: Armor as Second Skin*. Sculpture.

**Jennifer Williams**. Fellowship Gallery, A.I.R. Gallery, Brooklyn, NY, April 29–May 24, 2009. [f].

## South

**Sylvia Benitez**. Mitte Gallery, Texas State University, San Marcus, TX, February 8–March 10, 2009. *Where Meets the Sea*. Painting and installation.

**Beauvais Lyons**. Hite Art Institute, University of Louisville, Louisville, KY, June 11–August 8, 2009. *Hokes Medical Arts*. Printmaking and drawing.

**Thomas Xenakis**. Gallery at St. John's Episcopal Church, McLean, VA, April 19–May 31, 2009. *Celebration and Creation: Paintings by Thomas Xenakis*.

## West

**Cynthia Handel**. Gallery 555, Oakland Museum of California, Oakland, CA, January 15–April 30, 2009. *Cynthia Handel: Ten Years of Work*. Cast and fabricated metal, mixed media, and fiber.

**Tracy Krumm**. Andrea Schwartz Gallery, San Francisco, CA, February 25–March 28, 2009. *Recent Work*. Sculpture.

**Jan Wurm**. Eddie Rhodes Gallery, Contra Costa College, San Pablo, CA, February 20–March 27, 2009. *Recovered Memory: Drawings from Jan Wurm's Closet*.



**Ellen Carey**, *Push Pins*, 2002, color photograph/c-print, 24 x 20 in. (artwork © Ellen Carey)

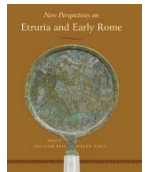


## Books Published by CAA Members

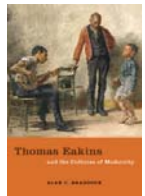
Only authors who are individual CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2009) to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Nenette Arroyo.** *Sacred Light: Stained Glass Windows of Southeastern Virginia* (Norfolk, VA: Teagle and Little, 2009).

**Stephanie Barron.** *Art of Two Germanys/Cold War Cultures* (New York: Harry N. Abrams, 2009).



**Sinclair Bell.** *New Perspectives on Etruria and Early Rome* (Madison: University of Wisconsin Press, 2009).



**Alan C. Braddock.** *Thomas Eakins and the Cultures of Modernity* (Berkeley: University of California Press, 2009).

**Sarah Burns and John Davis.** *American Art to 1900: A Documentary History* (Berkeley: University of California Press, 2009).

**Flora Simmons Clancy.** *The Monuments of Piedras*

*Negras, An Ancient Maya City* (Albuquerque: University of New Mexico Press, 2009).

**Patricia Cronin.** *Harriet Hosmer, Lost and Found, A Catalogue Raisonné* (Milan: Charta Art Books, 2009).



**Kosme de Barañano.**

Jacques Lipchitz: *A Catalogue Raisonné of the Plasters* (Madrid: BBK Foundation, 2009).

**Timothy W. Drescher and Lincoln Cushing.** *Agitate! Educate! Organize! American Labor Posters* (Ithaca, NY: Cornell University Press, 2009).



**Jordi Falgas,** ed. *El Palau de la Música Catalana* (Barcelona: Triangle, 2009).

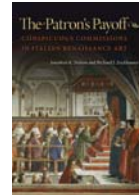
**Christiane Faris and Margaret Flansburg.** *Juxtapositions: Brunel Faris and the Visual Arts in Oklahoma City* (Oklahoma City: Full Circle Press, 2008).

**Lisa D. Hinz.** *Expressive Therapies Continuum: A Framework for Using Art in Therapy* (New York: Routledge, 2009).

**Meg Linton.** *Nancy Chunn: Media Madness* (Los Angeles: Ben Maltz Gallery, Otis College of Art and Design, 2009).

**Cornelia Lund and Holger Lund,** eds. *Audio.Visual: On Visual Music and Related Media* (Stuttgart, Germany: Arnoldsche Art Publishers, 2009).

**Adelheid Mers,** ed. *Useful Pictures* (Chicago: WhiteWalls, 2009).



**Jonathan Nelson and Richard J. Zeckhauser.** *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy* (Princeton: Princeton University Press, 2008).



**John Pfeffer.** *Art and the End of Apartheid* (Minneapolis: University of Minnesota Press, 2009).

**Clark V. Poling.** *André Masson and the Surrealist Self* (New Haven: Yale University Press, 2008).



**Nancy Princenthal and Phillip Earenfight.** *Joyce Kozloff: Co+Ordinates* (Carlisle, PA: Trout Gallery, Dickinson College, 2008).

College, 2008).

**Paul Chaat Smith.** *Everything You Know about Indians Is Wrong* (Minneapolis: University of Minnesota Press, 2009).



**Mary-Louise Totton.** *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia* (Hanover, NH: Hood Museum of Art, Dartmouth College, 2009).

**Lauren S. Weingarden.** *Louis H. Sullivan and a Nineteenth-Century Poetics of Naturalized Architecture* (Burlington, VT: Ashgate, 2009).

## Exhibitions Curated by CAA Members

*Curators who are individual CAA members can send their name, member number, title of exhibition, venue name, city and state, and dates of exhibition (no earlier than 2009) to caanews@collegeart.org. You may also send digital images of installation views or of individual works; include the artist's name, the work's title, date, medium, and dimensions, and a photo credit (if necessary).*

**Stephanie Barron.** *Art of Two Germanys/Cold War Cultures.* Germanisches Nationalmuseum, Nürnberg, Germany, May 27–September 6, 2009.

**Stephanie Barron.** *Art of Two Germanys/Cold War Cultures.* Los Angeles County Museum of Art, Los Angeles, CA, January 25–April 19, 2009.



Installation view of *Art of Two Germanys/Cold War Cultures* at the Los Angeles County Museum of Art, curated by Stephanie Barron (photograph © Museum Associates/LACMA)

**Kalia Brooks.** *Progeny: Deborah Willis and Hank Willis Thomas.* Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, April 30–June 6, 2009.

**Susan Greenberg Fisher.** *Picasso and the Allure of Language.* Nasher Museum of Art, Duke University, Durham, NC, August 20, 2009–January 3, 2010.

**Susan Greenberg Fisher.** *Picasso and the Allure of Language.* Yale University Art Gallery, New Haven, CT, January 27–May 24, 2009.

**Reni Gower.** *The Divas and Iron Chefs of Encaustic.* Staniar Gallery, Washington and Lee University, Lexington, VA, April 20–May 15, 2009.

**Pamela N. Koob.** *Drawing Lessons: Early Academic Drawings from the Permanent Collection of the Art Students League of New York.* Art Students League of New York, New York, October 5–31, 2009.

**Meg Linton.** *3 Solo Projects: Lynn Aldrich, Jessica Rath, Carrie Ungerman.* Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA, April 18–June 13, 2009.



Hans Peter Hansen, *Academic drawing*, ca. 1900, charcoal on paper, 24 x 18 in. Permanent Collection, the Art Students League of New York. From the exhibition *Drawing Lessons: Early Academic Drawings from the Permanent Collection of the Art Students League of New York*, curated by Pamela N. Koob

**Beauvais Lyons.** *Hokes Medical Arts.* B. Carroll Reece Memorial Museum, East Tennessee State University, Johnson, TN, March 10–April 16, 2009.

**Salwa Mikdadi.** *Palestine c/o Venice.* Various locations, 53rd Venice Biennale, Venice, Italy, June 7–September 30, 2009.

**Jonathan Nelson** and **Franca Falletti.** *Robert Mapplethorpe: Perfection in Form.* Galleria dell'Accademia, Florence, Italy, May 26–September 27, 2009.

**Mary-Louise Totton.** *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia.* Hood

Museum of Art, Dartmouth College, Hanover, NH, April 11–August 31, 2009.

**Jeffrey Wechsler** and **Donna Gustafson.** *A Parallel Presence: National Association of Women Artists, 1889–2009.* UBS Art Gallery, New York, May 14–July 31, 2009.

**Damon Willick** and **Carolyn Peter.** *Gallery 32 and Its Circle.* Laband Art Gallery, Loyola Marymount University, Los Angeles, CA, January 25–March 22, 2009.

**Linda Woodland.** *Beyond Belief: The Curious Collection of Professor Rufus Excalibur*

*Bell.* Higgins Armory Museum, Worcester, MA, June 20, 2009–2011.

## People in the News

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

### Academe

**Roann Barris** has received tenure and a promotion to associate professor in the Art Department at Radford University in Radford, VA.

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**Susan Cahan** has been appointed to the newly created position of associate dean for the arts at Yale College in New Haven, CT. She is presently Des Lee Endowed Professor in Contemporary Art and associate dean for academic affairs in the College of Fine Arts and Communication at the University of Missouri in St. Louis.

**Adam Davis** has accepted a tenure-track position as assistant professor of art at Scripps College in Claremont, CA.

**Joyce de Vries** has earned tenure in Department of Art at Auburn University in Alabama.

**David Joselit** has been named Carnegie Professor of the History of Art at Yale University in New Haven, CT, where he has taught since 2003.

**Paul Niell** has been appointed assistant professor of art history at the University of North Texas in Denton.



**Eliza Reilly** has been named director of the Phillips Museum of Art at Franklin and Marshall College in Lancaster, PA. She was formerly the director of the Center for Liberal Arts and Society and interim director of the Phillips Museum since 2007.

**Joe Scanlan**, formerly associate professor in the Yale University School of Art, has been named

director of the Program in Visual Arts at Princeton University's Lewis Center for the Arts in Princeton, NJ.



**James Smalls** has been promoted to full professor in art history and theory at the University of Maryland, Baltimore County.

## Museums and Galleries

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

**Lynn Boland** has been named Pierre Daura Curator of European Art at the Georgia Museum of Art in Athens.

**Beate Kirmse**, executive director of the Contemporary Arts Center in Las Vegas, NV, has announced her resignation. She plans a move to California to start a gallery.



**Martha Lucy** has been appointed associate curator at the Barnes Foundation in Merion, PA, where she was formerly the Andrew W. Mellon Fellow in Renoir Studies.

**Olivier Meslay**, a curator for 16 years at the Musée du Louvre in Paris, France, has been appointed to a joint position at the Dallas Museum of

Art in Texas as senior curator of European and American art and as Barbara Thomas Lemmon Curator of European Art. He begins work in Dallas in August 2009.

**Susan F. Rossen**, executive director of publications at the Art Institute of Chicago in Illinois, has announced her resignation, effective July 31, 2009. She had served the museum for 28 years.

**Daniel Walker**, director of the Textile Museum in Washington, DC, since 2005, has resigned.

**Lynn Zelevansky**, who is Terri and Michael Smooke Curator and Department Head of Contemporary Art at the Los Angeles County Museum of Art in California, has been named Henry J. Heinz II Director of the Carnegie Museum of Art in Pittsburgh, PA.

## Organizations

**Terence Ford**, head of research databases at the Getty Research Institute in Los Angeles, CA, has been elected president of the National Federation of Advanced Information Services.

**George G. King**, formerly director of the Georgia O'Keeffe Museum in Santa Fe, NM, has been appointed director of American Federation of Arts, based in New York.

## Grants, Awards, and Honors

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



**Roann Barris**, associate professor in the Art Department at Radford University in Radford, VA,

has received a university research grant to begin work on a project related to the American reception of Russian Constructivism.

**Samantha Baskind**, associate professor of art history at Cleveland State University in Ohio, has been awarded a National Endowment for the Humanities fellowship for academic year 2009–10.

**Zirwat Chowdhury**, a graduate student at Northwestern University in Evanston, IL, has earned a visiting fellowship at the Yale Center for British Art in New Haven, CT, for February 2010.



**S. Hollis Clayson** of Northwestern University in Evanston, IL, has received several recent fellowships,

including one at the Sterling and Francine Clark Art Institute's Research and Academic Program in Williamstown, MA (fall 2009); an Andrew W. Mellon Foundation

and Frank Hideo Kono Fellowship at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA (January–February 2010); a fellowship at the Institute for Scholars at Reid Hall, Columbia University, in Paris (March–May 2010); and a visiting fellowship in the Research School of Humanities at the Australian National University in Canberra (August–September 2010).

**David Cravin**, Distinguished Professor of Art History at the University of New Mexico in Albuquerque, has been chosen to deliver the 2009 McLeod and Mildred Riggins Lecture in Art History at the University of North Carolina, Chapel Hill. This special endowed lectureship is awarded annually to a major scholar who has made a distinguished contribution to the discipline of art history.



**Patricia Cronin** has received a 2009 Civitella Ranieri Foundation Fellowship in Umbertide, Italy; a PSC-CUNY Grant from the Research

Foundation of the City University of New York; and the 2009 Award for Excellence in Creative Achievement from Brooklyn College for her conceptual project, *Harriet Hosmer, Lost and Found: A Catalogue Raisonné*.

**Pia Cuneo**, professor of art history at the University of Arizona

in Tucson, has received a 2009–10 John H. Daniels Fellowship from the National Sporting Library in Middleburg, VA. She will research her project, “Early Modern Horsemanship Manuals: A Comparative Study.”

**Alison Fisher**, a graduate student at Northwestern University in Evanston, IL, has received a Gilbert Chinard Research Fellowship from the Institut Français d’Amérique for spring 2009.



**Sarah E. Fraser** of Northwestern University in Evanston, IL, has been awarded a Frederick

Burkhardt Residential Fellowship by the American Council of Learned Societies. She also received membership in the Institute for Advanced Study in Princeton, NJ, for academic year 2009–10.

**Janet Goldner**, an artist based in New York, has received a Fulbright Specialists Award for work in Bamako, Mali. She conducted a 3-week seminar for visual-art and multimedia students at Balla Fasseke Kouyate Conservatory of Art and Multimedia in May 2009.

**Olivia Gude** of the University of Illinois, Chicago, has received the 2009 Lowenfeld Award from the National Art Education Association (NAEA). The award recognizes an outstanding NAEA member who over the years has

made significant contributions to art education.

**Jeffrey Hamburger** of Harvard University in Cambridge, MA, has been inducted into the American Academy of Arts and Science in the visual-arts category, which includes the criticism and practice of art and architecture.

**Ann Hamilton** of Ohio State University in Columbus has been inducted into the American Academy of Arts and Science in the visual-arts category, which includes the criticism and practice of art and architecture.

**Yoko Inoue** has been awarded studio space in Smack Mellon's Artist Studio Program. The duration of the program, which is based in Brooklyn, NY, is May 1, 2009–March 31, 2010.

**Richard Kooyman** has been awarded an artist residency through the Heliker-LaHotan Foundation for fall 2009. The foundation, established by John Heliker and Robert LaHotan, allows their home and studios on Great Cranberry Island in Maine, for use by artists.



**Jaime Lara**, associate professor of Christian art and architecture and chair of the Program in

Religion and the Arts at Yale Divinity School in New Haven, CT, has been named a John Simon Guggenheim Fellow for 2009–10 as well as a Samuel L.

Kress Senior Fellow at the Center for the Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC.

**Min Kyung Lee**, a graduate student at Northwestern University in Evanston, IL, has received a doctoral fellowship from the Centre allemand d'histoire de l'art/Deutsches Forum für Kunstgeschichte for 2009–10.

**Jacob Lewis**, a graduate student at Northwestern University in Evanston, IL, has been awarded the 2009 Mark Samuels Lasner Fellowship in Printing History from the American Printing History Association; a 2009–10 Kress Travel Fellowship from the Samuel H. Kress Foundation; and a 2009–10 Paris Program in Critical Theory Fellowship from Northwestern University.

**Perri Lynch**, a Seattle-based public artist and phonographer, has been awarded a Fulbright Scholar Grant to research and document *kolam* designs and traditions of placemaking as daily ritual and devotional practice in the South Indian landscape. Over the course of 5 months, Lynch will create and exhibit a series of artworks, based on her research, at the Square Circle Gallery in Auroville, India, also to be exhibited in the US on her return.

**Katherine Markoski** of Johns Hopkins University in Baltimore, MD, has won the Dedalus Foundation's 2009 Dissertation Fellowship, which is awarded annually to a doctoral student



**Richard Kooyman**, *Coming*, 2009, oil on canvas, 60 x 84 in. (artwork © Richard Kooyman)

at an American university who is working on a topic related to modern art and modernism. Markoski will receive \$20,000 to continue her work on "Elective Affinities: Artistic Practice at Black Mountain College, 1948–1956."

**Jeff McMahon** has been accepted as a fellow for a 5-week writing residency in fall 2009 at the Edward F. Albee Foundation in Montauk, NY. He will work on a nonfiction memoir about New York City in the 1980s and 1990s and begin a new script based on that material.

**Mara Miller** was awarded a Visiting Canterbury Fellowship from the University of Canterbury in New Zealand, where she lectured widely, curated a small exhibition on Japanese women and art, and gave the plenary address at the 2008 conference "Japanese Aesthetics: International Perspectives." Miller also lectured to the Christchurch Art Museum, the Dunedin Botanic Garden, and the art history and philosophy departments

of the Universities of Canterbury and Otago.

**Alexa Sand**, assistant professor of art history at Utah State University in Logan and 2009–10 ACLS Charles Ryskamp Fellow, has been selected to participate in the National Endowment for the Humanities 2009 Summer Seminar in Prato, Italy, on “Dante’s *Divine Comedy* and the Medieval World: Literature, History, Art.”

**Hadieh Shafie**, an artist and director of career services at the Maryland Institute College of Art, has received a Baker Artist Award, which is given to

Baltimore-area artists and comes with a \$25,000 prize and inclusion in a group exhibition at the Baltimore Museum of Art.

**Larry Walker** has received a \$5,000 award in the inaugural Artadia Awardees 2009 Atlanta program from Artadia: The Fund for Art and Dialogue, which is based in New York.

**ShiPu Wang**, assistant professor in the School of Social Sciences, Humanities, and Arts at the University of California, Merced, has received the 2008 Patricia and Phillip Frost Essay Award from the editorial board of *Art History*, the journal of

the Smithsonian American Art Museum. Established in 2004, the prize recognizes excellent scholarship in the field of American art history by honoring the most distinguished contribution to the journal; it carries a \$1,000 prize.



**Cécile Whiting** has been awarded the 2009 Charles C. Eldredge Prize for Distinguished Scholarship in American Art for her book *Pop L.A.:*

*Art and the City in the 1960s* (2006). The award is presented

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annually by the Smithsonian American Art Museum in Washington, DC.

**The Joan Mitchell Foundation**, based in New York, has announced the 15 recipients of the 2009 MFA Grant Program. Among the winners, who receive a grant of \$15,000, are these CAA members: **Terrence Campagna**, Minneapolis College of Art and Design; **Charlotte Meyer**, Pratt Institute; **Kris Scheifele**, Pratt Institute; and **Justin Shull**, Mason Gross School of the Arts, Rutgers University.

## Institutional News

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

**Arcadia University** in Philadelphia, PA, has received an \$89,500 grant from the Pew Center for Arts and Heritage's Philadelphia Exhibitions Initiative for the exhibition *Ai Weiwei: Dropping the Urn*.

**The Institute of Fine Arts at New York University** has received \$1 million from the Levy Foundation for student fellowships in archaeological conservation.

**The Jewish Museum** in New York has been recognized with an award for excellence, in the eastern-time-zone category, by the Association of Art Museum Curators for *Action/Abstraction:*

*Pollock, De Kooning, and American Art, 1940–1976*, an exhibition curated by Norman L. Kleeblat.

**The Museum of Modern Art** in New York has been recognized with an award for excellence, in the eastern-time-zone category, by the Association of Art Museum Curators for *Joan Miró: Painting and Anti-Painting, 1927–1937*, an exhibition curated by Anne Umland.

**The Philadelphia Museum of Art** in Pennsylvania has received a \$250,000 grant from the Pew Center for Arts and Heritage's Philadelphia Exhibitions Initiative for the exhibition *Arshile Gorky: A Retrospective*.

**The Philbrook Museum of Art** in Tulsa, OK, has been accredited by the American Association of Museums, the highest national recognition for a museum.

**The San Francisco Art Institute** in California has received \$114,000 from the Partner University Fund for a collaborative project with the Université Paris 1 Panthéon-Sorbonne. The two schools will develop, primarily through their film and new-media departments, graduate-level open-source digital courseware that will enable collaborative international digital networks for interdisciplinary interactive art research and creation. The school has also been awarded \$68,000 by the National Endowment for the Arts for its City Studio Youth Programs, as well as \$60,000 by the Pilara Foundation

to fund the Distinguished Visiting Photography Fellowships and \$60,000 by the Winifred Johnson Clive Foundation for the 2009 Distinguished Visiting Painting Fellowships.

**The Walker Art Center** in Minneapolis, MN, has received a 2009 National Design Award in the Corporate Achievement category from the Cooper-Hewitt, National Design Museum.

## Classifieds

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## For Rent

**Historic Florence.** Small penthouse, prestigious location, panoramic terrace, furnished, sleeps two-plus, elevator, washing-machine, air-conditioning, ADSL: [josephinehb@gmail.com](mailto:josephinehb@gmail.com).

## Opportunities

**Legal Live Work Artist Loft Spaces.** The Button Factory built in 1879 - has 2,400 square foot, (and smaller) Legal, Live Work condos for sale, two blocks to Path, NJ Transit, Amtrak, Penn Station, Newark, 10 minutes to Newark airport, fifteen minutes to NYC, midtown, located in Ironbound District, artist area, cafes,

restaurants, boutiques, major grocery stores, art gallery on first floor, 5 year tax abatement, brick walls, huge beamed ceilings, bamboo floors, sound-proofed, full sized elevator, courtyard garden, green roof, ADA accessible. Call Hal @ 973-242-4687 or email: hal@newark-metametrics.com.

## Datebook

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

### July 31, 2009

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

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

### August 1, 2009

Deadline for nominations and self-nominations for two field-editor positions for *caa.reviews*.

### August 3, 2009

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

### August 31, 2009

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

### September 1, 2009

Deadline for session proposals for the 2011 CAA Annual

Conference in New York.

### September 25, 2009

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

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

### September 30, 2009

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

### October 1, 2009

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

### October 16, 2009

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

### November 30, 2009

Deadline for submissions to the January 2010 issue of CAA News.

### December 1, 2009

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

### January 31, 2010

Deadline for submissions to the March 2010 issue of CAA News.

### February 10–13, 2010

98th CAA Annual Conference in Chicago.

### March 31, 2010

Deadline for submissions to the

May 2010 issue of CAA News.

### February 9–12, 2011

99th CAA Annual Conference in New York.