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CAANNEWS



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Cover: View of an untitled work by Michael Asher in *Skulptur Projekte in Münster 1987*. Artwork © Michael Asher. Photograph provided by the Westfälisches Landesmuseum für Kunst und Kulturgeschichte. See page 5 for more information.

CAANEWS

VOLUME 31, NUMBER 5
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Christopher Howard

FROM THE EDITOR: CAA NEWS REDESIGN

This space is usually reserved for the executive director's column, but I'd like to take this opportunity to introduce the new design of *CAA News*. (In the future, you will hear not only from CAA's new executive director, Linda Downs, but also from other CAA staff, members of the Board of Directors, and other arts professionals.)

Published since 1976, *CAA News* has presented information on CAA's many activities, programs, and conferences. It has also published member achievements, images of members' artwork, and calls for entries, papers, and participation, which benefit those in the fields of art and art history. We've expanded during the past few years, offering more substantial content that we hope helps you in your professional lives and day-to-day work. And with this redesign, we can better communicate this crucial information to you in a visually coherent and savvy way.

We plan to publish more articles and editorials on subjects that matter to you. These include texts on pedagogy and teaching; copyright and other legal topics; museums, gallery, and curatorial issues; the latest news in new and digital media; studio health and safety and artists' materials; career-development and workforce issues; advocacy updates; brief reviews of software and nonacademic books; trends in scholarship and art publishing; and interviews with artists, scholars, administrators, and curators.

In this issue you will find an interview with Monona Rossol, a leading figure in health and safety for artists and art institutions; articles on art-history lecturing and using Wikipedia in undergraduate research papers; biographies of CAA's 2006 fellows; details on ten preconference workshops at the New York conference; and much more.

As always, I invite your responses and encourage further discussion, to be published in future issues of this newsletter. If you are interested in contributing to *CAA News*, please write to me at caanews@collegeart.org.

CAA Names 2006 Fellows

This year, CAA awarded five grants and two honorable mentions through our Professional Development Fellowship Program, funded with the generous support of the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Wyeth Foundation for American Art, and the Geraldine R. Dodge Foundation.

CAA initiated the fellowship program in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By sustaining graduate students at this critical moment, CAA assists the rising generation to complete degrees in a timely fashion and to find first employment opportunities easily. And by nurturing outstanding artists and scholars at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

Here is how the grants work: first, fellowship recipients receive awards of \$5,000 toward the completion of their MFA or PhD degrees in the 2006–7 academic year. In the following year, fellows seek postgraduate employment at museums, art institutions, colleges, or universities. CAA subsidizes their professional salary with a \$10,000 grant to the fellows' hiring institutions. Honorable mentions receive \$1,000 awards.

2006 CAA FELLOWS



Eva Diaz. Photograph by Margaret Liu Clinton.

Eva Diaz has been awarded the CAA Professional Development Fellowship for Art Historians, funded by the Wyeth Foundation for American Art. Diaz is a New York-based art historian and critic and a doctoral candidate in art history at Princeton University in Princeton, New Jersey, where she is completing her dissertation, "Chance and Design: Experimental Art at Black Mountain College." Her research focuses on rival methodologies of experimental art as elaborated, practiced, and disputed by three key Black Mountain teachers—Josef Albers, John Cage, and Buckminster Fuller—in the late 1940s and early 1950s. In fall 2005, Diaz completed her dissertation chapter on Albers, entitled "The Ethics of Perception: Josef Albers in America," which is being revised for publication. A separate essay, "Experiment, Expression, and the Paradox of Black Mountain," was published in



Installation view of *Mind the Gap*, curated by Eva Diaz and Beth Stryker. Sancho Silva and John Hawke, *Bus Stop*, 2005, eighteen-minute color video; urban and gallery-based architectural intervention: safety webbing, plastic, wood, metal hardware, and texts; monitor, DVD player, and DVD, 84 x 76 x 120 in. Artwork © Sancho Silva and John Hawke. Photograph provided by Smack Mellon.

the catalogue for the exhibition *Starting at Zero: Black Mountain College, 1933–1957*, held in 2005–6 at the Arnolfini Gallery in Bristol and Kettle's Yard at Cambridge University in Cambridge, England. In 2005, she was a presenter at the International Contemporary Art Experts Forum at ARCO in Madrid and gave a talk on the history of experimental performance at the CAA Annual Conference in Atlanta.

Diaz's writing has appeared in *Art in America*, *Time Out New York*, and numerous exhibition catalogues; she has also contributed an essay to a forthcoming book, *Curating Subjects x 21*, edited by Paul O'Neill and published by Open Editions. She recently coorganized an exhibition, *Mind the Gap*, at Smack Mellon in Brooklyn, New York, in spring 2006. Her essay for the accompanying catalogue examines artists' interventions in city spaces and how the privatization of public spaces continues to affect sites of and for art. During 2006–7, Diaz is the guest curator of a series of exhibitions about experiment, art, and performance at Black Mountain College, to be held at the Asheville Art Museum in North Carolina. She was recently named Joanne Leonhardt Cassulo Curatorial Fellow at the New Museum of Contemporary Art in New York for 2006–7. Since 1999, she has served as an instructor in the Whitney Museum Independent Study Program.



LaToya Ruby Frazier

LaToya Ruby Frazier has been awarded the CAA Professional Development Fellowship for Visual Artists, funded by the Geraldine R. Dodge Foundation. A Pittsburgh native, Frazier received a BFA in photography and graphic design from Edinboro University of Pennsylvania. She is pursuing her MFA in art photography in the School of Visual and Performing Arts at Syracuse University in Syracuse, New York.

Influenced by documentary photography, African American studies, and her personal experience growing up poor in a marginalized community, Frazier uses photography and video to produce sociopolitical work within the emotional realm of the African American experience. Frazier's body of work, entitled *The* >



LaToya Ruby Frazier, *Mom perming my hair*, 2004, selenium-toned silver-gelatin print, 16 x 20 in. Artwork © LaToya Ruby Frazier.

Notion of Family: Family Work 2002–2006, is a collaborative project with her mother and grandmother. With honest, relentless black-and-white photographs and a documentary film, called *A Mother to Hold*, Frazier depicts an intensely complex relationship with her drug-addicted mother. The artist's combined role as daughter, photographer, and filmmaker transcends the objective approach of traditional documentary practice, which Frazier believes has allowed many observers to disregard the poor and working class African American experience.

Frazier received an Outstanding Achievement Award in Photography from Edinboro University and a Patron Purchase Award from the Erie Art Museum in Erie, Pennsylvania. Her photographs have been exhibited at Light Work, Community Folk Art Center, and the Everson Museum of Art, all in Syracuse, and at the Schweinfurth Memorial Art Center in Auburn, New York. *A Mother to Hold* was screened at the 2006 Black Maria Film Festival in Jersey City, New Jersey, and in New York at the Brooklyn Underground Film Festival, the Black International Film Festival, and the Women of Color Film Festival, where she received the Producer's Choice Award. Frazier has taught photography at Syracuse University, Light Work Community Darkrooms, and the Community Folk Art Center and has conducted workshops in central New York. Frazier is currently producing work in housing projects on the Bronx, New York.



Álvaro Ibarra

Álvaro Ibarra has been awarded the CAA Professional Development Fellowship for Art Historians, funded by the NEH. Ibarra attends the University of Texas at Austin, where he earned a bachelor's degree in 1998 and a master's degree in 2001. He is currently a doctoral candidate in art history, writing his dissertation, "Legions in Mourning: Reconstructing Community in the Roman Provinces."

Ibarra's work disputes prevalent assumptions that limit scholarly interpretation of provincial Roman communities and their material culture. By examining visual representations at the edge of the Roman Empire, he explores how people accepted or rejected

Romanitas. He contests previous expectations regarding the Roman assimilation of provinces and their peoples, views based on the assumption that the Roman and the barbarian are clearly defined oppositional categories. Study of the material remains of liminal areas and reviewing their so-called prototypes from the city of Rome allows Ibarra to postulate the negotiation of imperial culture, political authority, and identity among Romans and non-Romans. He discusses this dynamic interaction through the analysis of ancient Roman military trophy monuments. Although the most prevalent message is that of Roman conquest, each trophy contains other narratives that provide a more nuanced picture of the people who built and viewed these structures.

Since 2001, extensive archeological fieldwork with the American Academy in Rome, Southern Methodist University's Mugello Valley Archaeological Project in Tuscany, Terra Europaea's Constanta County Excavations, and the Ancient Frontiers Foundation Transylvania Project in Romania have all contributed to Ibarra's dissertation and the overall knowledge of Roman material remains. The Kress Foundation and the University of Texas's Department of Art and Art History supported additional fieldwork in Greece and southern France respectively. To reach students beyond the lecture hall, he is developing an archaeological field school in Romania that promotes interest in and interaction between American and Romanian students and scholars in conjunction with the Ancient Frontiers Foundation.



Jennifer King. Photograph by Gordon Hughes.

Jennifer King has been awarded the CAA Professional Development Fellowship for Art Historians, funded by the Wyeth Foundation for American Art. She is a doctoral candidate at Princeton University in Princeton, New Jersey, where she is writing her dissertation, "Michael Asher and the Art of Infrastructure:

Space, Cities, Institutions." King received an MA from the Graduate Program in the History of Art at Williams College in Williamstown, Massachusetts, and a BA in studio art and art history from Rice University in Houston, Texas.

King's dissertation examines the work of the contemporary American artist Michael Asher, a figure often cited as one of the most important conceptual artists of his generation but whose work, because of its ephemeral nature, remains largely undocumented. Asher emerged in the late 1960s, participating in such seminal exhibitions as *Anti-Illusion: Procedures/Materials* at the Whitney Museum of American Art in 1969. During the 1970s, he continued his pathbreaking activities in what has come to be known as institutional critique. A professor at CalArts for more than thirty years, Asher has influenced several generations of



View of an untitled work by Michael Asher in *Skulptur Projekte in Münster 1997*. This work, consisting of a caravan parked in different locations in and around Münster, Germany, during the run of the exhibition, was originally created for *Skulptur Ausstellung in Münster 1977* and reprised in 1987 (see cover) and 1997; it will be executed again next year. Artwork © Michael Asher. Photograph by Roman Mensing. Photograph provided by the Westfälisches Landesmuseum für Kunst und Kulturgeschichte.

artists, many of whom are graduates of the celebrated “post-studio” class. In her dissertation, King uses the concept of “infrastructure” to address Asher’s longstanding engagement with both space (such as the material and architectural aspects of an environment) and organization (such as institutional frameworks and urban systems). In so doing, she aims to provide the first book-length study of Asher’s work.

Before attending graduate school, King worked as a curatorial assistant at the Museum of Fine Arts, Houston. She participated in the Whitney Museum Independent Study Program in 2003–4 and organized the exhibition *Useful Forms: Furniture by Charlotte Perriand* at the Princeton University Art Museum in 2004. During 2006–7, she will be a graduate curatorial intern at the National Gallery of Art in Washington, DC.



Christopher Scott Lowther

Christopher Scott Lowther has been awarded the CAA Professional Development Fellowship for Visual Artists, funded by the NEA. He received a BA in art history and an MS in education (instructional systems technology) from Indiana University in Bloomington. He is now an MFA candidate in the digital-media program at Indiana, where he teaches the class “Introductory Digital Art: Survey and Practice.”

For the past two years, Lowther’s work has focused on themes of dream recollection, surveillance, and gender through video, Flash animation, and installation. More recently, he has worked with mobile technology, multiple projection, and installation to explore gay rural experience, suburban alienation, and constructions of masculinity in media representations.

Lowther is completing his *Out of the Myth* trilogy, in which he appropriates Hollywood films to reveal a history belonging to gays and lesbians. The first part of the trilogy, *Cowboy Cruising*, appro-



Christopher Lowther, simulated views of *Cowboy Cruising*, 2005, three-channel video installation. Artwork © Christopher Lowther.

priates the final standoff scene from Sergio Leone’s *The Good, the Bad, and the Ugly* to question and broaden the discourse about the homosocial life of the nineteenth-century cowboy. Edited and projected onto three adjoining walls, the footage of each cowboy transforms cinematic space and time into real space and time. Lowther edits the footage to create moments of danger and desire that can only be communicated through the gaze, that is, through signals associated with “cruising.” Lustful glances teeter on contempt, and the film characters seem to detest the thing they desire—a common symptom of homophobia.

Lowther has exhibited in Ann Arbor, Michigan, and Denton, Texas, as well as in São Paulo and Rio de Janeiro, Brazil. This summer he completed Cycling 74’s Max/MSP Workshop at Chicago’s Experimental Sound Studio and assisted Leslie Sharpe, Indiana University professor and AT&T fellow, with a video podcasting project for the school’s digital-media program and the Indiana University Art Museum.

HONORABLE MENTIONS

From a highly competitive pool of applicants, CAA’s fellowship juries also awarded honorable mentions to the following individuals:



Kate Palmer

Kate Palmer is enrolled in the PhD program in art history at Boston University in Massachusetts, where she is working on her dissertation, “Archive/Atlas/Album: The Photographic Records of Christian Boltanski, Dinh Q. Lê, and Gerhard Richter.” Palmer’s dissertation examines the emergence of the

photographic archive as a critical subject for contemporary artists. Boltanski, Lê, and Richter are an internationally diverse group of contemporary artists, yet each has produced work that navi- ➤

gates the terrain between personal memory and large-scale historic events, as seen through and constructed by photographic archives. In binding abstract and theoretical debates about the nature of photography, memory, and history to specific people, places, and events, each artist uses methods to complicate our understanding of the relationship between photographs and the shaping and construction of history.

Palmer works part-time in the Department of Photographs at Harvard University's Fogg Art Museum in Cambridge, Massachusetts, where she helped to organize the recent exhibition, *A New Kind of Historical Evidence: Photographs from the Carpenter Center Collection*. She has taught courses on the history of photography and modern and contemporary art at Boston University and in 2005 was named an Outstanding Teaching Fellow by the College of Arts and Sciences at her school. She has received a Graduate Research Abroad Fellowship to support dissertation research in France and Germany and participated in the 2006 Getty Dissertation Workshop at the Getty Research Institute in Los Angeles, California. Before moving to Boston, Palmer worked in the Photography Department at the Los Angeles County Museum of Art, the California Museum of Photography in Riverside, and the James Danziger Gallery in New York. She received her MA in art history from the University of California, Riverside, in 2000 and her BA from Colorado College in Colorado Springs in 1996.



Amy Yao. Photograph by Nick Relph.

Born in Los Angeles, California, **Amy Yao** is an MFA candidate in sculpture at Yale University's School of Art in New Haven, Connecticut. She received her BFA with an emphasis on digital media from the Art Center College of Design in Pasadena, California.

Yao's current work uses methods of abstraction to recontextualize and highlight visual information of everyday life in a way that is both humorous and critical. Employing a variety of mediums, she explores how a work of art sits in a room and how nuance can center its meaning. Her work slows the spectator's attention, opposing the rapid pace of popular media in the contemporary world, so that information is revealed not in a quick glance but rather through close observation. Yao encourages viewers to regard the object's material form on all possible sides in hopes of creating an opportunity to reassess our relationship to visual culture.

With classmates from the Art Center College of Design, Yao opened China Art Objects Galleries, a commercial gallery in Los Angeles's Chinatown district, which includes a record library and listening room in the gallery's basement. She also organized the



Amy Yao, installation view of two works: foreground, *Standing at the End of the World*, 2005, paper and ink-jet prints, 22 x 7 1/2 in.; and background, *Untitled (Stick with Holes, No. 1)*, 2005, wood and dye, 36 1/2 x 3 1/2 x 1 in. Artwork © Amy Yao.

Art Swap Meet at High Desert Test Sites in Joshua Tree, California; the Wishing Well Cinema Club at Mountain Bar in Los Angeles; and a pirate radio station at Art Center College. Her work was recently shown at the Los Angeles County Museum of Art and High Desert Test Sites.

FELLOWSHIP PROGRAM

All recipients receive a complimentary CAA membership and a travel stipend to attend the 2007 Annual Conference, where they will give a presentation on their work during a session entitled "Work-in-Progress: 2006 Professional Development Fellows," to be held Thursday, February 15, 2007.

CAA thanks its jury members for 2006. The visual-artist jury included: Joseph S. Lewis, III, dean, School of Art and Design, Alfred University; Michael Aurbach, professor of art, Vanderbilt University; and Marie Watt, visual artist and former CAA fellow.

The art-historian jury comprised: Jill O'Bryan, artist and independent scholar; Anne Collins Goodyear, assistant curator of prints and drawings, National Portrait Gallery, Smithsonian Institution; and Kevin E. Consey, director, Berkeley Art Museum and Pacific Film Archive.

CAA is grateful for the long-term support of its government and foundation funders. CAA also thanks the numerous individual supporters who have contributed to the funding of these fellowships. You too can support the fellowships through the purchase of an original print from CAA's print-editions program, which includes works by Willie Cole, Sam Gilliam, Kerry James Marshall, Kiki Smith, and Buzz Spector. All proceeds go to the fellowship program. For more details on our prints, contact Ida Musemic, CAA manager of development, at 212-691-1051, ext. 252, or imusemic@collegeart.org; or visit www.collegeart.org/prints.

To receive the 2007 fellowship guidelines and application, visit www.collegeart.org/fellowships; contact Melissa Potter, CAA career development associate, at 212-691-1051, ext. 249, or mpotter@collegeart.org; or send an SASE to: Fellowships, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. **Deadline: January 31, 2007.** ■

Wikipedia and Undergraduate Research Papers

Arthur J. DiFuria is a reformed technophobe and visiting scholar in art history and curatorial studies at Moore College of Art and Design in Philadelphia, where he has taught since 1998. He is currently writing his dissertation, "Maerten van Heemskerck's Sketches of Roman Topography," at the University of Delaware in Newark.

As we once again step warily into the new academic year, perhaps some echoes from last spring resound. A most familiar refrain from my undergraduates is, "Can I use Wikipedia as a source for my research paper?"

Of course, the simple answer is no. Wikipedia is an open forum: anybody can write or revise entries regardless of their credentials (though editorial control has since tightened). Thus, despite its seeming completeness, Wikipedia is a potentially unreliable source of information, not even close to permissible for writing papers in art history. Period.

To the heart of the matter, however: shouldn't we try to teach our students "how to fish," rather than giving them "fish for a day"? In other words, isn't the real point of a research paper to teach our undergrads the value of probing a topic, gathering information from disparate resources, and assimilating their newfound knowledge into a cohesive, organized whole? By doing so, students pursuing any major can cultivate a vast set of transferable skills. If we allow them to cite Wikipedia, we're not giving them tools they can take to other fields. And we're certainly not doing anything for prospective art-history majors.

Since we encourage our students to research using online databases, they might think us hypocritical if, with Wikipedia in mind, we decide to make all online sources off limits.

But the "Wiki question" also hints at more complex issues regarding internet use: since we encourage our students to research using excellent online databases such as the Bibliography of the History of Art (BHA), Worldcat, and JSTOR, they might think us hypocritical if, with Wikipedia in mind, we decide to make all online sources off limits. Moreover, as established scholars continue to fortify the web with authoritative



Erwin Panofsky began the "thread" on the Arnolfini portrait. Jan van Eyck, *Portrait of Giovanni Arnolfini and His Wife*, 1434, oil on oak, 82.2 x 60 cm. National Gallery, London. NG186. Artwork in the public domain.

content, it's no longer valid to simply tell our students that they cannot use the web at all "because anybody can put anything on there." I'd be thrilled if one of my students writing on ancient Roman architecture used Bill Thayer's excellent site, <http://penelope.uchicago.edu/Thayer/E/home.html>.

Not only is the internet a much subtler beast than it was a few short years ago, it is also firmly entrenched as a conveyor of scholarly discourse. Thus, it's crucial that we take the time to explain to our students how it works, and why we want them to use it like we do.

Before I began addressing (rather than avoiding) web-related research questions in my classes, I regularly encountered scenarios like this: one of my students turned in a paper that asserted, uncritically, that the *Mona Lisa* is a self-portrait. We're all familiar with the idea. In raw form, it's not bad content. However, her footnote was a link to the City of Florence's Bureau of Tourism webpage (since changed). The site contained no scholarly text on the subject except for an animated Flash image of *La Gioconda* morphing into Leonardo's famous self-portrait drawing and back again. To my student's credit, she thought with her eyes and noted the physiognomic similarities in detail. But she didn't have an inkling of the art-historical conversation that had taken place regarding the question of self-fashioning in Leonardo's work. She only suspected that she had discovered a rich idea. She didn't know how to mine it, question it, and generate her own informed opinions. Thanks to episodes like these, I now broach the subject of the web with my classes in much greater detail.

I try to teach them how to think critically about what the

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web presents. A good starting point has been the difference between databases like BHA and JSTOR on the one hand, and Wikipedia on the other. The former are preferable because they are designed to lead us to sources that are rigorously researched, critiqued, edited, and supplied with footnotes that reveal the conversation that has taken place on a given topic.

It has also proven instructive to show them similarities between traditional scholarship and the mechanics of the internet. For instance, I explain, those footnotes they find so vexing in scholarly sources—whether in dusty old books or in digitized articles on JSTOR—function just like links on a webpage. Both are gateways to related material. In fact, the day is probably close at hand when all footnotes in online scholarly sources will link to other webpages containing other articles, even taking us directly to the passage cited. By the same token, I tell my students that the literature on a particular topic is like an e-mail or listserv thread, only more elaborate and occurring over decades instead of a few days or weeks. Then it dawns on them: the sources that we want them to read contain profound (if intimidating) substance. Usually, the students who have chosen to pursue Jan van Eyck's Arnolfini painting understand these analogies with the least trouble. It's as if Erwin Panofsky started the thread on that particular painting. Many of my students find it inspiring and poetic—"mind blowing," one astonished student said to me—when they realize that art-historical writing is a series of interrelated conversations that have taken place over generations, conversations that will continue with their own future work.



Wikipedia logo by Nohat; concept by Paullusmagnus.
Image © Wikimedia Foundation.

expect them to read *everything* on a particular work of art. But if we approach the internet the right way, it makes it easier for us to lead our students to their first glimpse of real art-historical writing. Thus, the web also offers us an excellent opportunity to help intellectually curious undergrads cultivate an eye for scholarly rigor and develop quality research habits. ■

In short, the internet will continue growing into a powerful research tool. But the risk that our students will base their papers on information presented irresponsibly will likewise increase. But using the web isn't automatically tantamount to conducting less-rigorous research, especially if we're vigilant about showing our students the difference between the "good web" and the "bad web." Of course, we can't

The Lecture in Art-History Classrooms

Robert Bersson is professor emeritus of art and art history at James Madison University in Harrisonburg, Virginia, and the author of Responding to Art: Form, Content, and Context (Boston: McGraw-Hill, 2004).

Lecturing and art-history instruction are virtually synonymous. "We lecturers on works of visual art" are the first words from the noted scholar and CAA Distinguished Teaching of Art History Award recipient James Cahill in his statement on teaching in the September 2005 *CAA News*.¹ This telling assertion finds immediate recapitulation in a paid advertisement for an art historian/chairperson position in that same issue. Westfield State College states, "Demonstrated ability in lecturing is required at the interview."² Note that the advertisement does not require demonstrated ability as an educator but rather as a lecturer. The depth of art historians' identification of the lecture method with classroom instruction is indeed so profound that to simply present the pedagogical question of whether "to lecture or not to lecture" is to raise a challenge of existential and institutional dimensions.

Why is this the case? Why do we art-history professors—individuals who have radically expanded course content and modes of interpretation in recent years—so strongly resist enlarging our instructional methods and educational possibilities? Why are we so narrowly tied to the lecture method? The answers include a lack of pedagogical background on the part of academics, a tenure and promotion system that privileges scholarly production over teaching, and a deeply rooted tradition of lecturing in higher education. Today, professors lecture eighty percent of the time;³ art historians, in their desire to communicate an ever-growing amount of information to their students, assuredly lecture even more than this. In her book *Teaching at Its Best: A Research-Based Resource for College Instructors*, Linda Nilson describes the professor-lecturer situation with "hard-hitting" imagery. She writes:

The eminent psychologist Abraham Maslow once said, "If your only tool is a hammer, you're apt to go around treating everything as if it were a nail." For centuries, the lecture has been the primary teaching tool in higher education, and indeed almost all knowledge and students have been hammered like nails. Since college-level teaching research came into its own in the early 1970s, we have been learning that the lecture is only one of dozens of devices in a well-stocked instructional tool box. Sometimes a hammer is just the thing, and at other times it isn't.⁴



A medical lecture with a "live" demonstration. Thomas Eakins, *The Agnew Clinic*, 1889, oil on canvas, 84 3/8 x 118 1/8 in. University of Pennsylvania Art Collection, Philadelphia. Artwork in the public domain.

Gil R. Smith of Eastern Kentucky University and Molly M. Lindner of Kent State University are two art historians who as students loved the lecture method but who have begun to question its effectiveness in the classroom. The lecture, they believe, clearly works best for the most mature and highly motivated students, a small subset (a fair number of them future art-history professors like Smith and Lindner) passionately predisposed to art-historical and traditional academic learning. Smith writes:

As any of us looks back on our first experiences in an art history classroom, we remember best those teachers who genuinely opened our eyes to this field of humanistic studies, engaging our fascination even as so many of our fellow students were nodding off in the darkened slide-lecture hall.... [W]e had little incentive or cause to focus on *how* they were teaching as opposed to *what* they were teaching; we learned the way we had always learned, by immersion and osmosis, with little reflection or analysis.⁵

Studying my own undergraduate and master's-level art-history notebooks, filled with diversionary thoughts, restless doodles, and imaginative drawings unrelated to the lectures at hand, I find myself sadly aligned with those students nodding off in the darkened room. Careful examination of my notebooks for eight courses taught by six different instructor-lecturers force me to conclude that absolutely no thinking was going on—I was hardly more than "a recording machine."⁶ Unfortunately, little appears to have changed over the decades. While recently sitting in on a few art-history classes at my old undergraduate and graduate schools, I witnessed students being lectured to and taught in exactly the same way as I had been thirty years earlier. Indeed, far too many of us seem to teach to the exceptional subset of future art historians and forget or ignore the silent majority who are less than fully engaged. We even seem to justify our lack of success in motivating the anonymous masses of students by placing the blame on them and taking no responsibility ourselves. Some of us even mask our ineffectiveness as teachers by putting forward a "sage on the stage" philosophy that asserts that "If I can reach just one of my students, I will be happy." Such a philosophy is both shockingly elitist and educationally bankrupt.

Smith speaks of his own pedagogical awakening and development beyond the traditional lecture approach:

Thanks to the resources of the Teaching and Learning Centers that coincidentally popped up on my last two campuses I have gained a fairly thorough appreciation of what are the shortcomings in my teaching, and what corrective measures should help, and have: setting up specific discussion themes, using diverse questioning methods, addressing different learning styles, employing supportive technologies, varying assignments and test mechanisms, etc.⁷

In addition, Smith has become a committed teacher of critical thinking. His goal now is "to wean students from the crutch of rote learning, and myself from the crutch of rote teaching...."⁸

Lindner, a pioneer of Problem-Based Learning in art-history instruction, arrived at that particular small-group, problem-solving approach because the lecture, her own "favorite mode of learning by immersion" as an art-history major, did not successfully engage her polyglot student body. Lindner relates:

While [students] want to know more about the history of art, they write in their course evaluations that they prefer learning about fewer works of art in greater depth rather than being blitzed by endless slide lists and facing requirements to memorize facts that they quickly forget. Students express that they learn best when working out a problem with their peers.⁹

Valuing both student feedback and solid educational research that affirm the greater effectiveness of active-learning approaches, Lindner experimented in both upper-level and survey courses with Problem-Based Learning, an approach in which "students learn by carrying out research projects during the semester rather than by listening to lectures, taking exams, and writing a single research paper." "The professor," she notes, "lectures very little (if at all) but instead designs 'problems' that groups of students research and present orally and in writing."¹⁰

Supporting Lindner's educational direction, Andrew Hudson gradually eliminated lectures, tests, and memorization from his courses in favor of the students "finding out for themselves." He writes, "Over the thirty-two years I've taught at the Corcoran [College of Art and Design]," Hudson states, "I've come to be more interested in facilitating and motivating students learning process ... set[ting] things up in ways that encourage students to make their own discoveries."¹¹

In a roundtable discussion in the Summer 2005 *Art Journal*, Kathy Desmond, Irina Costache, and Kevin Concannon all speak to the import of active-learning modes of teaching and learning from student-centered discussion, small-group work, "minute papers" written in class, and studio-related projects. Desmond and

Concannon also emphasize the importance of reading the growing pedagogical literature in higher education to analyze current art-history teaching practice. "[T]he National Training Lab in Bethel, Maine, shows," according to Desmond, "that the lecture method of teaching produces the lowest learner retention rate. When students are involved in teaching others, there is a 90 percent retention rate, practice by doing has a 75 percent retention rate, and discussion groups a 50 percent rate."¹² The classic book on lecturing, *What's the Use of Lectures?* by the British professor Donald A. Bligh, seems to both agree and disagree. At the beginning of his first chapter, Bligh writes, "The lecture is as effective as other methods for transmitting information"—a point much contemporary research would dispute—but he then goes on to admit that "Most lectures are not as effective as discussion for promoting thought," that they "are relatively ineffective for teaching values associated with subject matter," and that they "are relatively ineffective for inspiring interest in a subject."¹³ And this rather negative assessment from the most famous book on developing one's skill as a lecturer!

It is clearly time for art historians to apply their scholarly respect for research, evidence, grounded analysis, interpretation, and judgment to the teaching methods they employ in their own classrooms. It is also time for us to follow the examples of Desmond, Concannon, Lindner, and Smith and take workshops or courses through teaching and learning centers at our own colleges and universities, educational foundations, national training labs, and the like. There is indeed much to learn that will benefit our students and ourselves.

Susan Ball, former CAA executive director, recently noted, "People are waking up to the fact that they teach but that no one has told them how to teach."¹⁴ The time for us to seriously study the art and science of teaching, and to question the role of the lecture in effective art-history instruction, has arrived. ■

¹ "CAA Teaching Award Winners Speak," *CAA News* 30, no. 5 (September 2005): 12.

² Westfield State College advertisement, *CAA News* 30, no. 5 (September 2005): 38.

³ Robert R. Weaver and Jiang Qi, "Classroom Organization and Participation: College Students' Perceptions," *Journal of Higher Education* 76, no. 5 (September/October 2005): 570.

⁴ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors* (1998; repr. Bolton: Anker, 2003), 77.

⁵ Gil R. Smith, "From Connoisseurship to Accountability: The Current 'Master' We Serve" (presented paper, Southeast College Art Association Conference, October 27, 2005).

⁶ David L. Wheeler, "The Arts & Academe," *Chronicle of Higher Education*, March 10, 2006, 10A.

⁷ Smith, 4.

⁸ Smith, 5.

⁹ Molly M. Lindner, "Problem-Based Learning in the Art-History Survey Course," *CAA News* 30, no. 5 (September 2005): 8.

¹⁰ Lindner, 8.

¹¹ Andrew Hudson, "Statement on Teaching," placard in hallway at the Corcoran College of Art and Design in Washington, DC, placed July 2004.

¹² Peggy Phelan, Kevin Concannon, Irina D. Costache, Kathleen Desmond, David Little, and Steve Shipp, "Art History Survey: A Round-Table Discussion," *Art Journal* 64, no. 2 (Summer 2005): 36.

¹³ Donald A. Bligh, *What's the Use of Lectures?* (1972; repr. San Francisco: Jossey-Bass, 2000), 3.

¹⁴ Wheeler, 10A.

Interview with Monona Rossol

Duane Slick is professor of art at the Rhode Island School of Design in Providence and a member of the CAA Board of Directors.



An authority on health and safety in the arts, Monona Rossol is the author of *The Artist's Complete Health and Safety Guide* (New York: Allworth Press, 2001). She is the founder and president of Arts, Crafts, and Theater Safety (ACTS), a nonprofit organization dedicated to providing health and safety services for visual and performing artists.

Rossol is a guest speaker on a panel, entitled "Safety Hazards for the Artist and the Art Institution," to be held in ARTspace at the 2007 Annual Conference in New York. Chaired by Duane Slick, this session is organized by CAA's Services to Artists Committee.

Duane Slick: How did you become involved in this field?

Monona Rossol: After earning my first degree in 1959 in chemistry with a minor in math from the University of Wisconsin, Madison. I worked as a research chemist in an industrial laboratory for a year before returning to the university, where I taught as a graduate student, researched polymer and physical chemistry, and programmed the early computers of that time. The money was good enough to pay for tuition in another field. I chose art because I thought there would be less discrimination against women there than in chemistry. It was actually much worse, but I liked creating things.

One day, when walking from the chemistry building to the art school, I realized that I was working with some of the same chemicals in both schools. There were acids in printmaking, organic chemical solvents in painting, and metals and minerals in ceramics.

In the chemistry department, these hazardous substances were addressed with small individual hoods over our workbenches, eyewash stations, gloves, and other safety equipment. And no one could take a lab course without getting the pink slip showing he or she had completed the safety orientation.

In the art department, on the other hand, students had no formal safety training, studios had no ventilation, and people used chemicals in ways that guaranteed exposure. We were taught to point our brushes with our lips, spray paint



Monona Rossol. Photograph provided by Allworth Press.

until the air was a dense cloud, blow clay dust off surfaces and ourselves with compressed air, melt bars of lead for dripped lead sculpture, and much more. This clearly was not the right way to work.

I conducted some graduate art seminars on safety, but my teachers and fellow students were not receptive, to say the least. They said that thinking about the toxicity of our materials or using protective gear would “interfere with creativity.” I argued that death and disease do not enhance creativity, but my words fell on deaf ears.

Significantly, these early seminars took place in the early 1960s—well before the Occupational Safety and Health Administration (OSHA) was formed in 1971. In other words, I got into the “field” of art safety before there was a field, before laws were written to support it, and before people saw any need for the field to exist.

How has the subject of health and safety for artists evolved in this country?

In the past, two major impediments infringed the evolution of this subject. First, artists did not believe that art materials contained significantly toxic substances; and second, they trusted the product manufacturer’s promotional materials without question.

Remember the times: Kool cigarettes soothed your throat, lead paints covered your walls at home, and that wonderful fiber asbestos was found everywhere: in gloves, kiln insulation, blown-on ceilings of schools, Transite boards for tabletops and walls, and more. The sellers of these and other highly toxic materials advertised their product’s virtues and ignored their hazards, and people

believed them. Manufacturers also had the law on their side.

Regulations at that time allowed manufacturers to label products containing chronically hazardous ingredients “nontoxic” because these substances did not kill test animals in a two-week period. Even some children’s art materials at the time contained asbestos, benzene, lead, and other substances that today we know are killers.

The first part of every lecture I gave in those early days had to establish basic groundwork to prove that there actually was a problem. Impediments to a serious discussion of health and safety in art have been removed by time and events. Today, most people know that exposure to tiny amounts of toxic chemicals over months or years can cause serious illnesses and death. And most people aren’t foolish enough to rely totally on information provided by companies trying to sell them products.

How would you characterize the relationship between issues of environmental health and safety and personal health and safety?

First, many chemicals needed to make high-quality art damage the environment. The permanent pigments, minerals, acrylic and other polymers, solvents, and other chemicals in art materials are dug from the earth, refined from petroleum, and reacted from monomers. Traditional painters, printmakers, and sculptors must recognize that they aren’t doing the Earth any good. Artists can strive to use the least damaging materials by switching to biodegradable products when possible, but that’s about it.

Second, artists must understand that safety for the environment and safety for the individual user of a chemical are unrelated. Biodegradable products presumably don’t pollute water, damage the ozone layer, or contribute to smog, but they can be more toxic

My teachers and fellow students said that thinking about the toxicity of our materials or using protective gear would “interfere with creativity.”

to humans than the products they replace. For example, the new biodegradable detergents—especially enzyme detergents—that replaced older phosphate detergents are more toxic and sensitizing to people. Gases used in new air conditioners are better for the ozone layer but are slightly more toxic to people.

Another good example is the biodegradable citrus solvents made from rinds of citrus fruits. These solvents—often billed as “natural”—are far more toxic to people than common solvents such as acetone, various alcohols, and even some highly refined petroleum distillates.

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How do you rate the job done by the ASTM standards of health and safety labeling on artists' materials?

Oh dear. Since I'm a member of ASTM, I will be indicting myself and my colleagues when I say we've done a poor job. The original plan was a good one—to provide proper warning labels on art materials—but in my estimation it has certainly not worked out that way.

First, understand that ASTM D-4236 is a chronic hazard labeling standard for art materials. It basically requires a board-certified toxicologist to look at the list of ingredients in an art material, assess the chronic risks these ingredients pose to consumers, and determine which warnings should be printed on the label to enable consumers to use the product safely. This sounded good to me in the 1980s, when many of us activists helped to get this standard made into the law.

However, we couldn't foresee the problems. For example, toxicologists routinely labeled lead-bearing ceramic glazes as both "nontoxic" and "lead-free" on the basis of a cockamamie test which showed that lead was not released by the glazes in acid. I distributed a paper at an ASTM meeting which showed that as early as 1985 it was known that acid-insoluble lead frits were just as bioavailable to animals as raw red lead through ingestion and inhalation. No one listened until after 1992, when nursing-home patients who ingested these "nontoxic" glazes were poisoned or died. This acid-solubility test is still being used for some products. And a number of other exposure tests used to determine safety, I believe, are not predictive of actual exposures.

Another other major problem: the "nontoxic" label is used for paints and inks whose pigments have never been studied for chronic toxicity at all. Some of these untested pigments are in classes of chemicals in which other members are known to be toxic or cancer causing. Worse, the "nontoxic" label makes consumers think that someone has tested these products and knows they are safe. Nothing could be further from the truth.

I have tried over and over to get the word "nontoxic" restricted to products for which actual chronic toxicity data exists for the major ingredients. The ASTM D-4236 standard requires toxicologists to conduct a "risk assessment." It's simply not possible to calculate risk when there is no data.

The practice continues except for a few good manufacturers who have chosen not to use the "nontoxic" label on products containing untested ingredients. These manufacturers pay a price for this ethical decision, because uneducated consumers look for the "nontoxic" label and reject those without it. My organization, Arts, Crafts, and Theater Safety (ACTS), recommends these companies when artists ask us for names of suppliers we trust.

What recommendations do you have for the CAA membership regarding safety training? Where would an individual begin? What about institutions? And what about passing along this information from teacher to student, as well as reinforcement?

The simple answer is: follow current occupational and environmental laws. That includes OSHA's hazard-communication regulations and other chemical safety rules and the EPA's disposal regulations. In practice, however, this isn't so simple to institute. The OSHA Hazard Communication Standard, has been a federal law since 1987. Some schools are supposed to follow similar state laws or the OSHA Laboratory Standard instituted in 1992. But in my experience, many university and college art departments do a damn poor job of following these laws. Some don't comply at all.

The Hazard Communication Standard requires a written program, a survey of all products the school holds, proper labeling of all these materials, material safety data sheets (MSDSs) on all products, and training. The training must be done by a qualified person, and teachers need to read and understand product labels and MSDSs. The law requires this training. Schools need to buckle down and comply. Schools also need to train their students. Hazard communication belongs in arts curricula.

Many artists and schools resist changing their habits. How can they be persuaded to change, healthwise and economically?

Sorry, but time has run out for gentle persuasion or getting it done on the cheap. One brief example: a school that will remain nameless was cited and heavily fined by the EPA, which then gave back part of the money provided the school quickly use it to set up a model program. The school met the deadline by cutting the faculty out of the decision-making process. The participants in their program were the administration, the health and safety office, and the technicians.

There are two unpleasant lessons here. First, setting up these programs costs money and takes time away from other activities. Administrators simply must find this money and time before it is found for them. Have you heard about the size of recent EPA fines against colleges recently? Time's a-wasting.

Second, complying with health and safety laws requires sometimes radical changes in materials and processes used by teachers and students alike. We must make these changes happen, whatever it takes. Remember, we're talking about our lives here.

The up side to the story is that art programs that comply with the EPA and OSHA laws are becoming safer for both the environment and humans. Those students who learn about disposal regulations and can read MSDSs have skills they can use in their own work for the rest of their working lives. ■



UNESCO played a key role in conceiving and constructing the Bibliotheca Alexandrina in Alexandria, Egypt, designed by the architectural firm Snøhetta. The complex contains a library, a research center, a planetarium, a museum, exhibition halls, and a conference center. Photograph by Mohamed Nafea. Photograph provided by the Bibliotheca Alexandrina.

Reengaging Global Culture

Christopher Pearson, a founding faculty member of the nascent Quest University Canada, is a member of the CAA International Committee.

This article provides a brief introduction to UNESCO's history and activities, including its programs in arts, culture, and education, in advance of the 2007 Annual Conference advocacy session hosted by the CAA International Committee.

Chaired by Caroline Boyle-Turner and Christopher Pearson, the session will bring together several prominent speakers, including Ambassador Louise V. Oliver, to outline the scope and nature of UNESCO's activities, its role in World Heritage Conservation, the place of the United States within the agency, and other issues.

After a lengthy period of conflict and controversy, the United States reentered UNESCO, the United Nations' agency for Education, Science, Culture and Communication, in 2003.¹ The US played a crucial role in the formation of UNESCO, which was established in November 1945 with the goals of rehabilitating war-torn Europe and promoting intellectual and cultural cooperation. Yet until recently, the ideals and purpose of UNESCO had been largely forgotten in this country: the agency suffered a disastrous drop in both funding and prestige when the US departed in 1984, to be followed by the United Kingdom and Singapore in 1985. UNESCO's current director-general, Koichiro Matsuura, elected to the post in 1999, is widely acknowledged to have given the agency a new vitality and credibility through an effective if painful process of restructuring, downsizing, and decentralization. The UK rejoined UNESCO in 1997, while Singapore (the only country in the world presently not represented) plans to return in 2008. The US's renewed participation in UNESCO now offers CAA members a greater opportunity to reconnect with this global institution.

UNESCO functions as both a laboratory of new ideas and a standard-setting body, working to create international consensus on ethical and developmental issues around the world. It also serves as a clearinghouse for the dissemination of new ideas and technical information, all with the ultimate goal of creating a more peaceful and cooperative world. UNESCO's General Conference (GC), now comprising representatives of 191 member states, is the agency's supreme decision-making body. The GC meets in Paris every two years to assess progress, propose new initiatives, and debate and approve UNESCO's biennial program and budget. UNESCO has had a longstanding commitment to the protection of human rights and, more recently, has refocused its operations toward the implementation of the UN's Millennium Development Goals, which address the reduction or elimination of poverty and gender disparity, the promotion of universal education, and the fostering of a new culture of sustainable development. In this connection, UNESCO hopes to create conditions for genuine dialogue based on respect for shared values and the intrinsic dignity of each civilization and culture. This

UNESCO functions as both a laboratory of new ideas and a standard-setting body, working to create international consensus on ethical and developmental issues around the world.

was notably reaffirmed in 2001 by the GC's adoption of the Universal Declaration on Cultural Diversity, which maintains that cultural diversity, as part of the "common heritage of humanity," is one of the keys to development, "as necessary for humankind as biodiversity is for nature." At the same time, the declaration rejects the notion that conflicts between cultures are inevitable.

While UNESCO undertakes a full roster of projects dealing with scientific and technical concerns, it also pays close atten-

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A museum worker restores an object at the Kabul Museum in Afghanistan in 2003. The Taliban deliberately destroyed the museum during their regime, smashing all antique objects for being "un-Islamic." After the fall of the Taliban, restoration work on the museum and its objects started. Photograph © Manoocher/UNESCO.

tion to education, culture, and the visual arts. Chief among its ongoing initiatives in these fields is the Education for All (EFA) movement, which aims to improve educational opportunities for youths and adults throughout the world. In the past, UNESCO has also worked to protect cultural property—including works of art, buildings and cities, texts, sites of natural importance, and less tangible assets—through the fostering of international agreement concerning copyright, the passing of conventions regulating the illicit traffic of cultural property, and other means. In the vanguard of efforts to protect the international cultural heritage, UNESCO established the World Heritage Committee, comprised of elected representatives from twenty-one countries, to oversee these projects. Among its responsibilities, the committee maintains the World Heritage List and monitors the maintenance of more than 750 World Heritage Sites. At present, eight World Heritage Sites of a cultural character are found in the US, including Taos Pueblo, the Statue of Liberty, and Independence Hall.

UNESCO played a key role in conceiving and constructing Egypt's Bibliotheca Alexandrina (www.bibalex.org), which was inspired by the legendary institution founded over two thousand years ago by Ptolemy I Soter. Housed in a remarkable new building by the Norwegian architectural firm Snøhetta, the library is now the largest in the Middle East and Africa. UNESCO has also coordinated efforts to assist museums in Afghanistan after the fall of the Taliban and has recently promoted the concept of a World Digital Library, which would be freely accessible through the internet. UNESCO nominates prominent cultural figures as Artists for Peace; these men and women play a role comparable to its more high-profile Goodwill Ambassadors. A recent addition to this list is the Native American writer and painter N. Scott Momaday. UNESCO's Creative Cities Network, established in 2004, works to ensure diversity in cultural goods and services by helping cities to develop their creative industries. In 2005, Santa Fe, New Mexico, was designated a UNESCO Creative City in Folk Art and Design. The current diversity of UNESCO's cultural activities is witnessed by just a few of the projects, large and small, that it sponsored or

facilitated in 2006: these include a world conference on arts education held in Portugal, the third World Urban Forum in Vancouver, performing-arts workshops in tsunami-affected parts of India, discussions concerning the feasibility of building an underwater archaeological museum in Alexandria, an exhibition on the Silk Road, the Asia-Pacific Heritage Awards for the Conservation of Cultural Heritage, and a conference discussing the fate of cultural objects displaced during and after the Second World War.

In June 2005, the US National Commission for UNESCO held its first annual conference in two decades, which took place at Georgetown University in Washington, DC. The commission acts as a federal advisory committee for the US government and functions as a liaison with American organizations and individuals interested in UNESCO. And, after many years of absence, the US sent a delegation to the thirty-third General Conference of



UNESCO last October. The executive director for the US National Commission for UNESCO is Marguerite Sullivan, while America's permanent delegate to UNESCO is Ambassador Louise V. Oliver. In line with the current federal administration's desire to see radical reforms at the

UN, Oliver has recently voiced her hope to see UNESCO implement improved accountability, more effective results-based management, financial and programmatic transparency, the allocation of resources to core priorities, increased oversight and evaluation, a comprehensive staffing strategy, and a further streamlining of the agency. CAA has heretofore been represented on the US National Commission largely through the American Council of Learned Societies (ACLS), of which CAA is a constituent society, and through the organization Americans for UNESCO. An immediate goal, however, would be to achieve more direct input as a participating nongovernmental organization (NGO) within the commission.

For further information on UNESCO, see www.unesco.org. For the US National Commission for UNESCO, see www.state.gov/p/io/unesco. For the US Permanent Mission to UNESCO, visit www.usunesco.org. For the NGO Americans for UNESCO, go to www.americansforunesco.org. ■

¹ For more information about the United States' withdrawal, see <http://www.state.gov/p/io/unesco/usunesco/>; Walter S. Salant, "Report of the Representative to the U.S. National Commission for UNESCO," *American Economic Review* 75, no. 2 (May 1985): 446-47; or Joel Rosenthal, "The Withdrawal from UNESCO: International Organizations and the U.S. Role" (Case Study #10) (New York: Carnegie Council on Ethics and International Affairs, 1990).

The Bookshelf

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

Molly Springfield is a visual artist whose recent work consists of drawings of photocopies of books. She received her MFA from the University of California, Berkeley, in 2004, and teaches at George Washington University in Washington, DC, where she lives and works. Her work can be seen this month in a group exhibition, *Private Viewing*, at the Leroy Neiman Gallery at Columbia University in New York. Her fourth solo exhibition takes place at Transformer in Washington, DC, from October 28 to December 2, 2006. For more information, visit www.mollyspringfield.com.



Marcel Proust
Swann's Way
Translated by
Lydia Davis
New York: Viking,
2003

This book pops up on many lists like these, but I can't help but include it here. Proust reminds his reader of the value of examining the most minute details of our experience, that meaning can be found in habit and ritual, and of the power of everyday objects to transform life. Davis's translation of the author's famously intricate sentence structure is superb but, inevitably, imperfect. There are parallels, I think, between the occasionally flawed process of translation and the novel's theme of memory and the holes, static, and misperceptions memory leaves behind. I'm currently piecing together my own visual "translation" of the novel—complete with gaps and repetitions—with drawings of photocopies from all existing English translations.



William Henry Fox Talbot, *Leaves of Orchidea*, 1839, photogenic drawing negative, 6 3/4 x 8 3/16 in. J. Paul Getty Museum. 86.XM.621. Artwork in the public domain.

William Henry Fox Talbot
The Pencil of Nature
New York: Da Capo,
1969

For Proust it was the madeleine; for Talbot it was a bad drawing. In 1833, on his honeymoon in Italy, Talbot attempted to sketch the landscape surrounding Lake Como with the aid of a camera lucida. Unhappy with his "melancholy" results, he speculated "how charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper! And why should it not be possible?" *The Pencil of Nature*, first published in 1844, chronicles the conception and development of what Talbot called "photogenic drawing." I'm fascinated by Talbot because, unlike Daguerre and other contemporaries experimenting with photography, he recognized the significance his process would have for future modes of reproduction. His own "drawings" include facsimiles of printed pages and handwritten manuscripts. Talbot writes in the note to plate IX, *Fac-Simile Of An Old Printed Page*: "To the Antiquarian this application of the photographic art seems destined to be of great advantage."



Stanford University Library's book-scanning robot, called the Digitizing Line (DL). Photograph © 2005 Trustees of Leland Stanford Junior University.

Kevin Kelly
"Scan This Book!"
New York Times Magazine
May 14, 2006

Talbot couldn't have been more prophetic. As we go about our daily business, modern-day scribes, both human and robotic, are scanning every scrap of written word—at least every scrap publishers will allow. One robot with a delicate pneumatic finger can scan one thousand pages an hour. Digitized texts can be put online, searched, and linked. Imagine a digital library of Alexandria where readers can share marginalia and create their own personal synopticons. Thirty-two million books in fifty petabytes. This mind-blowing article sits in my studio and taunts me as I doggedly go about making decidedly analogue drawings. I can imagine a world in which the Prousts never have to leave their corked-lined rooms for the salon and the Talbots ask, "Why should it not be possible for all the world's books to fit on my iPod?"

Mentors Needed for Career Fair

Many schools require a certain amount of service within the university and local community, or within the larger arts professions, for tenure. Participating as a mentor in CAA's two Career Fair mentoring sessions—the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.

Artists' Portfolio Mentoring Sessions

CAA seeks curators and critics to participate in the eleventh annual Artists' Portfolio Mentoring Sessions during the 2007 Annual Conference in New York. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with

mentors based on medium or discipline. Volunteer curators, professors, and critics provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be an associate professor or tenured; critics, museum educators, and curators must have at least three years of experience (curators and educators must have current employment with a museum or university gallery).

Interested candidates must be current CAA members, register for the conference, and be willing to provide five successive twenty-minute critiques in a two-hour period on one of the two days of the sessions: Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM each day. Please send your cv and a brief letter of interest to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 31, 2006.*

Career Development Mentoring Sessions

CAA seeks mentors from all areas of art history, studio art, art education, film and video, graphic design, the museum professions, and

other related fields to serve in CAA's Career Development Mentoring Sessions. Mentors give valuable advice to emerging and mid-career professionals, reviewing cover letters, cvs, slides, and other pertinent materials in twenty-minute sessions.

Interested candidates must be current CAA members, register for the conference, and be prepared to give two consecutive hours of their time on one of the two days of the sessions: Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM each day. Art historians and studio artists must be an associate professor or tenured; critics, museum educators, and curators must have at least three years of experience; curators and educators have current employment with a museum or university gallery.

These mentoring sessions are not intended as a screening process by institutions seeking new hires. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Please send your cv and a brief letter of interest to: Career Development Associate, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 31, 2006.*

Participate in Mentoring Sessions

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at the Career Fair during the New York conference. All emerging, mid-career, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about management skills, artists' portfolios, and professional strategies.

Artists' Portfolio Mentoring Sessions

The Artists' Portfolio Mentoring Sessions offer artist members the opportunity to have

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PATRICIA HILLS, Professor of Art History, Boston University
DAVID LUBIN, Charlotte C. Weber Professor of Art, Wake Forest University
KARAL ANN MARLING, Professor of Art History and American Studies, University of Minnesota
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slides, VHS videos, digital images, or DVDs of their work reviewed by curators, critics, and educators in personal twenty-minute consultations at the 2007 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in this room. Sessions are by appointment only and are scheduled for Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM.

All applicants must be current CAA members. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by e-mail in January 2007. To apply, download the Mentoring Sessions Registration 2007 form (in PDF format) at www.collegeart.org/mentoring. Please fax the completed form to 212-627-2381 (Attn: Career Development Associate) or mail

it to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2006.*

Career Development Mentoring Sessions

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields at the 2007 Annual Conference. The Career Development Mentoring Sessions offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Sessions are by appointment only and are scheduled for Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM.

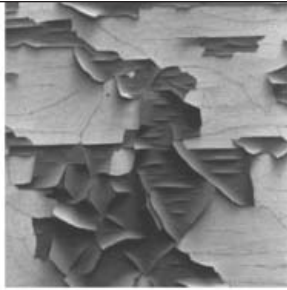
All applicants must be current CAA members. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by e-mail in January 2007. To apply, download the Mentoring Sessions Registration 2007 form (in PDF format) at www.collegeart.org/mentoring. Please fax the completed form to 212-627-2381 (Attn: Career Development Associate) or mail to: Career Development Associate, Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2006.*

2007 Preconference Workshops

The Career Fair at the 2007 Annual Conference in New York kicks off with nine preconference professional-development workshops, offered on Tuesday, February 13. All workshops require advance registration; please see www.collegeart.org/07careers for full details.

Mastering Your Digital Portfolio

Thanks to recent technological advances, visual artists now have numerous computer programs and software packages that help them to enhance and organize their portfolios. Three versions of this workshop are offered based on levels of technical experience: beginner (10:00–11:30 AM), intermediate (12:00–1:30 PM), and advanced (4:30–6:00 PM). Each workshop addresses three important areas: organizing your portfolio, understanding available technology, and choosing the appropriate technology for your field. Led by Alex Khost, web developer for Money-Media, Inc., and owner of the web-development company Ciampi-Khost LLC, the discussion focuses on the importance of understanding digital imagery, compatibility, and how this knowledge makes it easier to upgrade your portfolio. In addition, Khost will introduce helpful input/output tools for computers, discuss the basic digital-camera interface and how to use it with your computer, and provide an overview of useful tools and features of Photoshop. Workshops



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The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme-Year Scholars working on projects related to the 2007–08 theme, "Change." Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

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

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

Deadline for all Getty Research Grants:

NOVEMBER 1, 2006

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



The J. Paul Getty Trust

include informational handouts. Each workshop is limited to thirty-five participants. Price: \$45.

Networking Fundamentals for Artists and Designers

It's who you get to know and how you proceed that helps you obtain your goals. In this workshop, Angie Panell Wojak, director of career services at Parsons, the New School for Design, and Junko Carter, career counselor at Parsons, the New School for Design, will help artists and designers to reach out to people in their field who can help them connect with gallery representatives, get work noticed by the media, meet potential clients, and locate jobs. Find out how to build your professional network, identify important contacts in your field, develop communication skills, and make the most of who you know! Each workshop, offered at 10:00–11:30 AM and 12:00–1:30 PM, is limited to twenty-five participants. Price: \$35.

Creating a Course Syllabus and Lesson Plans

A course outline or syllabus is essential to the creation and execution of any art course. Bridging philosophy and practice, a syllabus includes major course goals, content, and teaching methods (including means of assessment), with each component relating logically and productively to the others. Individual lesson plans—invaluable to the planning and executing specific classes—make up the overall course calendar and may

interrelate with other lessons or plans in terms of continuity and sequence. In this hands-on workshop, participants will create one or more syllabi and lesson plans for courses they may teach or are currently teaching. For new instructors, this workshop, led by Robert Bersson, professor emeritus of art and art history at James Madison University, offers the opportunity to learn a crucial, foundational pedagogical skill. For more experienced instructors, it offers a chance to “re-vision” a present or future course. This workshop, to be held 11:30 AM–1:00 PM, is limited to thirty participants. This workshop is produced in cooperation with the CAA Education Committee. Price: \$35.

The Artist and the Dealer: Both Sides of the Fence

This lively workshop explores up-to-date analyses and opinions on the current relationship between artists and dealers. Taking place 12:00–3:00 PM, the panel—consisting of Linda Warren of Linda Warren Fine Art in Chicago; Oliver Kamm of Oliver Kamm/5BE Gallery in New York; George Adams of George Adams Gallery in New York; and Steven Henry, director of Paula Cooper Gallery in New York—will discuss how an artist should approach a gallery, how an artist works with a dealer, and the expectations of dealers and artists from their relationship, among other issues. This workshop provides an opportunity to ask prominent art dealers questions about how to initiate and establish a successful working relationship. Moderated by Peter Drake and Sharon Loudon, two independent artists who are represented by the panelists, this discussion will surely be an interesting, heated debate, with each panelist offering a different perspective. This workshop is limited to seventy participants. Price: \$50.

Opportunities for Art Historians beyond Museums and Academe

This workshop, to be held 1:15–2:45 PM, targets the needs of art historians about to graduate as well as those in temporary or entry-level positions who are wondering what to do next in a market where permanent curatorial positions and teaching jobs are scarce. Art historians can make profes-

sional lives in many areas beyond the traditional arenas of museums and university teaching. Training in art and the ability to do research and to complete demanding projects can lead to a variety of other work that may provide unexpected satisfactions. Two art historians with diverse backgrounds—Andrea Kirsh, independent scholar and curator, and Lacy Davisson Doyle, president of ArtView—will discuss their personal experiences and encourage participants to investigate a broad range of unique career options. This workshop is limited to thirty participants. Price: \$35.

Writing a Teaching Philosophy

A well-defined teaching philosophy is essential for educators seeking a position in secondary or higher education. This workshop, taking place 2:00–3:30 PM and led by Stacy Miller, CAA director of research and career development, will define the nature of a philosophical statement, explore the philosophies of individual participants, and help to craft individual statements. Examples of educational philosophies are used to inspire and instruct as we create, review, and enhance our philosophies. Workshop participants may submit their own draft statements in advance for review and critique. Informational handouts are provided. This workshop is limited to twenty-five participants. Price: \$35.

Grant-Writing Workshop for Artists

Led by Melissa Potter, CAA career development associate, this grant-writing workshop is given in two parts. Part 1 is an overview of the complete grant proposal writing process for individual and/or collaborative projects, including gathering background information, setting goals and objectives, activity plans, budget, and assessment. In part 2, small groups will engage in hands-on practice exercises, including writing abstracts, conceiving goals and objectives, creating documentation and assessment plans, and formulating a budget. Information on researching sources of grant funding will be provided during both sessions. The two parts of the grant-writing workshop run back-to-back, 3:00–6:00 PM. This workshop is limited to fifty participants. Price: \$50.

**Craft Research Fund
2007 GRANTS**

Up to \$15,000 for research projects submitted by faculty, curators and/or scholars, and up to \$10,000 for Ph.D. dissertations or masters thesis research topics relating to craft in the United States.

For guidelines, applications and 2005, 2006 awards see Research section of www.craftcreativitydesign.org

**Deadline • Jan. 8, 2007
Awards • April, 2007**

Administered by the Center
for Craft, Creativity and Design

**THE CENTER
FOR CRAFT,
CREATIVITY
& DESIGN**

Writing a Better Artist's Statement

An artist's statement is a standard element of any artist's portfolio and résumé package. Although we would like to think that our digital images or slides speak for themselves, the exhibition curators, academic hiring committees, grant juries, and gallery owners who receive artists' portfolios are skilled critical readers as well as judges of visual art. A poorly written artist's statement may weaken an otherwise strong presentation. What information should an artist's statement include? Is it okay to use the same statement for an academic job application and when submitting a portfolio to a gallery? How creative, stylized, or impressionistic should the writing be? Workshop participants will explore various modes of statement and may submit their own draft statements in advance for review and critique. Led by Eve Sinaiko, CAA director of publications, this workshop is offered twice, 3:00–4:30 PM and 4:45–6:15 PM. Each workshop is limited to fifteen participants. Price: \$35.

Job Hunt 101

This workshop presents the essentials for a successful job hunt and is good preparation for the Career Fair. David Sokol, professor emeritus and director of museum studies at the University of Illinois, Chicago, will guide participants through professional practices, interview etiquette, and other essential information to better prepare job seekers for their next career opportunity. This is the time to ask the questions you have always wanted to about the ins and outs of looking for a job. This workshop, taking place 5:00–6:00 PM, is limited to fifty participants. Price: free.

Rights, Permissions, and Images for Publication

This workshop covers the basics of how to clear and manage rights, permissions, and credit lines for images for publication, and the practical problems of obtaining images (and other third-party materials, such as quoted text) for reproduction. The focus is on image use, with some attention to general issues of permissions. The workshop explains the distinctions between copyright and contract and describes the permissions process step by step. We discuss the respon-

2007–2008 Clark Fellowships

The Sterling and Francine Clark Art Institute, a public art museum and center for research and higher education, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects that enhance the understanding of the visual arts and their role in culture. The program supports all genres of art historical scholarship about all places and periods, but especially those projects with a critical commitment to research in theory, history, and interpretation. Included this year is a year-long fellowship split between Williamstown and Paris, sponsored jointly by the Clark and the Deutsches Forum für Kunstgeschichte, Paris, for the study of French art and culture, as well as the new year-long Clark/Oakley Fellowship (with the Oakley Center for Humanities and Social Services at Williams College) for a scholar in the humanities whose study addresses some aspect of the visual field.

Clark Fellows are in residence for one to ten months and are provided with offices in the Institute's exceptional art history library and visual resources collection. The Clark is within walking distance of Williams College and its libraries and museum of art, and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, Workshops, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, co-sponsored with Williams College.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away by car.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in universities, museums, and related institutions. For guidelines, an application form, as well as further information, please visit www.clarkart.edu or contact Michael Ann Holly, Director of Research and Academic Program, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts 01267.

Telephone: (413) 458 0460 E-mail: research@clarkart.edu

The application deadline for fellowships awarded for the 2007–2008 year is November 17, 2006.

THE CLARK

Sterling and Francine
Clark Art Institute
225 South Street, Williamstown
Massachusetts 01267

sibilities and liabilities of author, editor, publisher, rights holder or agent, owner of the work cited or reproduced, image provider, and photographer. Topics addressed include understanding the fair-use doctrine; proper citation and credit; best practices and policies of museums and other image lenders; managing paperwork, costs, and schedules; and related matters. For a more detailed description of the workshop, please visit <http://conference.collegeart.org/rights>.

This workshop is designed primarily for museum, library, and publishing professionals, such as rights-and-reproductions department staff, curators, editors, and product developers, but is also open to individuals, both authors and artists.

This workshop is led by Eve Sinaiko, CAA director of publications, with Cristina Del Valle, senior associate counsel, and Susan Chun, general manager for collections information planning, both of the Metropolitan Museum of Art. It takes place at the Metropolitan Museum of Art, from 8:30 AM to 1:00 PM, on Tuesday, February 13. This workshop is limited to fifteen participants. Price: \$250.

CAA is grateful to the Metropolitan Museum of Art for providing a venue for this workshop. The views expressed in the workshop do not necessarily represent the policies or opinions of the Metropolitan Museum of Art or CAA. Workshop leaders cannot provide legal advice or assistance with individual matters; information is provided as general information only.

WORKING WOMEN
Looking for New England area artists—male or female—whose works explore the impact of women on contemporary American culture for inclusion in an exhibition that will travel to three NE regional museums in 2007-08.

Please submit up to 10 slides or a CD with up to 10 jpg images no larger than 5x7" at 300 dpi, with a one-page bio or resume to:

Dr. Anne Dawson, Professor of
Art History, Visual Arts Department
Eastern Connecticut State University
83 Windham Street,
Willimantic, CT 06226
Dawsona@easternct.edu

Please include a SASE if you wish your materials to be returned.

Annual Conference Update

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

New York Conference Registration

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

Early registration begins this month; costs are \$135 for members, \$85 for students and retired members, and \$250 for nonmembers. These low registration prices are good through December 13, 2006. Advance registration takes place after this date, until January 17, 2007; costs will be \$200 for members, \$120 for students and retired members, and \$315 for nonmembers. Onsite registration is available, but avoid the lines and higher costs by registering early.

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

Exhibit Your Art at the New York Conference

CAA's Services to Artists Committee invites artist members to participate in Arts Exchange, an open forum for sharing work at the Annual Conference. The general public may attend this session free of charge; a cash bar will be available.

The space on, above, and beneath a six-foot table is available for each artist's exhibition of prints, paintings, drawings, photo-

graphs, sculpture, and small installations. Performance, sound, and spoken word are also welcomed, within the "envelope" of a single six-foot table.

To participate, contact Elizabeth Conner at connerstudio@comcast.net, with the subject heading "CAA Arts Exchange." Include your CAA membership number and a brief description of what you plan to show. Please provide details regarding performance, sound, or technology, including battery-powered laptop presentations. You will receive an e-mail confirmation.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted. *Deadline: January 10, 2007.*

Conference Travel Grants

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

CAA Graduate Student Conference Travel Grant: This \$150 grant is awarded to advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2007 Annual Conference in New York. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and additional information, contact Susan DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send application materials to: Susan DeSeyn, Manager of Programs, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 29, 2006.*

CAA International Conference Travel Grant: CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2007 Annual Conference in New York. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of support.

For application forms and additional information, contact Susan DeSeyn at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send materials to: Susan DeSeyn, Manager of Programs, International Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 29, 2006.*

The grants are funded by donations from the contribution check-off on the CAA membership form. CAA thanks those members who made voluntary contributions to this fund.

Curatorial Proposals for 2008 and 2009 Conferences

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

Dallas, Texas, February 20–23, 2008. *Deadline extended: October 31, 2006.*

Los Angeles, California, February 25–28, 2009. *Deadline: Open.*

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

- ▶ Proposals must be submitted by e-mail and should include the following information:
 - ▶ Name(s) of curator(s) or organizer(s), affiliation(s), and cv(s)
 - ▶ A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance
 - ▶ Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority
 - ▶ A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support
- Please send your proposal by e-mail to elemakis@collegeart.org. Written inquiries

may be addressed to: Emmanuel Lemakis, Director of Programs, Re: Exhibitions Committee, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.

Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2007 Annual Conference in New York. Successful applicants will be paid \$10 per hour and receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 14, to Saturday, February 17, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35mm slide projector; familiarity with digital projectors is preferred.

Room monitors are needed for CAA's two mentoring programs, the Artists' Portfolio Mentoring Sessions and the Career Development Mentoring Sessions, as well as for several offsite conference sessions. Successful candidates will be paid \$10 per hour and receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors.

All candidates must be US citizens or permanent US residents. Send a brief letter of interest to: Susan DeSeyn, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2006.*

COLLEGE ART ASSOCIATION CAA 95TH ANNUAL CONFERENCE NEW YORK CITY FEBRUARY 14–17, 2007 REGISTER ONLINE NOW!

Providing professional services
and resources for artists,
art historians, and students of
the visual arts

www.collegeart.org

Advocacy Update

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

IMLS Creates Grants Website

The Institute for Museum and Library Services (IMLS) announced that all fiscal year 2007 grant applications are available on a new website, Grants.gov. The federal government developed this website for organizations to find and apply online for competitive grant opportunities from all twenty-six federal grant-making agencies. Instructions for applying for IMLS grants through Grants.gov are available at www.imls.gov/grantsgov. Beginning October 1, all applicants for the 21st Century Museum Professionals (deadline: March 15, 2007) and National Leadership Grants (deadline: February 1, 2007) are required to apply through Grants.gov.

IMLS to Give \$1.5 Million in Aid

On June 1, 2006, First Lady Laura Bush announced that an additional \$1.5 million of Institute for Museum and Library Services (IMLS) funds will be directed to help beleaguered museums and libraries located in federally declared disaster areas. See the full press release at www.imls.gov/news/2006/060106.shtm.

Ideological Exclusion Lawsuit Update

As reported in the May CAA News, the American Academy of Religion has joined the American Association of University Professors and PEN American Center in a lawsuit to prevent US government officials from barring foreign scholars from the United States solely because of views the scholars express. The suit, filed by the American Civil Liberties Union, follows the continued exclusion of Professor Tariq Ramadan, a leading scholar of Islam, and contends that a provision of the Patriot Act has fostered a policy known as "ideological exclusion." The lawsuit asks that the provision be declared unconstitutional.

After several months of asking the US District Court, Southern District of New York, for a summary judgment on the Ramadan portion of the suit, the plaintiffs found some success: a federal judge ruled that the government must render a decision on Ramadan's visa application within ninety days. On June 23, 2006, the judge said that the government has already had "more than adequate time for adjudication of Ramadan's pending visa application" and noted that though the government can exclude an alien from the country for many reasons, it may not invoke national security as a protective shroud to justify the exclusion of aliens on the basis of their political beliefs.

To read the full summary judgment, go to www.aarweb.org/about/announce/2006/RamadanRuling20060623.pdf. CAA will continue to report on this issue as it develops; see www.collegeart.org/advocacy.

Digital Database for Europe's Cultural Heritage

Drawing on a system developed by France's Ministry of Culture and Communications, the

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contact@woolfitts.com



MICHAEL project, which stands for Multilingual Inventory of Cultural Heritage in Europe, has developed an electronic system to access, manage, and update digital records of Europe's collections, including museum

Capwiz E-Advocacy

Americans for the Arts, a national organization that supports the arts through private and public resource development, maintains Capwiz, an online tool that makes it easy for you to play an active role in arts-advocacy efforts at the state, local, and federal levels. E-advocacy is an easy, timely, and efficient way to communicate your views to legislators at all levels of government, and Capwiz provides the information you need to take action. Use it, and use it often—elected officials respect and respond to the input of their constituents.

Capwiz, available at www.capwiz.com/artsusa/home, offers you extensive opportunities to:

- ▶ Explore current issues and legislation that affect the arts on both federal and state levels of government
- ▶ Send timely messages to your elected officials at the state, local, and federal levels
- ▶ Browse your legislators' biographies, committee assignments, staff directories, and the list of contributions made to them by political action committees
- ▶ View the arts voting records of your federal representatives
- ▶ Browse a complete media guide to news paper, television, and radio outlets in your area or state
- ▶ Find complete, up-to-the-minute election and candidate information on state, congressional, and presidential races, including candidate biographies and position statements
- ▶ Download voter registration forms and stay abreast of key dates for primary and general elections

To read more about CAA's past and present advocacy activities, please visit www.collegeart.org/advocacy.

objects, archaeological and tourist sites, music and audiovisual archives, biographical materials, documents, and manuscripts. MICHAEL will provide a multilingual online service allowing users to search and examine cultural collections throughout Europe by linking to existing collections. Eleven countries are participating in MICHAEL. A launch is planned in Italy, the UK, and France in May 2007, and in other participating countries in November 2007. For more information, please visit www.michael-culture.org.

Mexico Ratifies Underwater Cultural Heritage Pact

Mexico approved the ratification of the UNESCO Convention on the Protection of Underwater Cultural Heritage, a key international legal instrument for the conservation of cultural remains lying in the sea. Mexico is the eighth nation to join this initiative since May 2003. Countries that have already ratified the convention are Panama, Bulgaria, Croatia, Spain, Libya, Nigeria, and Portugal.

US Mayors Adopt Arts Resolutions

Each year, the US Conference of Mayors adopts a series of policy resolutions proposed by individual mayors who chair committees that focus on specific issues such as the arts. Once adopted, these resolutions become policy priorities for members of the conference. This year, under the leadership of Mayor Manuel A. Diaz of Miami, the following arts resolutions were proposed and unanimously adopted: (1) a resolution honoring National Arts and Humanities Month, for which mayors are called on to build partnerships with local arts agencies; (2) a resolution endorsing the Americans for the Arts' "Art. Ask for More," an arts-education, public-service-announcement campaign to encourage mayors and local arts agencies to participate at the local level; and (3) a resolution reaffirming support for the National Endowment for the Arts, the National Endowment for Humanities, and the Institute of Museum and Library Services, and calling upon Congress to increase funding for these cultural agencies.

CAA News

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

CAA Publications Grant Winner

CAA is pleased to announce the inaugural recipient of the CAA Publications Grant: Michael Corris, *Ad Reinhardt* (Reaktion Books). The CAA Publication Grant is a single annual award of \$23,000 to a publisher for one book, either under contract or near contract, on a topic in art, art history, art theory or criticism, visual studies, or a related field; the book must make a significant original contribution to art scholarship and research.

The terms art history, scholarly, and substantial may be interpreted by the grant jury with some latitude and may comprise bodies of primary material never before published, original or secondary research, critical analysis in many forms, or numerous other types of scholarship; book-length works in digital formats are eligible. Authors must be CAA members. Application criteria and guidelines are available at www.collegeart.org/pubgrant or from publications@collegeart.org. *Deadline: March 15, 2007.*

Spring Meiss Grant Winners

CAA has awarded five Millard Meiss Publication Grants for spring 2006. 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: Anthony Jerome Barbieri-Low, *Artisans in Early Imperial China* (University of Washington Press); Laura Bass, *The Drama of the Portrait: Theater and Visual Culture in Early Modern Spain* (Pennsylvania State University Press); Harry Berger, Jr., *Marriage, Manhood, and Mischief: Rembrandt's Night Watch and Other Dutch Group Portraits* (Fordham University Press); Robin Kelsey, *Archive Style: Photographs and Illustrations for U.S. Surveys* (University of California Press); and Robert Maxwell, *The Art of Medieval Urbanism: Parthenay in Romanesque Aquitaine* (Pennsylvania State University Press).

Books eligible for a Meiss Fund subsidy are those already under contract and whose subject is in the arts or art history. Authors must

be current CAA members. Application criteria and guidelines are available at www.collegeart.org/meiss or from publications@collegeart.org. *Deadlines: March 15 and October 1 of every year.*

New Award Jury Members

The following individuals have been appointed to serve on the juries for the annual CAA Awards of Distinction, which honor professionals in the fields of art criticism, writing on art, conservation, scholarship, lifetime achievements in teaching and art making, and more. In June 2006, the new members joined the current jury to select the awards to be presented at the 2007 Annual Conference in New York.

Art Journal Award: Nicholas Mirzoeff, New York University. Charles Rufus Morey Book

Award: Carol Mattusch, George Mason University; Susan Platt, independent scholar; D. Fairchild Ruggles, University of Illinois, Urbana-Champaign; William Wallace, Washington University in St. Louis. Distinguished Teaching of Art Award: Lester Van Winkle, professor emeritus, Virginia Commonwealth University. Distinguished Teaching of Art History Award: Rebecca Corie, Bates College; Barbara Jaffe, Northern Illinois University. Distinguished Body of Work Award: Kevin Consey, Berkeley Art Museum/Pacific Film Archive, University of California, Berkeley. Distinguished Artist Award for Lifetime Achievement: Ann Temkin, Museum of Modern Art, New York. CAA/Heritage Preservation Award: Harry Cooper, Fogg Art Museum, Harvard University.

To learn more about CAA's award program, contact Susan DeSeyn, CAA manager of programs, at 212-691-1051, ext. 248, or sdeseyn@collegeart.org; or visit www.collegeart.org/awards.

CAA Partners with Fractured Atlas

CAA has partnered with Fractured Atlas, a nonprofit organization that provides services, resources, and support to artists nationwide. With a free associate membership, CAA members are automatically eligible to: enroll in a health-insurance plan; add listings to a calendar of events; submit news releases for posting; gain access to the Support Forum and JobBank; and attend workshops and seminars.

Health insurance is, of course, a major issue for independent or unaffiliated arts professionals. Through its Open Arts Network, Fractured Atlas serves as a clearinghouse for low-cost healthcare options.

Interested CAA members can enroll free of charge through the link provided on our website. Go to www.collegeart.org, log into the Member Portal, and click on "Free Associate Membership."

Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed on CAA's website. PhD-granting institutions may send a list of your doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding

Join a CAA Committee

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

Committee members serve a three-year term (2007–10), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be current CAA members. Members of all committees volunteer their services to CAA without compensation. CAA's president and vice president for committees will review all candidates and make appointments prior to the 2007 Annual Conference in New York. All new members will be introduced to their committees at their respective business meetings at the conference.

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

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

For information about the mandate and activities of each PIPS committee, visit www.collegeart.org/committees. *Deadline: October 27, 2006.*

CAA ANNOUNCES NEW PUBLICATION GRANTS

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

CAA Publication Grant

Deadline: March 15

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

Millard Meiss Publication Fund Grant

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

Wyeth Foundation for American Art Grant

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

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

the format of listings can be found online at www.collegeart.org/artbulletin/diserts.html; they will also be sent by e-mail and fax to department heads later this fall. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above e-mail address. *Deadline: December 1, 2006.*

Exhibitions Curated by CAA Members

In an upcoming issue, *CAA News* will introduce a new section, "Exhibitions Curated by CAA Members," which will follow the popular "Solo Exhibitions by Artist Members" and "Books Published by CAA Members" in the End Notes section of this newsletter.

Curators who are individual members can send their name, CAA member number,

venue name, city and state, dates of exhibition (no earlier than 2006), and title of show to caanews@collegeart.org; include the words "Exhibitions Curated" in the subject line and attach the exhibition's press release to the e-mail (required). You may also send high-resolution digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions. Please send only images whose rights have been cleared for publicity.

For more information, write to Christopher Howard, *CAA News* editor, at the above e-mail address.

CAA's Online Opportunities

Opportunities is an online listing service that has become a vital source of information

to CAA members and the arts public at large. Opportunities offers continuously updated information through an electronic submissions process and is accessible at www.collegeart.org/opportunities.

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

Individuals and institutions are invited to promote their programs and events and to take advantage of listings online. Listings relevant to the Opportunities categories will continue to be published in the End Notes section of *CAA News*, space permitting. Those who wish to guarantee that their listings appear in print can purchase a classified ad; please see www.collegeart.org/advertising/cnr.html for more details.

Questions or comments? Write to Christopher Howard, *CAA News* editor, at caanews@collegeart.org.

Career Development

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

CAA Offers MFA and PhD Fellowships

The CAA Professional Development Fellowship Program is a unique opportunity for emerging artists and art historians to receive funding toward the completion of their degrees as well as support after graduation.



Collecting "China"

Objects, Materiality, and Multicultural Collectors
An Interdisciplinary Conference at
University of Delaware and Winterthur Museum and Country Estate
September 29-30, 2006

China and the Discourse of Things

What is Chinese about Ancient Artifacts?: Collecting Shang-Dynasty Oracle Bones, **Shana Brown**
Selected Brocades of Rare Sounds: Theater and Printed Books in the Late Ming, **Yuming He**
From Tian Yi Ge to Zhongshan Gongyuan: Subjects, Objects, and Things in Republican China
Vimalin Rujivacharakul
Monumental Miniature, An Oxymoron?: A Han-Dynasty Bronze Mat Weight and Its Cosmos
Eugene Wang

The World and Its Collections of "China"

Pluralist Aesthetics: Cross-Cultural Collecting in Late Imperial China, **Patricia Berger**
Goncourt's China Cabinet, **Ting Chang**
Emperors and Scholars: Antiquarian and Collecting Practices, **Paola DeMatte**
China in Japan: Notions of Artistic Classicism in the Writing of Okakura Kakuzō,
Elizabeth Lillehoj
Collecting China in Britain: Sir Percival David and the Institutionalization of Chinese Art,
Stacey Pierson

On Different Grounds: Collecting and Collectors

Early Rockefeller Collecting and China, **Stanley Abe**
A Passion for Porcelain: Henry Francis du Pont's Collection of Porcelains, **Ron Fuchs II**
Exporting China: The Collecting Tastes of William and Henry Walters, **C. Griffith Mann**
Selective Visions: Collecting Sino-Western Works on Paper at the Getty Research Institute, **Marcia Reed**

Cultural Codes and Objects' Materiality
H. Perry Chapman, Kasey Grier, Bernard Herman, Lawrence Nees
Things, Collecting, and Questions of Chineseness
Wen-Hsin Yeh

With the generous support of the Chiang Ching-kuo Foundation, the conference is free and open to the public.
Optional Workshops at Winterthur are available on September 28, 29, and October 1
Registration: 800.448.3883. Visit <http://www.udel.edu/ArtHistory/symposium.html>

Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the program supports outstanding artists and scholars with financial support at the beginning of their careers.

CAA has awarded fellowships to eighty-five artists and scholars. (Please see the biographies of the 2006 fellows on page 3.) Former artist fellows have exhibited at the Whitney Biennial, the Venice Biennale, the Walker Art Center, the Museum of Modern Art in New York, and the Institute of Contemporary Art in Philadelphia, among others. Former fellows have published in *Artforum*, *Art Asia Pacific*, *Visual Resources*, and *History of Photography*, as well as in CAA's three scholarly publications. Both artist and art-historian fellows have earned teaching positions in public and private colleges and universities nationwide, while other recipients work in museums and as gallery curators in the US and Canada.

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

Fellowships, supported by the National Endowment for the Arts and the National Endowment for the Humanities, are open to MFA and PhD candidates in the visual arts

and art history who will complete their degrees in 2008. Two honorable-mention recipients receive a \$1,000 award. CAA encourages fellowship applicants from socially and economically diverse backgrounds.

Applications will be available online this month; see www.collegeart.org/fellowships. For more information, please write to mpotter@collegeart.org. *Deadline: January 31, 2007.*

Affiliated Society News

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

Association of Art Editors

The Association of Art Editors (AAE) president, Phil Freshman, was one of three editors on a panel, "On the Same Page: Creating a Style Guide That Puts Your House in Order," at the twelfth National Museum Publishing Seminar in Philadelphia. He discussed AAE's guide, completed in 2005 and recently added to its website, www.artedit.org.

The AAE style guide is designed to be a handy key to various accepted styles—one that facilitates comprehension about issues and questions editors commonly deal with and that provides copious examples in a wide range of subjects. It also addresses gaps in standard sources, chiefly the *Chicago Manual of Style*, and aims to help editors working in places without an established house style. Access to the online guide is free to all.

The biennial seminar, which took place June 1–3, 2006, is organized by the University of Chicago's Graham School of General Studies. Freshman's copanelists were Greg Nosan of the Art Institute of Chicago and Mary McDonald of the American Philosophical Society.

Association of Art Historians

The Association of Art Historians (AAH) upcoming annual conference, entitled "Contestations," is motivated by Northern Ireland's "postconflict" situation; it will take place April 12–14, 2007, at the University of Ulster in Belfast. At a global level, contestation

defines the present situation in which manifold interests and intentions grapple with each other. In Belfast, both material traces and representations of competing historical formations are evident in everyday life. Art historians, artists, theorists, and cultural and media analysts are invited to think about contestation: How do we experience and understand it in our areas of activity? Keynote speakers are Trinh T. Minh-ha, James Elkins, and Ashish Rajadhyaksha. A list of panels and the form for proposals for papers can be found at <http://aah.org.uk/conference/index.php>. For queries, contact the conference and book-fair organizers—Christa-Maria Lerm Hayes, Kerstin Mey, Alison Rowley, and Liam Kelly—at AAH2007@ulster.ac.uk.

Association of Historians of Nineteenth-Century Art

Laurie Dahlberg will take the reins of the Association of Historians of Nineteenth-Century Art (AHNCA) *Newsletter* in 2007, when Aruna d'Souza concludes her term as editor.

The *Directory of Historians of Nineteenth-Century Art* is currently being updated. To revise your contact information or to renew your membership, write to: Janet Whitmore, Membership Director, AHNCA, 5614 N. Wayne Ave., #1, Chicago, IL 60660; janetwhitmore@earthlink.net. Anyone with an interest in the history of nineteenth-century art is invited to join; see www.arthistory-archaeology.umd.edu/ahnca for details. AHNCA's peer-reviewed, online journal, *Nineteenth-Century Art Worldwide*, can be found at www.19thc-artworldwide.org.

Foundations in Art: Theory and Education

Foundations in Art: Theory and Education (FATE) has partnered with the Milwaukee Institute of Art and Design (MIAD) for its eleventh biennial conference, to take place March 28–31, 2007. The conference, called "Shift • Connect • Evolve," marks FATE's thirtieth anniversary. In addition to thirty panels and a variety of workshops, Ying Kit Chan will chair a special panel of original FATE members. Keynote speaker Carol Becker of the School of the Art Institute of Chicago will present in the Santiago Calatrava wing of the Milwaukee Art Museum.

**SURREALISM & THE AMERICAN WEST
CONFERENCE**

Featuring leading historians of art and photography, as well as anthropologists and filmmakers, from the U.S., France, Germany and the U.K.

october 26-27, 2006

Arizona State University

Registration and information:
w: art.asu.edu/surrealismwest/
e: surrealw@asu.edu
p: 480-965-9567

Funded by a grant from the Terra Foundation for American Art and by the Herberger College of Fine Arts at ASU and its School of Art.

Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

This conference will focus on ways for FATE to remain relevant for the new generation of art and design students. Accepted panels, presentations, and workshops are listed on the MIAD website. Some panels are still accepting papers and presentations. For current information or to contact the Conference Program Committee, see www.miad.edu/content/view/458/449.

International Association of Word and Image Studies

The International Association of Word and Image Studies (IAWIS) has organized a special session, "Closing the Modern-Postmodern Divide: Toward a History of Visual Parody," for the upcoming CAA conference in New York. Chaired by Lauren S. Weingarden (of Florida State University and an IAWIS board member), this session proposes a discursive history that issues from nineteenth-century practices of irony and parody and defies a developmental history, aiming instead to subvert the dominant visual or social status quo. These subversive strategies are also identified with postmodernism's motives, thereby challenging the viability of modernism and postmodernism as distinct historical periods. By shifting focus from a purist to a subversive modernism, a historical continuum between the nineteenth century and the present comes into view. Linda Hutcheon of the University of Toronto is the panel commentator.

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

The Leonardo Education Forum (LEF), a division of Leonardo/International Society for the Arts, Sciences, and Technology, is sponsoring a session on "Thinking Versus Making" at the 2007 CAA Annual Conference. This session focuses on a challenge that has always confronted artists: how to bridge the gap between thinking and making. How can interdisciplinary practitioners fulfill the requirements of diverse disciplines? What projects have been successful, both scientifically and artistically? What projects can serve as examples of best practices, methods, and processes for addressing this challenge? How can mentors help students and early-career professionals develop integrative behaviors and apply them to hybrid research? What emerging forms of

curricula might support more transdisciplinary training? The LEF Student Group chairs, Gabriel Harp, Mariah Klaneski, and Josh Levy, developed the concept; the session is organized in collaboration with the LEF chairs Eddie Shanken, Andrea Polli, and Amy Ione.

Society for Photographic Education

Eight regional conferences of the Society for Photographic Education (SPE) will take place this fall. Regional conference dates and locations include: northeast, December 1-3 in Boston; mid-Atlantic, November 10-11 in Philadelphia; southeast, October 13-15 in Boone, North Carolina; south central, October 5-7 in Nashville; midwest, October 26-29 in Omaha; southwest, November 9-12 in Ogden, Utah; west, November 10-12 in Costa Mesa, California; northwest, October 20-22 in Malheur Wildlife Refuge, Oregon. For more information, visit www.spenational.org/regional/index.html. Details regarding SPE's student scholarship opportunities (deadline: October 14, 2006) and the SPE 2007 national conference in Miami, Florida, to be held March 15-18, 2007, can be found at www.spenational.org.

Visual Resources Association

The Visual Resources Association (VRA) has published *Cataloging Cultural Objects*, in conjunction with the American Library Association, at www.vraweb.org/ccoweb/index.html.

The project editors are Murtha Baca, head of the Getty Vocabulary Program and the Digital Resource Management Department at the Getty Research Institute; Patricia Harpring, managing editor of the Getty Vocabulary Program; Elisa Lanzi, director of the Imaging Center at Smith College; Linda McRae, university librarian and director of the College of Visual and Performing Arts Visual Resources Library at the University of South Florida; and Ann Baird Whiteside, head of Rotch Library of Architecture and Planning at the Massachusetts Institute of Technology.

For this publication, the editors developed a new data content standard focused on cultural materials. This cutting-edge reference provides descriptive consistency of interest to those professionals engaged in describing and documenting works of art, architecture, cultural artifacts, and their images.

Fellowship Opportunities in American Art Washington, D.C.

The Smithsonian American Art Museum and its Renwick Gallery invite applications for research fellowships in art and visual culture of the United States. A variety of pre- and postdoctoral fellowships are offered, including these named fellowships:

Douglass Foundation Fellowship in American Art
Patricia and Phillip Frost Fellowship for research
in American art and visual culture

James Renwick Fellowship in American Craft
Sara Roby Fellowship in Twentieth-Century American Realism
Joshua C. Taylor Fellowship, supported by alumni and friends
of the fellowship program

Terra Foundation for American Art Fellowships, which seek to foster a cross-cultural dialogue, supporting work by foreign scholars of American art or by U.S. scholars investigating international contexts for American art

Wyeth Foundation Predoctoral Fellowship for the study
of the traditions of American art

Applications are due January 15, 2007

For information, call (202) 275-1557 or visit AmericanArt.si.edu/fellowships



Smithsonian American Art Museum

Solo Exhibitions by Artist Members

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

Abroad

Kathy Desmond. Lönnström Art Museum, Rauma, Finland, April 18–May 28, 2006. *AIKA/TIME*. Installation.

Jess Dobkin. Ontario College of Art and Design Professional Gallery, Toronto, Ontario, Canada, July 13, 2006. *The Lactation Station Breast Milk Bar*. Performance.

Sara Paula Hoffman. Center for Isben Studies, University of Oslo, Oslo, Norway, August 21–27, 2006. *The Doll House Paintings*.

Thomas Lail. Synagogue Center for Contemporary Art, Galéria Jána Koniarka, Trnava, Slovakia, May 19–July 2, 2006. *Proti Vetrú/Sanctuary Intersect*. Installation, drawing, and sound.

Mid-Atlantic

Sabine Carlson. Gallery 10, Washington, DC, September 6–30, 2006. *Trees and Helicopters*. Painting and drawing.

Lori Hepner. CAPA Gallery, Pittsburgh, PA, June 1–July 7, 2006. *Unworkings of a Binary System: New Work by Lori Hepner*. Video, photography, and sculpture.

Mary Putnam. Gross McCleaf Gallery, Philadelphia, PA, April 17–May 9, 2006. *The Long View*. Painting.

Two Girls Working: Tiffany Ludwig and Renee Piechocki. Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, PA, July 7–August 11, 2006. *Trappings: Stories of Women, Power, and Clothing*. Photography, video, and audio.

Midwest

Judy Cooperman. WomanMade Gallery, Chicago, IL, May 19–June 15, 2006. *Visions of Beauty*. Photography.

Christine Holtz. DeRicci Gallery, Edgewood College, Madison, WI, August 20–September 8, 2006. *Meeting Places*. Photography.

Sue Johnson. John Michael Kohler Art Center, Sheboygan, WI, February 18–May 7, 2006. *The Alternate Encyclopedia*. Painting, printmaking, photography, video, and installation.

Sue Johnson. Carleton College Art Gallery, Northfield, MN, September 16–November 13, 2005. *The Alternate Encyclopedia*. Painting, printmaking, photography, video, and installation.

Brian D. Smith. R. Duane Reed Gallery, St. Louis, MO, March 24–April 15, 2006. *New Paintings*.

Northeast

Jeff Badger. Whitney Art Works, Portland, ME, August 29–September 30. *I Got A Right*. Painting, sculpture, and video installation.

Frances Barth. New York Studio School of Drawing, Painting, and Sculpture, New York, May 18–July 1, 2006. *Frances Barth: Paintings*.

Hatice Brenton. Memorial Library, State University of New York College at Cortland, Cortland, NY, January 31–September 30, 2006. *Yildiz Was Her Name*. Photography and digital art.

Ken Gonzales-Day. Cue Art Foundation, New York, September 7–October 14, 2006. *Lynching in the West*. Photography.

Allison Hunter. 511 Gallery, New York, October 19–November 25, 2006. *New Animals*. Photography.

Jeffrey Neumann. Great South Bay Gallery, Stageworks/Hudson, Hudson, NY, July 7–August 31, 2006. *In America*. Painting.

Michael Rich. Patricia Ladd Carega Gallery, Center Sandwich, NH, June 1–30, 2006. *Michael Rich: Work on Paper*.

Jody Servon. Contemporary Artists Center, North Adams, MA, July 15–August 13, 2006. *Hanging On*. Installation, sculpture, drawing, photography, and video.



Braldt Brald, *Homage to Rogier and Margaret*, 2006, oil on panel, 27 x 25 in. Artwork © Braldt Brald.

South

Georges Le Chevallier. Glance Gallery, Raleigh, NC, June 16–July 18, 2006. *Recent Paintings*.

Julia Morrisroe. 621 Gallery, Tallahassee, FL, July 7–29, 2006. *The Hot Wheels Series*. Installation, painting, and drawing.

West

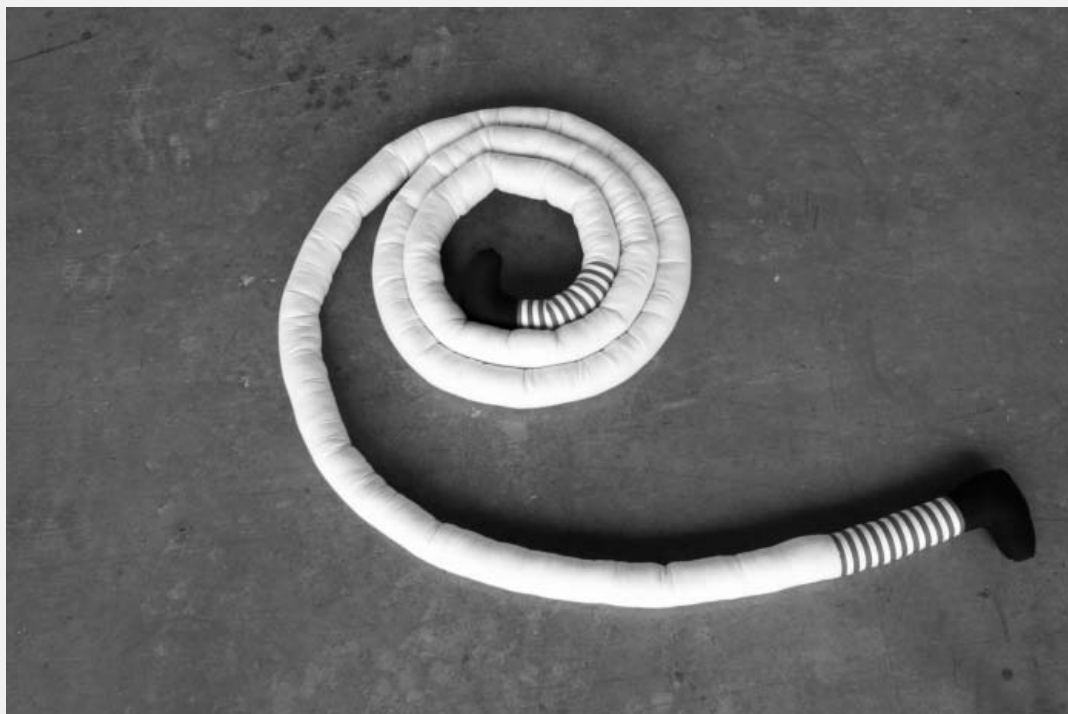
Andrew Kaufman. Icebox Contemporary Art, Tacoma, WA, March 14–April 13, 2006. *Half-Empty*. Installation.

Deborah F. Lawrence. Catherine Person Gallery, Seattle, WA, June 1–July 1, 2006. *Utopia*. Collage.

Kathy Pinto. 515 Arts, Phoenix, AZ, June 2–July 1, 2006. *Twenty-Seven Words for Almost Rain*.



Ken Gonzales-Day, *St James Park*, 2006, LightJet on vinyl, 10 x 25 ft. Artwork © Ken Gonzales-Day.



Jody Servon, *Unravel*, 2006, fabric, 6 x 35 x 24 in. Artwork © Jody Servon.

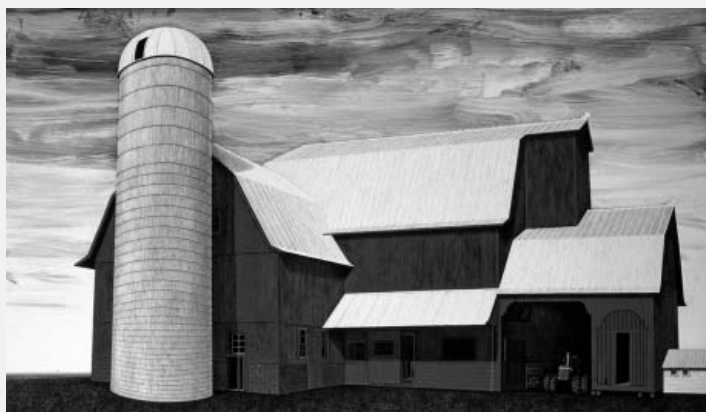
Donna Stack. Icebox Contemporary Art, Tacoma, WA, June 15–July 14, 2006. (*shouldn't throw stones*). Installation.

Bernadette Vielbig. Chase Gallery, Spokane, WA, September 4–October 18, 2006, *Objects of My Affection; or How I Came to Terms with Color & Design*. Sculpture, collage, and installation.

Jan Wurm. 50 California, San Francisco, CA, June 17–August 12, 2006. *Domestic Ennui*. Painting.



Donna Stack, installation view of *Red Cross Tent*, 2006, stained glass, resin army men, and DVD video, dimensions variable. Artwork © Donna Stack.



Mary Putman, *The Voorhees Barn*, 2005, acrylic on panel, 53 x 92 in. Artwork © Mary Putman.



Georges Le Chevallier, *Boricua*, 2006, mixed media on canvas, 36 x 36 in. Artwork © Georges Le Chevallier.

CAA Thanks Donors

CAA thanks the following individuals and organizations for their generous support of the association and its programs through the 2006 CAA Annual Campaign (July 1, 2005–June 30, 2006). For more information about the Annual Campaign, please visit www.collegeart.org/donate.

Donors to the 2006 Annual Campaign

George S. Abrams, Lucy A. Adams, Pat Adams, Gail Katherine Addiss, Ingrid Alexander-Skipnes, Basil Alkazzi, Linda Lee Alter, Emma Amos, Anonymous, Eric C. Apfelstadt, Rocío Aranda-Alvarado, Kimberly A. Arleth, Kenseth Armstead, Rudolf Arnheim, Paul B. Arnold, Frederick M. and Catherine B. Asher, Donnette H. Atiyah, Niall S. Atkinson, Michael Aurbach, Nancy E. Bacci, Katherine E. Baker, Susan Benfrado Bakewell, Helen D. Baldwin, Carmen C. Bambach, Mary Lee Baranger, Robert Baron, Stephanie Barron, Victoria Beck-Newman, Laura H. Beiles, Annette Blaugrund, Pamela Z. Blum, David F. Boffa, Albert Boime, Bruce A. Boucher, Harvey J. Breverman, Judith K. Brodsky, Robert E. Brooker, Marilyn R. Brown, Barbara C. Buenger, Elizabeth M. Burin, Diane Burko, Katherine P. Burnett, Sarah Burns, Jody Burstein-Gorton, James Cahill, Virginia A. and William A. Camfield, Stephen J. Campbell, Virgil D. Cantini, Kerstin B. E. Carlvant, Dean Carter, Faya Causey, Madeline H. Caviness, Melissa L. Chaney, H. Perry Chapman, Aneeka E. Cheema, Adrienne L. Childs, Elena D. Ciletti, S. Hollis Clayson, Theresa R. Coco, Floyd W. Coleman, Kevin Concannon, Maria Ann Conelli, Mildred Constantine, Kat C. Cope, Nita G. Corinblit, Sharon L. Corwin, Nicola Courtright, Dario A. Covi, Holly Crawford, Kyle R. Crocker, Charles D. Cuttler, Jim P. Dailey, Joe Danciger, Jadwiga Irena Daniec, Whitney M. Davis, Carol Neuman de Vegvar, Maria DeGuzman, Georgia R. Dehavenon, Marina M. Delaney, Barbara Argento Dennig, Elizabeth J. DeRosa, William J. Dewey, Eleanor Dickinson, Brigid Doherty, Therese A. Dolan, Timothy W. Drescher, Noreen Dean Dresser, David C. Driskell, Martina S. Droth, Alice J. Dubiel, Carol G. Duncan, Sally Anne Duncan, Vivian L. Ebersman, Sheila Edmunds, Marvin Eisenberg, Janna Eggebeen, Lauren Eldred, Rebecca E. Elliot, Martha G. Elton, Pamela and Michael Fahlund, Denise B. Falk, Diana P. Fane, Beatrice Farwell, Sarah C. Faunce, Alicia Craig Faxon, Shirley A. Fears-Wynn, Linda S. Ferber, Alan M. Fern, Marianne Ficarra, Susan B. Finnegan, Angela D. Fish, Margaret Flansburg, Marta Florin, Jaroslav Folda, Engn Till Forster, Ilene H. Forsyth,

Books Published by CAA Members

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

Barbara C. Batson. *Freeing Art from Wood: The Sculpture of Leslie Garland Bolling* (Richmond: Library of Virginia, 2006).



Maria Elena Buszek. *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture* (Durham: Duke University Press, 2006).



Julie Codell, ed. *Genre, Gender, Race, and World Cinema* (Oxford: Blackwell, 2006).

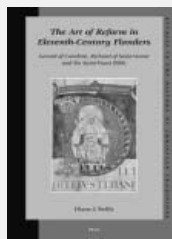
Paul Coldwell. *Morandi's Legacy: Influences on British Art* (London: Philip Wilson, 2006).

Sheila Dillon. *Ancient Greek Portrait Sculpture: Contexts, Subjects, Styles* (New York: Cambridge University Press, 2006);

Sheila Dillon and Katherine Welch, eds. *Representations of War in Ancient Rome* (New York: Cambridge University Press, 2006).

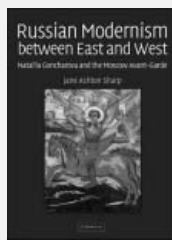
Ken Gonzales-Day. *Lynching in the West, 1850–1935* (Durham: Duke University Press, 2006).

Véronique Plesch. *Painter and Priest: Giovanni Canavesio's Visual Rhetoric and the Passion Cycle at La Brigue* (Notre Dame: University of Notre Dame Press, 2006).



Diane Reilly. *The Art of Reform in Eleventh-Century Flanders: Gerard of Cambrai, Richard of Saint-Vanne, and the Saint-Vaast Bible* (Boston: Brill, 2006).

Christine Petra Sellin. *Fractured Families and Rebel Maidservants: The Biblical Hagar in Seventeenth-Century Dutch Art and Literature* (New York: Continuum, 2006).



Jane A. Sharp. *Russian Modernism between East and West: Natalia Goncharova and the Moscow Avant-Garde, 1905–1914* (New York: Cambridge University Press, 2006).

James Smalls. *The Homoerotic Photography of Carl Van Vechten: Public Face, Private Thoughts* (Philadelphia: Temple University Press, 2006).



Blake Stimson and Gregory Sholette, eds. *Collectivism after Modernism: The Art of Social Imagination after 1945* (Minneapolis: University of Minnesota Press, 2006).

People in the News

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

Academe

Daniel Adler, formerly assistant professor of modern and contemporary art history at the University of New Orleans in Louisiana, has accepted a tenure-track position in modern and contemporary art at the University of Guelph in Guelph, Ontario.

Sharon Allicotti has been appointed chair of the MFA in painting program, launching this fall at the Laguna College of Art and Design in Laguna Beach, CA.



Jay Coogan, formerly associate provost for academic affairs and interim provost at the Rhode Island School of Design in Providence, has been appointed provost.

Timothy Druckrey, curator and critic-in-residence at the Maryland Institute College of Art in Baltimore, has been named director of the graduate photography and digital-imaging program at the school, succeeding **William Larson.**

Ralph Gilbert, formerly professor of drawing, painting, and printmaking and director of Georgia State University's Ernest G. Welch School of Art and Design, has been appointed associate dean for the fine arts at the university's College of Arts and Sciences.

Cheryl Goldsleger, associate professor of drawing, painting, and printmaking at Georgia State University, has been named director of her university's Ernest G. Welch School of Art and Design.

Dawn Marie Guernsey, formerly a faculty member of the painting and drawing program at Washington University in St. Louis, MO, has been appointed chair of the Dept. of Art in the School of Fine Arts at the University of Kansas in Lawrence.

Anita Jung and **Tom Christison** have been appointed to faculty positions in printmaking by the University of Iowa in Iowa City.

Rebecca Murtaugh has been appointed assistant professor of art at Hamilton College in Clinton, NY. She will teach sculpture, ceramics, and critical theory.

Lauren O'Neal, formerly a faculty member at the Massachusetts College of Art in Boston, has been appointed assistant professor in the Fine and Performing Arts Dept. at the

Massachusetts College of Liberal Arts in North Adams.

John Paul Ricco has been appointed assistant professor of contemporary art and media theory and criticism at the Centre for Visual and Media Culture at the University of Toronto at Mississauga (UTM), and to the graduate faculty in the Dept. of Fine Art at the University of Toronto in Ontario. Ricco will also serve as coordinator of the Visual Culture and Communication Program at UTM.



Janice Simon has been promoted to Josiah Meigs Distinguished Teaching Professor in the Lamar Dodd School of Art at the University of Georgia in Athens.

Lisa Tubach has been appointed assistant professor of art at James Madison University in Harrisonburg, VA.

Justin Wolff, formerly of the Expository Writing Program at Harvard University in Cambridge, MA, has been appointed Joanne Leonhardt Cassullo Assistant Professor of Art History at Roanoke College in Salem, VA. He will teach courses on modern and American art.



Steven Zucker, formerly chair of the History of Art Dept. at the Fashion Institute of Technology (FIT), State University of New York, has been named dean of the School of Graduate Studies at FIT.

Museums and Galleries

Elisabeth R. Argo, associate curator of decorative arts at the Carnegie Museum of Art in Pittsburgh, PA, has been appointed to the newly created position of Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art in Pennsylvania. Argo will begin work October 1, 2006.

Sarina Basta, formerly a manager and designer at Atconci Studio in Brooklyn, NY, has been appointed curator at SculptureCenter in Long Island City, NY. She succeeds **Anthony Huberman**, who joined the Palais de Tokyo in Paris, France, as curator.

Barry Bergdoll, chair of the Dept. of Art History and Archaeology at Columbia University in New York, has been appointed chief curator of architecture and design at the Museum of Modern Art in New York, succeeding **Terence Riley**.

Jennifer Blessing has been appointed curator of photography at the Solomon R. Guggenheim Museum in New York, a newly created position.



Julien Chapuis, associate curator in the Dept. of Medieval Art and the Cloisters at the Metropolitan

Museum of Art in New York, has been promoted to curator.

Donna De Salvo, formerly curator of the permanent collection and associate director for programs at the Whitney Museum of American Art in New York, has been promoted to chief curator at the museum.



Charlotte Eyeran, formerly assistant curator of paintings at the J. Paul Getty Museum in

Los Angeles, has been appointed curator of modern art and head of the Dept. of Modern and Contemporary Art at the Saint Louis Art Museum in Missouri.

Chris Gilbert, Matrix curator at the University of California's Berkeley Art Museum and Pacific Film Archive, has resigned.

Sandra Jackson-Dumont, formerly director of education and public programs at the Studio Museum in Harlem in New York, has been appointed Kayla Skinner Deputy Director for Education and Public Programs at the Seattle Art Museum in Washington.

Charlotta Kotik, curator at the Brooklyn Museum of Art in New York, has been named John and Barbara Vogelstein Curator of Contemporary Art at the museum.

Sara Krajewski, assistant curator and educator at the Henry Art Gallery in Seattle, WA, has been promoted to associate curator at the museum.

Kaz McCue, formerly director of the University Art Gallery at Indiana State University in Terra Haute, has been named director of the Visual Arts Dept. at the Interlochen Center for the Arts in Interlochen, MI.

Fionn Meade, formerly director of grant programs for Artist Trust, has joined the Henry Art Gallery in Seattle, WA, as assistant curator for public programs and outreach.

Alexander Lee Nyerges, formerly director and chief executive of the Dayton Art Institute in Ohio, has been appointed director of the Virginia Museum of Fine Arts in Richmond, succeeding **Michael Brand**.

Franklin Sirmans has been appointed curator of modern and contemporary art, a newly created position at the Menil Collection in Houston, TX.

Julia White, formerly curator of Asian art at the Honolulu Academy of Arts in Hawai'i, has been named senior curator of Asian art at the University of California's Berkeley Art Museum and Pacific Film Archive.

Organizations

Carrie Haslett, formerly Joan Whitney Payson Curator of Modern Art at the Portland Museum of Art in Oregon, has been appointed program officer at the Terra Foundation for American Art, based in Chicago, IL.



Sam Keller, director of Art Basel, will resign in 2008 to become director of the Beyeler Foundation, based in Riehen, Switzerland.



Peter Trippi, formerly director of the Dahesh Museum of Art in New York, has been appointed editor of *Fine Art Connoisseur* magazine, also in New York.

Grants, Awards, & Honors

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

Garth Amundson has received a J. William Fulbright foreign scholarship to Mexico, where he will conduct research and teach a seminar at the Universidad Latina de America in Morelia, Michoacán, during the 2006–7 academic year.

Lisa Aronson of Skidmore College, **Christaud Geary** of the Museum of Fine Arts, Boston, and 2 other scholars have received a 2-year Getty Collaborative Grant to study the life and work of J. A. Green, a prolific Ibani Ijo photographer who worked from 1890 to 1915, and to stage an exhibition of his work.



Emily Braun of Hunter College and the Graduate Center, City University of New York, and **Emily Bilski**, an independent scholar, have received the National Jewish Book Award in the visual-arts category for *Jewish Women and Their Salons: The Power of Conversation* (New Haven: Yale University Press, 2005). The volume is the catalogue for an exhibition of the same name, held at the Jewish Museum in New York and the McMullen Museum of Art at Boston College in 2005.

Kaira Cabañas of Princeton University in Princeton, NJ, has been awarded the Dedalus Foundation Dissertation Fellowship for her project, "Toward a Performative Realism: Art in France,

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Sylvie Fortin, Fredericka Foster, Kathleen A. Foster, Elisabeth A. Fraser, Deborah D. Frizzell, Eva Frojmovic, Susan Grace Galassi, Clarke H. Garnsey, Mary D. Garrard, Evan A. Gatti, Lola Gellman, Ann E. Gibson, Sam Gilliam, Allison S. Gillies, Elvira Giraldez, Meredith R. Goldsmith, Anna Gonosova, Anne Collins Goodyear, Thomas H. Gretton, Marianne C. Grey, J. Eugene Grigsby, Carolyn E. Guay, Hans C. Haacke, Colleen Hall, Susan S. Hambleton, Harold Hammer-Schenk, Chung Yeon Han, M. A. Hanni, Michele A. Hannoosh, Michael D. Hansel, Donna Harkavy, Janet Headley, Hilary A. Helfant, Paul R. Hertz, Rhea P. Higgins, Patricia S. Hills, Eric E. Hirshler, Edith M. Hoffman, Eva Hoffman, Dan F. Howard, Donivan W. Howard, Christine J. Huber, Linda C. Hulst, Constance Hungerford, Donna M. Hunter, Nancy R. Huntsinger, Caitlin R. Hurd, W. Sheldon Hurst, Gail E. Husch, John W. Hyland Jr., Dennis Y. Ichiyama, Joel Isaacson, Simeon M. Ishaque, Justin Jackson, Sara N. James, Preminda S. Jacob, Paul B. Jaskot, Pamela M. Jones, Sharon L. Jordan, J. R. Judson, Sarah E. Kanouse, Anna D. Kartsonis, Thomas DaCosta Kaufmann, Robert Keller, Brian C. Kelly, Marianne Kennedy-McGrath, Dale Kinney, Margaret A. Klecka, Norman Kleeblatt, Andrea Kirsh and Andrew Morrogh, Helen L. Kohen, Paul E. Kohl, Janet Koplos, Alice Kramer, Carol Herselle Krinsky, Carlson C. Kristin, Jane Kristof, Deborah Krohn, Carlo Lamagna, Ellen G. Landau, Mernet R. Larsen, Babatunde Lawal, Susan D. Leffingwell, Suzanne F. W. and Emmanuel Lemakis, David and Ellen K. Levy, Samella Lewis, Elizabeth Amy Liebman, John A. Listopad, William C. Loerke, Deborah H. Loft, Rose-Carol Washton Long, Robert J. Lopatin, Patricia C. Loud, William Low, Joyce P. Ludmer, Vanessa Lyon, Beauvais Lyons, John F. Lysak, Muriel Magenta, Pedro M. Maia, Eva Mantell, Tod A. Marder, Victor Margolin, Sara L. Marion, Joan M. Marter, Neil E. Matthew, Joyce H. Mayer, Sarah Blake McHam, William A. McIntosh, Kellen K. McIntyre, Susan McKillop, Sheila D. McKisic, Alan A. Melad, Leatrice G. Mendelsohn, Jerry D. Meyer, Sarah E. Michael, Mary-Ann Milford-Lutzker, Arianne Miller, Laura F. Miller, Cynthia M. Millis-Horton, Elizabeth L. Milroy, Willard E. Misfeldt, Gabriella R. Miyamoto, Alfred Moir, Arlene B. and Clarence E. Morgan, James Morganstern, Sara K. Moriarty, Penny C. Morrill, Jill Morse, Raffaella Morselli, Patricia A. Morton, Robert D. Mowry, Eleanor Munro, Ann H. Murray, Cynthia Navaretta, Minerva Navarrete, Morton Needelman, Annegreth Nill, Julie D. Oakes, Francis V. O'Connor, James G. O'Connor, Diane M. O'Donoghue, Sylvester O. Ogbechie, Ferris Olin, Angelika Pagel, Satoko I. Parker, Michele M. S. Patterson, Marjorie Pearson, Maureen Pelta, Constantine J. Pedridis,

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1957–1962.” The fellowship is awarded annually to a PhD candidate at an American university who is researching modern art and modernism.

Julie Codell, professor of art history at Arizona State University in Tempe, has received a Getty Visiting Scholar Fellowship for fall 2006.

Maria Fabricius Hansen of the University of Aarhus in Aarhus, Denmark, has received her school’s 2006 award for outstanding research for her project, “Rigmor and Carl Holst-Knudsens Videnskabspris.”

Sue Johnson, Steven Muller Distinguished Professor of Art at St. Mary’s College of Maryland in St. Mary’s City, has been awarded residency fellowships by the Jentel Artist Residency Program in Banner, WY, and the Virginia Center for the Creative Arts for the Salzburg Künstlerhaus in Salzburg, Austria. She was also awarded the Norton Dodge Award for Outstanding Scholarly and Creative Work by her school.

Titus Kaphar has received a 2006–7 artist residency from New York’s Studio Museum in Harlem.

Riyaz Latif, a doctoral candidate in art history at the University of Minnesota in Minneapolis, has received a \$20,000 award from the Mellon Fellowship Program for Dissertation Research in the Humanities in Original Sources, administered by the Council on Library and Information Resources, for her project, “Toward the Meaning of Marinid Madrasa: Study of Documentary Sources.”

Claudia Mesch, assistant professor of art history at the Herberger School of Art at Arizona State University in Tempe, has received a fellowship from the Henry Moore Institute in Leeds, UK, to pursue her project, “Confronting ‘the Russian’: Installation and the ‘Production Concept’ of the Büro Berlin.”

Lauren O’Neal has received an artist fellowship award from the Somerville Arts Council in Somerville, MA, in support of developing new work and for participating in upcoming exhibitions at the Housatonic Museum in Bridgeport, Conn., and Gordon College in Beverly, Mass.

Chitra Ramanathan has been featured in the summer 2006 issue of *Home*

Monthly magazine, based in Indianapolis. She has also been awarded a commission by the Arts Council of Indianapolis for *Picture Windows 2006: Urban Interpretations*, for which she will create large mixed-media acrylic paintings to adorn showcase windows at Chase Bank in downtown Indianapolis.

Marie Theres Stauffer of the Kunsthistorisches Institut der Universität Zürich has received a 2006 Swiss Art Award for mediation of architecture, which recognizes young scholars whose work advances an understanding of contemporary architecture that is grounded in scholarship yet meaningful to a broader audience.

Sue Taylor, associate professor in art history at Portland State University in Oregon, has been awarded the 2nd annual Frost Essay Award from the editorial board of the Smithsonian American Art Museum’s scholarly journal, *American Art*, for her contribution, “Grant Wood’s Family Album,” published in the summer 2005 issue.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has awarded 2006–7 fellowships to these CAA members: **Sara Warren** is a summer fellow; **Finbarr Barry Flood** and **Serge Guilbaut** are fall fellows; and **Darby English**, **James Meyer**, **Lowery Sims**, and **Carolyn Tate** are spring fellows.

The J. Paul Getty Trust in Los Angeles, CA, has announced its 2005–6 grant winners. CAA member recipients for postdoctoral research fellowships are: **Nadja Aksamija**, **Julia Quinn Bryan-Wilson**, **Shannen Lee Hill**, **Yu-chih Lai**, **Stefano Riccioni**, **Richard John Taws**, **Alice Tseng**, **Alicia Volk**, and **Michael Elia Yonan**. Curatorial fellowship recipients include: **Susan E. Bergh** and **Linda Komaroff**.

Hunterdon County’s Cultural and Heritage Commission in New Jersey has added **Meredith Bzdak** and **Jacqueline Ann Clipsham** to the new, 2nd edition of its book, *Notable Women throughout the History of Hunterdon County*.

The Maryland Institute College of Art in Baltimore has honored CAA members **Ledelle Moe** and **John Penny** with Trustee Fellowships for Excellence in Teaching.

The Metropolitan Museum of Art in New York has awarded 2006–7 fellowships to the following CAA members: **Heather Awan**, **Odilia Bonebakker**, **Evelyn Cohen**, **Örgü Dalgic**, **Justine DeYoung**, **Christopher Etheridge**, **Ludovico Geymonat**, **Sarah Graff**, **Caroline Hannah**, **Domenico Laurenza**, **Crawford Alexander Mann**, **Eric Ramirez-Weaver**, **Louise Rice**, **Ray Sapirstein**, **Marika Sardar**, **Lindsay Schneider**, **Eve Straussman-Pflanzer**, **Veronica White**, and **Michele Wijegoonaratna**.

The Joan Mitchell Foundation has awarded 2006 MFA Grants to the following CAA members: **Shalini M. Bhat**, Boston University; **Emmeline Cho**, Rhode Island School of Design; **William B. Cravis**, Carnegie Mellon University; **Regan Golden-McNerney**, University of Wisconsin, Milwaukee; **Joseph Gottlieb Kopfler III**, University of North Carolina, Greensboro; and **Jared Steffensen**, University of Texas at Austin.

The National Academy in New York has awarded prizes to artists in the spring 2006 exhibition, *The 181st Annual: An Invitational Exhibition of Contemporary American Art*. CAA members include: **Gerald Auten**, **Kyle Bowen**, **Matt Harle**, **Lenore Thomas**, and **Lee Walton**.

The Marie Walsh Sharpe Art Foundation has awarded free studio space in New York through its Space Program to the following CAA artist members: **Jillian Conrad**, **Colin Montgomery**, and **Chuck Webster**.

The Smithsonian American Art Museum in Washington, DC, has announced the recipients of its 2006–7 fellowship program, which allows scholars and students to pursue research at the museum for 3–12 months. CAA members include: **Daniel Haxall**, **Laura Katzman**, **Anna Marley**, **Laura Groves Napolitano**, **Katherine Rieder**, **Sascha Scott**, **Emily Taub**, **Leslie Urena**, and **Midori Yamamura**.

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Electronic Superhighway, 1995, by Nam June Paik in the contemporary art gallery of the Smithsonian American Art Museum in Washington, DC, which reopened July 1, 2006, following a six-year renovation. Photograph by Robin Weiner/Smithsonian Institution.

Other Smithsonian fellowship appointments in American art include: [Ellen Fernandez-Sacco](#), [Jonathan Katz](#), and [Katherine Roeder](#).

Institutional News

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

[George Mason University](#) in Fairfax, VA, has begun a new MA program in art history, beginning fall 2006. The program emphasizes new-media skills, museology, and preprofessional internships, and students prepare for the technical and professional demands of museum careers and advanced electronic-age scholarship. For more information, see: http://lahs.gmu.edu/academic/history/ma_arthistory.html.

[The Smithsonian American Art Museum](#) and the [National Portrait Gallery](#) share a newly renovated National Historic Landmark building in downtown Washington, DC. The Donald W. Reynolds Center for American Art and Portraiture, named in honor of a generous gift from the Donald W. Reynolds Foundation,

includes the 2 museums and their special-purpose facilities: the Lunder Conservation Center, the Luce Foundation Center for American Art, the Nan Tucker McEvoy Auditorium, and the Robert and Arlene Kogod Courtyard.

The Terra Foundation for American Art has announced the recipients of its 2005–6 grant program. For the Chicago Exhibition Program, Academic and Public Program, and the K–12 Education Program, CAA institutional-member recipients include: [Art Institute of Chicago](#), [Northeastern Illinois Library](#), and [Northwestern University](#). For the Exhibition Program: [Montreal Museum of Fine Arts](#), [Wadsworth Atheneum Museum of Art](#), and [Whitney Museum of American Art](#). For the Academic and Public Programs: [Arizona State University](#), [Courtauld Institute of Art](#), [Institut national de l'histoire de l'art](#), [Musée d'Orsay](#), and [Smithsonian American Art Museum](#).

Obituaries

Francesca Danieli, an arts administrator and an artist who worked in photo collage, video, and film, died June 27, 2006, in Baltimore, MD, at the age of 52.

Danieli earned a degree in sculpture from Virginia Commonwealth University in 1976. She also received an MBA from Columbia University in 1982. She worked for the Smithsonian Institution and the National Endowment for the Arts in the late 1970s and served for several years on the accessions committee of the Baltimore Museum of Art. Danieli married in 1986 and lived in New York and Tokyo. They moved back to Maryland in 1997, and she returned to school, earning another bachelor's degree in 2003 and an MFA in 2005, both from the Maryland Institute College of Art.

Danieli created a series of photo collages that showed diseased body parts trapped within opulent furniture. (She worked as a product manager for a furniture company in New York during the 1980s.) Thirty-two collages were featured in *Gamma Knife*, a book published by Nazraeli Press in 2005. Her work was recently shown at the University of Maryland, 1708 Gallery in Richmond, Maryland Federation of Art's Circle Gallery in Annapolis, and Courthouse Galleries in Portsmouth, VA. Her work has been collected by the Museum of Fine Arts, Houston, the Corcoran Gallery of Art, and the J. Paul Getty Museum.

Danieli and Julia Kim Smith directed *One Nice Thing*, in which the

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Debra Pincus, David I. Platzker, Louise Pliskin, Alison C. Poe, Ljubica D. Popovich, Marcelle H. Pour, Sally M. Promey, Leopoldine H. Prosperetti, Mary Quinlan-McGrath, Michael Rainer, Arlene Raven, Sandra J. Reed, Danielle Rice, Verna F. Ritchie, Mysoon Rizk, E. Bruce Robertson, Charlotte J. Rollman, Vivien J. Romoff, Helen A. Ronan, Anne N. Rorimer, David Rosand, Betsy Jean Rosasco, Deborah M. Rothschild, Pamela Jones Rothwell, Ksenija Rozman, Angelica Z. Rudenstine, Rebecca Rushfield, W. Jackson Rushing III, Lynn P. Russell, Edmund C. Ryder, Wendy Ruth Salmond, Norie Sato, Stephen K. Scher, Henry D. Schilb, Carl L. Schmalz Jr., Beth B. Schneider, Peter Schultz, Franz Schulze, Joyce Pomeroy Schwartz, John F. Scott, Jody M. Servon, Helen M. Shannon, Gregory W. Shelnutt, Joyce Cutler Shaw, Pamela K. Sheingorn, Angela Sheng, Ginger Sheridan, Alan Shestack, Roger Shimomura, Charlotte S. Sholod, Sandra Sider, Ingrid Alexander-Skipnes and Kolbjørn C. Skipnes, Kathryn A. Smith, Terence E. Smith, Webster Smith, Joanne Snow-Smith, Duston Spear, Buzz Spector, Harold Spencer, Joaneth A. Spicer, Brian D. Steele, Roger B. Stein, Gloria Steinberg, Kerri P. Steinberg, Damie Stillman, Marilyn Stokstad, Christine L. Style, Yongsun Suh, Judy E. Sund, John D. Szostak, Frances P. Taft, W. Matthew Tailford, Carolyn E. Tate, Elizabeth and Duncan Tebow, Wayne Thiebaud, Benjamin A. Thom, Robert Farris Thompson, Bob Tomolillo, Joan Carpenter Troccoli, William Tronzo, Jason A. Tselentis, Ann N. Tsubota, Claudia I. Turtenwald, Nola H. Tutag, Gertje E. Utley, Mario Valente, Jane A. Van Nimmen, Serena A. Vascik, Michele K. Vishny, Evelyn C. Voelker, Walter O. Wagner, Sonoko S. Wakita, Alice Walker, Larry M. Walker, Roslyn A. Walker, Alan Wallach, Guy E. Walton, Ann Kirk Warren, Sarah E. Webb, Idelle Weber, Ruth I. Weidner, Gabriel P. Weisberg, Volker Weiss, Elizabeth B. Welles, Elaine R. Werblud-Moore, Fred H. Werner, Judith C. Wester, Neville E. Weston, David G. Wilkins, Susan G. Wilmarth-Rabineau, Chris B. With, Barbara Wolanin, Susan E. Wood, Beth E. Wright, Joyce Zemans.

Gifts have been received in honor of the following people: Susan Ball, Nicola Courtright.

Gifts have been received in memory of the following people: Rona Goffen, Anne Coffin Hanson, Virginia Wageman, Peg Weiss.

filmmakers asked people at the 2004 Democratic and Republican national conventions to say a nice thing about the opposing political party—and really mean it. The film was screened at the Sedona, Maryland, and San Francisco Film Festivals in 2005. Danieli and Smith also collaborated on *10*, a photography exhibition in which they documented the feelings of breast-cancer patients facing their mortality.

Anna Castelli Ferrieri, an Italian post-war architect and modern designer, died June 22, 2006, in Milan at the age of 87.

The Milan native Castelli Ferrieri was part of a generation of Italian designers, including Pier and Achille Castiglioni, Gae Aulenti, Ettore Sottsass, and Joe Colombo, who changed modern design from the 1960s to 1980s through the use of new technologies and materials.

She attended the esteemed Milan Polytechnic Institute, graduating with a degree in architecture in 1943. (She

was one of the first women to graduate from the school.) In 1949, she and her husband Giulio Castelli founded Kartell, a furniture company that produced high-quality designs in plastic, a material she frequently used. With Ignazio Gardella, she was the architect of the firm's headquarters outside Milan. Her other collaborations with Gardella include a residential building on Via Marchiondi in Milan as well as offices and a factory for Alfa Romeo.

Her work was included in the 1972 exhibition *Italy: The New Domestic Landscape* at the Museum of Modern Art in New York. A retrospective of her work was held at the Museum of Architecture and Design at the Chicago Athenaeum in 1997.

Dieter Froese, an artist in New York's downtown scene since the 1970s, died June 30, 2006, in Manhattan. He was 68.

Froese worked in painting, drawing, photography, sculpture, performance, and film but was primarily known for

being a pioneering video installation artist. These multimedia works were shown across Europe and the US.

Born in former East Prussia, Froese traveled to the US on a Ford Foundation fellowship in 1964, where he became a permanent resident 5 years later. In the early 1970s, he began showing his work in alternative and artist-run galleries in SoHo, including the exhibition *Ideas at the Idea Warehouse* in 1975 and at P.S.1 Contemporary Art Center's inaugural show in 1976.

Froese founded Dekart Video with, his wife and creative partner, Kay Hines, in 1979. The company produced videos for public television, museums and institutions, and rock bands such as R.E.M. His first marriage to the artist and poet Hildegard Lutze ended in divorce.

Robert Heinecken, an artist who worked with photographs and a co-founder of the Society for Photographic Education, died May 19, 2006, in Albuquerque, NM, at age 74.

In the 1960s, Heinecken developed a practice that transcended established conceptions of the photographic medium. Sometimes calling himself a paraphotographer, he manipulated existing photographs instead of creating new ones, resulting in his best-known work, a portfolio of 25 prints called *Are You Rea*. This set used hundreds of commercial images found in news, lifestyle, and fashion magazines that, when placed on a light table, showed images on both sides in one picture. *Are You Rea* was included in a traveling retrospective of Heinecken's art that first appeared at the Los Angeles County Museum of Art in 2000. His work has been collected by numerous art museums around the world; it is also included in the exhibition *Los Angeles 1955–1985: Birth of an Artistic Capital*, at the Centre Georges Pompidou in Paris in 2006.

Heinecken began studying at UCLA in 1951 but graduated in 1959 after a stint as an officer in the Marines. Heinecken finished graduate school at UCLA in 1960. He then became an art-dept. faculty member there, where he remained for 31 years, accepting an emeritus position in 1991. He married Janet M. Storey in 1955; they separated in 1975 and divorced in 1980.

In 1976, Heinecken met the artist Joyce Neimanas, an instructor at the School of the Art Institute of Chicago, whom he would later marry.

In 1962, Heinecken met a group of photographers, critics, and historians, including Van Deren Coke, Beaumont Newhall, John Szarkowski, Jerry Uelsmann, and Minor White, during a teaching conference at George Eastman House in Rochester, NY. They established the Society for Photographic Education (SPE), which pioneered photography education in US colleges and universities. Previously, the medium had been taught as commerce rather than as art. Heinecken served as chair of SPE's executive committee from 1970 to 1973.

Luis Jimenez, an American artist who was called the grandfather of Chicano art, died June 14, 2006, in Hondo, NM. He was 65.

In Jimenez's studio, a piece of his large fiberglass sculpture *Mustang* came loose and hit the artist, killing him. Intended for the Denver International Airport, the work was nearly completed.

Jimenez was celebrated for his large, colorful fiberglass sculptures that depicted Native Americans, Latino dancers, cowboys and horses, firefighters and steelworkers, and immigrant laborers. His work often started arguments and spurred emotions. For example, *Vaquero*, a 16½-foot public sculpture of a Mexican cowboy on horseback installed in front of the National Gallery of American Art staircase in Washington, DC, was criticized by detractors as a gaudy stereotype of Latinos. The artist, however, acknowledged a social agenda in his work, and his use of fiberglass as a sculptural material signifies his working-class roots.

Born in El Paso, Jimenez worked in his father's electric sign shop, where he learned to spray paint and weld. He graduated with a degree in fine arts from the University of Texas at Austin and studied with the muralist Francisco Zuniga in Mexico City. He moved to New York in 1966 but returned to New Mexico in the early 1970s.

Jimenez's last retrospective was held at the Albuquerque Museum of Art in 1994. His work has been shown

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

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at the Art Institute of Chicago, the Museum of Fine Arts, Houston, and the Metropolitan Museum of Art; he was also included in 2 Whitney Biennials. He has received commissions for public sculpture from the Bronx to San Diego, and his work has been collected by museums nationwide.

Kevin MacDonald, an artist based in Washington, DC, died June 2, 2006, in Rockville, MD, at the age of 59.

MacDonald's early work is usually spare and stripped down, executed in color pencil and pastels and depicting depopulated interiors such as bedrooms, restaurants, and train stations. He later worked in a wide variety of media—oils, acrylics, watercolors, prints, and collage—as well as styles, including realism and a type of cubism. His last solo exhibition, *Home* (2002), featured works done in coffee and tea.

He graduated from George Washington University in 1969. He also studied at the Corcoran School of Art and worked at the Phillips Collection.

MacDonald was associated with the gallery of Harry Lunn, Jr., in Washington, DC, but he was later represented by David Adamson Gallery. His work is in the collections of the Corcoran Gallery of Art, the Phillips Collection, the Hirshhorn Museum and Sculpture Garden, the Smithsonian American Art Museum, the Metropolitan Museum of Art, and the Baltimore Museum of Art, as well as in private and corporate collections.

He was a board member of both the Washington Area Lawyers for the Arts and the Washington Project for the Arts. He also served on panels of the General Services Administration and the Maryland State Arts Council.

Jeffrey Wasserman, an abstract painter who became known in New York in the 1980s for lively, colorful, and poetic works, died July 2, 2006, in Millerton, NY. He was 59.

Born in Mount Vernon, NY, Wasserman studied with Friedel Dzubas, a Color Field painter, as a teenager and later earned a BFA from the Tyler School of Art, Temple University, in Philadelphia. He also completed graduate work in painting at the Royal College of Art in London.

Wasserman lived and worked in

SoHo in the 1970s and took part in the East Village scene during the early 1980s, where Jeff Koons, Peter Halley, and Saint Clair Cemin were among his friends. Though his painting touched on earlier modernist works by Joan Miró, Hans Hofmann, and the Abstract Expressionists, it also exhibited postmodern qualities found in painting of the time. His work was often found in group shows of contemporary abstraction.

Often considered a painter's painter, Wasserman had his first solo exhibition in 1980, organized by the art dealer Philippe Briet for the Municipal Theater in Caen, France. Briet then showed the artist's work at his New York gallery. From 1984 to 1995, Wasserman had 4 solo shows in New York, the last at Bill Maynes Contemporary Art.

Opportunities

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

Awards, Grants, Fellowships

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of postdoctoral fellows in the humanities for the academic year 2007–8. We invite applications from qualified candidates who have received the PhD between January 1, 2003, and July 1, 2007. Fellows are appointed as lecturers in appropriate depts. at Columbia University and as Mellon fellows in the Society of Fellows. The fellowship is renewable for a 2nd and 3rd year. The annual stipend is \$52,000; each fellow receives a research allowance of \$3,000 per annum. For an application, see www.columbia.edu/cu/societyoffellows. *Deadline: October 2, 2006.*

The Princeton University Society of Fellows in the Liberal Arts invites applications for 3-year postdoctoral fellowships (2007–10) for recent PhDs (since January 2004) in the humanities or social sciences. Four appointments to pursue research and teach

half-time include: an Open Fellowship for all disciplines represented in the society; Haarlow Fellowship in Humanistic Studies; Fellowship in East Asian Studies and the Humanities; and a Fellowship in International Development, with particular focus on political, ethical, and/or social dimensions of issues. The stipend is approximately \$64,500. For details, visit www.princeton.edu/~sf. *Deadline: October 3, 2006.*

The Alexander von Humboldt Foundation awards 10 German Chancellor scholarships annually to young professionals in the private, public, nonprofit, cultural, and academic sectors; recipients must be US citizens. Scholarship sponsor individuals who demonstrate the potential to strengthen ties between Germany and the US through their profession or studies. Prior knowledge of German is not required. The scholarship provides for a stay of 1 year in Germany for professional development, study, or research. Applicants design individual projects and decide at which institutions or organizations to pursue them. Successful candidates have come from such fields as government, law, journalism, communications, management, economics, architecture, public service, the humanities, the arts, and environmental affairs. Candidates must possess a bachelor's degree and be under 35 years of age at the start of the award. Applications are available at www.humboldt-foundation.de. *Deadline: October 31, 2006.*

The Center for Creative Photography's Institute for Photographic Research at the University of Arizona invites proposals for the Ansel Adams Research Fellowship. Awards of \$2,500 for research within the center's archive, library, and print collections are available. The institute promotes new knowledge about photography and ensures the growth of photographic history as a discreet field in intellectual history. To apply, send cover letter with 5 copies of your cv, a description of your project, and an explanation of why the center's collections are essential to your project to: Amy Rule, Ansel Adams Research Fellowship Committee, Center for Creative

Publication Fund Contributors

CAA thanks the following individuals, institutions, and organizations for their generous support of its two print journals, *The Art Bulletin* and *Art Journal* (July 1, 2005–June 30, 2006).

The Art Bulletin

Amherst College, Department of Fine Arts; Art Historians of Southern California; Art Institute of Chicago; Ronald R. Atkins; Boston University, Art History Department; Ruth Bowman; Bryn Mawr College, Department of Art History; Carnegie Corporation Fund; Case Western Reserve University, Department of Art History and Art; Sterling and Francine Clark Art Institute; Colby College, Art Department; Colorado College, Department of Art; Columbia University, Barnard College; Columbia University, Department of Art History and Archaeology; Columbia University, School of Art; Courtauld Institute of Art; Denver Art Museum; Hester Diamond; Drake University, Art Department; Duke University, Department of Art and Art History; Emory University, Art History Department; The Frick Collection; Isabella Stewart Gardner Museum; J. Paul Getty Museum; Richard Gray Gallery; Harvard University Art Museums; Hispanic Society of America; Indiana University–Purdue University, Herron School of Design; Indianapolis Museum of Art; The Jewish Museum; Johns Hopkins University; Kendall College of Art and Design; Joseph L. Koerner; Maryland Institute College of Art; Metropolitan Museum of Art; Miami Art Museum; Michigan State University, Department of Art and Art History; Montreal Museum of Fine Arts; Charles Hosmer Morse Museum of American Art; Mount Holyoke College; Museum of Modern Art, New York; National Gallery of Art; National Gallery of Canada; Nelson-Atkins Museum of Art; New York University, Institute of Fine Arts; Northwestern University, Art History Department; Ohio State University; Pennsylvania State University; Philadelphia Museum of Art; Pomona College; Portland Art Museum; Princeton University; Rhode Island School of Design; Rice University, Department of Art and Art History; Rutgers University, New Brunswick; Lucy Freeman Sandler and Irving Sandler; Smith College, Art Department; Southern Methodist University, Meadows Museum; Southern Methodist University, Meadows School of the Arts; Solow Art and Architecture Foundation; State University of New York, Stony Brook; Marilyn Stokstad; Syracuse University; Toledo Museum of Art; University

Photography, 1030 N. Olive, Tucson, AZ 85721; fax: 520-621-9444; rulea@ccp.library.arizona.edu; www.creativephotography.org.
Deadline: October 31, 2006.

The Huntington Library, Art Collections, and Botanical Gardens

welcomes applications for fellowships to support research in the history of British and American art. Awards will also be considered in areas of continental European art in which the Huntington has strong holdings. Proposals are judged on the value of the project, the ability of the scholar, and the degree to which the special strengths of the Huntington's art collections and library holdings will be utilized. Awards are considered for both pre- and postdoctoral candidates. Holders of awards are expected to be in continuous residence throughout their tenure. For more information, write to: Committee on Fellowships, Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108; cpowell@huntington.org.
Deadline: December 15, 2006.

The Smithsonian American Art Museum and its Renwick Gallery invite applications for research fellowships in US art, visual culture, and craft. Fellowships are residential and support full-time independent and dissertation research. The stipend for a 1-year predoctoral fellowship is \$25,000, plus research and travel allowances. The stipend for a 1-year senior or postdoctoral fellowship is \$40,000, plus research and travel allowances. Postdoctoral and senior Terra Foundation

for American Art fellows are eligible for a substantial stipend supplement. The standard term of residency is 12 months, but shorter terms will be considered; stipends are prorated for periods of less than 12 months. Contact: Fellowship Office, Smithsonian American Art Museum, MRC 970, PO Box 37012, Washington, DC 20013-7012; 202-275-1557; saamfellowships@si.edu; http://AmericanArt.si.edu/fellowships.
Deadline: January 15, 2007.

The Friends of the University of Wisconsin, Madison Library offers several 1-month residential grants-in-aid for research in the humanities at the university's Memorial Library. Awards are \$1,500 each (with an additional \$500 for grantees living outside North America). The library's collections include (among other fields): history of science from the Middle Ages through the Enlightenment; pseudoscience and medical and scientific quackery; the largest American collection of avant-garde "little magazines"; Scandinavian and Germanic history and literature; Dutch post-Reformation theology and church history; and 16th- and 17th-century French political pamphlets. Applicants should have PhD; foreign scholars or ABD graduate students are also eligible. For more information, please call 608-265-2505 or visit http://giving.library.wisc.edu/friends/grant-in-aid.shtml. *Deadline: February 1, 2007.*

The Humboldt Research Fellowship Program supports highly qualified scholars of all nationalities and all dis-

ciplines to carry out long-term research projects in Germany. Fellowships are awarded on the basis of academic achievement, the quality and feasibility of the proposed research project, and the candidate's refereed publications. Research fellows may stay in Germany 6–24 months for research. Applicants design their own research projects and select hosts at German institutions. Monthly stipends range from 2,100 to 3,000 euros; allowances are available for accompanying family members, travel, and German-language instruction. Applicants must have a doctoral degree and be less than 40 years of age. Scholars in the humanities should have sufficient German proficiency to conduct the proposed research. Applications may be submitted at any time. There is also a summer version of this fellowship. Applications and information are available at www.humboldt-foundation.de.
Deadline: Ongoing.

Calls for Papers

The Sterling and Francine Clark Art Institute conference "What is Research in the Visual Arts?" takes place April 27–28, 2007. The conference will explore a fundamental question for anyone working with visual art. What is research, why and how do we do it, and what place does it have in art making and the understanding of art today? Scholars all claim to do it, artists increasingly talk about it, and the scientific world could not exist without it. What are its models? Can we detect an ideology of research or a psychology of research? What drives

the art scholar to the archive? Is there a conflict between research and criticism or "close reading"? What part does research as a concept play in the self-understanding of art historians and artists? The conference will bring together historians, art historians, philosophers, and artists to discuss this topic. The Clark invites proposals for papers, in the form of a 1-page abstract of the proposed paper, with a short cv, to mledbury@clarkart.edu.
Deadline: October 31, 2006.

The Art and Architecture Area of the American Culture Association seeks papers on any aspect of "Visual Culture of the Americas" for its annual conference, taking place April 4–7, 2007, in Boston. Papers on topics related to questions of identity, patriotism, and nationalism within the broader categories of Latino, Native, African American, and Canadian art and architecture will be considered. We are especially interested in papers that offer a cross-disciplinary perspective. Open sessions for papers on American arts of a less specific theme are also planned. Selected papers may be published. Paste a cover letter, 1-paragraph cv, and a 250-word proposal in an e-mail and send it to sheardyr@ferris.edu; or mail a 1-page proposal with a 1-page cv to: Robert Sheardy, Jr., Kendall College of Art and Design, 17 Fountain St. NW, Grand Rapids, MI 49503. *Deadline: November 1, 2006.*

The Journal of Modern Craft is the first academic journal in its subject area. It covers all aspects of craft within the condition of modernity (from the mid-19th century to the present) without geographical or disciplinary boundaries. Its editors welcome articles and reviews that analyze the relevance of craft to architecture, design, contemporary art, and other fields, as well as to the disciplines of clay, wood, fiber, glass, metal, and the like. Articles, exhibition and book reviews, reflections on practice, and reprinted historical texts are all accepted. The *Journal of Modern Craft* will launch in 2008. For more information, write to g.adamson@vam.ac.uk. *Deadline: December 31, 2006.*

ASSISTANT PROFESSOR (tenure track) SEARCH EXTENDED STANFORD UNIVERSITY

Stanford is seeking to hire a practicing sculptor, preferably with expertise in areas such as installation, site-specific practices, or advanced fabrication technologies, to start September 2007 with the rank of Assistant Professor. The ideal candidate will possess a record of important exhibitions, a studio practice that will attract gifted graduate students, and a strong commitment to teaching and advising. An M.F.A. (or equivalent) and college-level experience in teaching sculpture are required along with a demonstrated ability to engage graduate students at a high level. Responsibilities will include the teaching of sculpture classes for majors and non-majors and the teaching and advising of M.F.A. students. We are seeking someone eager to participate fully in a dynamic studio art program that grants B.A. and M.F.A. degrees in the Fine Arts, an M.F.A. in Documentary Film, and an M.F.A. degree in Product Design (in cooperation with the Department of Mechanical Engineering). Application deadline: October 1, 2006. Please send a letter of introduction, a statement of artistic and academic goals, a c.v., a record of teaching experience, and 20 slides labeled with slide script, video documentation on DVD (as applicable), and a SASE for return of slides and/or DVDs. In addition, please provide three confidential letters of recommendation. Application materials should go to: Search Committee in Sculpture, Stanford University, Department of Art and Art History, Stanford, CA 94305-2018. Stanford University is an equal opportunity, affirmative action employer.

Conferences & Symposia

Reassessing the Modern, Modernity, and Modernism, sponsored by the School of Visual Arts, is the 20th annual National Conference on Liberal Arts and the Education of Artists. As a forum for instructors of studio and academic disciplines to explore issues of mutual interest, this year's program will address such topics as originality, consumer culture, and connections between art and science. The keynote speaker is the curator, artist, and author Robert Storr. Most definitions locate the "modern" in the postindustrial characteristics of Western culture and in an aesthetic statement. But the terms "modern," "modernity," and "modernism" embrace many meanings. What does modernity tell us about consciousness, language, the nature of reality, or the implications of globalism? The conference takes place October 18–20, 2006, at the Algonquin Hotel in New York. Registration is \$260 and due by October 9 to Laurie Jochenning. For more details, contact Jochenning at 212-592-2624 or ljochenning@sva.edu.

The Historians of Netherlandish Art's international conference, "From Icon to Art in the Netherlands," takes place November 8–12, 2006, and is hosted by the Walters Art Gallery in Baltimore. The program includes sessions and workshops on northern European art ca. 1400–1750 and a visit to the National Gallery of Art in Washington, DC, for the special exhibition *Prayers and Portraits: Unfolding the Netherlandish Diptych*. Program details and registration information are available at www.hnanews.org (click on "HNA Conferences").

Today's Face: Perspectives on Contemporary Portraiture is a 1-day symposium taking place at the National Portrait Gallery, Smithsonian Institution, in Washington, DC, on November 17, 2006. Speakers include: Anne Collins Goodyear, Sarah Howgate, David Lenz, Nina Levy, Marc Pachter, Richard J. Powell, Wendy Wick Reaves, Stacey Schmidt, and Kehinde Wiley. For more information and to register, please visit www.npg.si.edu.

The Motions of the Mind: Representing the Passions in the Arts of the Early Modern Netherlands is a symposium to be held November 17–19, 2006, at Queen's University in Kingston, Ontario. The program includes a keynote address by Herman Roodenburg and sessions exploring the representation of emotion, psychological presence, and interiority in Dutch and Flemish art of the early modern period. Included in the symposium is a tour of the collection of Renaissance and Baroque paintings at the Agnes Etherington Art Centre. For more information, contact Franziska Gottwald at franziskagottwald@yahoo.de.

Exhibition Opportunities

The Illinois Institute of Art presents a regional juried exhibition of fine art created by high school educators. The exhibition is open to all high school educators who work within 100 miles of the institute. All work submitted must be original, produced in the past 10 years, and be hand delivered. All media except video are eligible. The exhibition will take place November 13, 2006–January 12, 2007, at Gallery 350. Entry fee is \$25 for 3 slides. For prospectus, send an SASE to: Chuck Gniech, Exhibition Curator, Illinois Institute of Art, 350 N. Orleans, Chicago, IL 60654; <http://fac.ii.edu/~art332>. *Deadline: October 1, 2006.*

1708 Gallery seeks proposals for its 2007–8 exhibition season. 1708 Gallery is a cutting-edge nonprofit art gallery interested in all genres and contemporary approaches to art making by single artists, collaborative groups, or curators. For prospectus, see the proposal guidelines at www.1708gallery.org under Exhibitions/Proposals. Only complete proposal packages including all information listed in the guidelines will be reviewed. *Deadline: October 1, 2006.*

The Schmucker Art Gallery at Gettysburg College seeks works for an exhibition, tentatively entitled *Negotiating Identities in the African World* and scheduled in conjunction with the 13th Central Pennsylvania Consortium Africana Studies Conference, "Interrogating Issues of

Citizenship, Identity, Ethnicity, and Race in the African World, 150 years after the Dred Scott Decision." Exhibition dates are March 30–April 22, 2007. The conference and exhibition are part of Gettysburg College's 175th anniversary and Africana Studies' 20-year celebration. Artists from the African diaspora are invited to submit artworks engaging either the conference or exhibition themes. Works will be selected by an academic and curatorial committee. Send slides or JPEGs, an artist's statement, and a cv to: Molly Hutton, Director, Schmucker Art Gallery, Gettysburg College, 300 N. Washington St., Gettysburg, PA 17325; mhutton@gettysburg.edu. *Deadline: October 31, 2006.*

Robert A. Peck Gallery seeks artwork for an exhibition on themes of weaving or organic. Any media except installation and performance are welcomed. Artists should submit packets of 20 images, an artist's statement, a résumé, and a cover letter to: Nita Kehoe-Gadway, Gallery Director/Head of Art, Central Wyoming College, 2660 Peck Ave., Riverton, WY 82501; nkehoe@cwcc.edu. *Deadline: November 1, 2006.*

The Art Dept. of Sinclair Community College (SCC) solicits proposals for the 2008 exhibition season. SCC has 2 separate galleries, with 1 devoted primarily to photography. Exhibits are scheduled for 4–6 weeks. Artist are responsible for expenses and insurance while their work is transported to the gallery; international artists are also responsible for duties, fees, and paperwork. SCC provides return shipping or an honorarium to defray return travel expenses. Send 10 slides or a CD containing 10 images; an identifying list with titles, sizes, and media; a résumé; an artist's statement; and an SASE to: C. Pat McClelland, Gallery Coordinator, Sinclair Community College, 444 W. Third St., Dayton, OH 45402-1460; pat.mcclelland@sinclair.edu; www.sinclair.edu/facilities/galleries. *Deadline: November 30, 2006.*

V

of Delaware; University of Georgia, Art Department; University of Kansas, Spencer Museum of Art; University of Illinois, Urbana-Champaign, School of Art and Design; University of Iowa, School of Art and Art History; University of Louisville; University of Maryland, Department of Art History; University of Minnesota, Minneapolis, Art History Department; University of North Carolina, Center for Craft, Creativity, and Design; University of Oregon, Department of Art History; University of Pennsylvania, History of Art Department; University of Rochester, Department of Art and Art History; University of Toronto, Department of Fine Arts; University of Virginia, McIntyre Department of Art; Vassar College; Virginia Commonwealth University, Department of Art History; Alan Wallach and Phyllis Rosenzweig; Walters Art Museum; Washington University in St. Louis, Art and Archaeology; Wellesley College, Art Department; Wesleyan University, Department of Art and Art History; Worcester Art Museum; Yale University, Department of History of Art.

Art Journal

Anonymous; Art Center College of Design; Asian Art Museum; Carol Becker; Sterling and Francine Clark Art Institute; Columbia University, School of Art; Cooper Union School of Art; Cornell University, Herbert F. Johnson Museum of Art; Dayton Art Institute; Dia Art Foundation; Drake University, Art Department; Galerie Lelong; J. Paul Getty Museum; Indiana University–Purdue University, Herron School of Design; Indianapolis Museum of Art; International Center for Photography; The Jewish Museum; Kendall College of Art and Design; Kunsthalle Basel; Louisiana State University, School of Art; Maryland Institute College of Art; Miami Art Museum; Nicholas D. Mirzoeff; Museum of Modern Art, New York; National Gallery of Art; Nelson-Atkins Museum of Art; Philadelphia Museum of Art; Pomona College; Portland Art Museum; Reed Foundation; Rhode Island School of Design; Rice University Art Gallery; School of the Art Institute of Chicago; Southern Methodist University, Meadows Museum; Suffolk University, New England School of Art and Design; University of Delaware; University of Illinois, Urbana-Champaign, School of Art and Design; University of Michigan, History of Art; University of Minnesota, Minneapolis, Art History Department; University of North Carolina, Center for Craft, Creativity, and Design; Paula Latos-Valier and Biron F. Valier; Valparaíso University, Brauer Museum of Art; Walters Art Museum; Washington University in St. Louis, School of Art; Worcester Art Museum; Yale University Art Gallery.

Residencies, Workshops, Exchanges

The Santa Fe Art Institute in New Mexico invites applications for its artist and writer residency program. Emerging, midcareer, and established artists and writers of any medium or genre are encouraged to apply. Check www.sfai.org for details and applications, or call 505-424-5050. *Deadline: January 5, 2007.*

The Camargo Foundation, located in Cassis, France, is a multidisciplinary residential center for visual artists (painters, sculptors, photographers, filmmakers, video artists, and new-media artists), composers, and writers pursuing creative projects. Scholars pursuing studies in the humanities and social sciences related to French and francophone cultures are also welcomed. Residencies are 1 semester long (early

September to mid-December or mid-January to the end of May) and are accompanied by a stipend of \$3,500. The foundation's campus includes 13 furnished apartments, a reference library, and 3 art and music studios. Applicants from all countries are encouraged to apply. For more details, consult www.camargofoundation.org. *Deadline: January 12, 2007.*

Classifieds

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

For Rent

Manhattan Apartment. Directly from owner with no sublet complications. Furnished one bedroom available in Battery Park City, New York, from January 8 to June 30 at \$2,000/per month, all utilities included. Please contact 212-945-4039 or 404-894-0063 or venice@rcn.com or angeladallevacche@lcc.gatech.edu. Deluxe condo, 24-hour concierge, cable, a/c, 30th floor, gym in building available through separate contract. Preference for quiet single female, non-smoking academic with no pets, interested in living in New York for one semester. Nearby subways 1, 2, 3, 9, N, R, 4, 5, 6.

Mid-Coast Maine. 1 yr house rental – 3,000 sq. ft, 2 studios, 2 br, 1.5 ba, private setting on waterfront/wooded & open fields. \$1,650/mo utilities incl. Sara 207-590-2040 or TheErrandGirl@Verizon.net.

Venice. Historic center, charming 2 bedroom house, 2 bathrooms, fireplaces, studio attic. Euro 800/week, 2,200/month. Contact: luisasartori@earthlink.net; tel. 718-855-4120.

Opportunities

The Metropolitan Museum of Art 2007–2008 Fellowships. The Metropolitan Museum offers resident fellowships in art history and conservation to qualified graduate students at the predoctoral level as well as to postdoctoral researchers. Projects should

relate to the Museum's collections.

The duration of these fellowships is usually one year. Applications for short-term fellowships for senior museum scholars are also considered. The fields of research for art history candidates include Western art; Asian art, the arts of Africa, Oceania, and the Americas; antiquities; arms and armor; costumes; drawings and prints; sculpture; paintings; illuminated manuscripts; musical instruments; and photographs. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European collections.

The fields of research for conservation candidates include scientific research and the conservation of paintings, paper, photographs, textiles, musical instruments, costumes, and objects. It is desirable that applicants for the conservation fellowship program have reached an advanced level of experience or training.

The deadline for art history fellowships is November 3, 2006.

The deadline for conservation fellowships is January 5, 2007.

Contact: Office of Grants and Fellowships, Education Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198; Tel. 212-650-2763; Fax 212-396-5168; Email education.grants@metmuseum.org; Web http://www.metmuseum.org/education/er_fellow.asp.

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

Twentieth Parkside National Small Print Exhibition. January 14–February 15, 2007. All original print mediums from US artists, including monoprints. Maximum 18" height, width, or depth. Work due November 3, 2006. For prospectus send SASE to Doug DeVinny, Parkside National Small Print Exhibition, Art Department, University

of Wisconsin-Parkside, Kenosha, WI 53141 or call 262-595-2581. E-mail: devinny@uwp.edu.

Two Artist Opportunities at A.I.R. Gallery. A.I.R. Fellowship: 18-month sponsorship, solo show, for NYC area women artists. Selection panel: Faye Hirsch, Senior Editor of *Art in America*, Lisa Phillips, Director of the New Museum (TBC), Robert Storr, Dean of the Yale School of Art (TBC). *Deadline: 10/31/06.*

7th Biennial Exhibition: Juror: Connie Butler, Curator at MoMA. Deadline for entries: 11/15/06. Please send SASE to 511 W. 25th Street, #301, NYC 10001 or at www.airnyc.org.

Virgin Saints, Martyrdom, and the Early Christian Revival. October 14–15, 2006. A symposium to be held in conjunction with the exhibition *Pietro da Cortona's Saint Martina Refuses to Adore the Idols: A Painting in Context*, on view at the Princeton University Art Museum, October 14, 2006–January 21, 2007. Leonard Barkan (Princeton University), Chair; Simon Ditchfield (University of York), *Hagiographical Representations of Virgin Saints in Counter-Reformation Rome: Gallonio in Context*; Giuseppe Finocchiaro (Biblioteca Vallicelliana, Rome), *The Role of Oratorians; Ingo Herklotz* (University of Marburg), *Catacombs and Martyrs in Sixteenth- and Seventeenth-Century Rome*; Jörg Merz (University of Augsburg), *Images and Statues of Virgin Saints*; Gerhard Wolf (Kunsthistorisches Institut, Florence), *The New Counter-Reformation Saints*. Additional speakers and discussants will include Brad Gregory (University of Notre Dame), Tod Marder (Rutgers University), Louise Rice (New York University), and Betsy Rosasco (Princeton University Art Museum). Further information: Caroline Harris 609-258-7482 or ciharris@princeton.edu.

Position in Architectural History

Syracuse Architecture seeks candidates for tenure-track Assistant Professor of Architectural History beginning fall 2007. Expertise: European Architecture - Renaissance Enlightenment. Teach and advise undergraduate and graduate programs. Participate in numerous interdisciplinary programs and offer courses to non-professional students. Ph.D. required, with emerging, substantial scholarship profile with high promise. Mature individuals with a strong intellectual artistic direction and an entrepreneurial spirit sought.

Syracuse offers B. Arch. and M. Arch. professional degrees and post-professional M. Arch. degree programs. The School maintains programs in Florence and London, and seeks individuals interested and experienced in teaching abroad. All faculty members serve on design thesis committees. Salary is negotiable.

Submit hard copies of curriculum vita; statement of professional, pedagogical and research interests; teaching materials and student work; and three references. Applications submitted by Friday, November 17, 2006 will be given priority. Apply to:

Chair, Faculty Search Committee
School of Architecture
Syracuse University
350 W. Fayette Street
Syracuse, NY 13202
Syracuse University is an Equal Opportunity/Affirmative Action Employer. Applicants may visit the school's website at <http://soa.syr.edu>.

Datebook

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

September 1, 2006

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

September 10, 2006

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

Deadline for 2007 Annual Conference session chairs to submit session statements and speakers' abstracts.

September 29, 2006

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.

October 15, 2006

Deadline for fall submissions to the Millard Meiss Publication Grant.

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

October 27, 2006

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

October 31, 2006

Deadline for critics and curators to apply for service as mentors in the Artists' Portfolio Mentoring Sessions at the 2007 Annual Conference in New York.

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

Deadline for mentors to apply for service in the Career Development Mentoring Sessions at the 2007 Annual Conference in New York.

November 10, 2006

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

December 1, 2006

Deadline for applications for projectionist and room-monitor positions at the 2007 Annual Conference in New York.

Deadline for applications to the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions at the 2007 Annual Conference in New York.

Deadline for submission of dissertation titles for the June 2007 issue of *The Art Bulletin*.

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

December 13, 2006

Deadline for early registration for the 2007 Annual Conference in New York.

January 10, 2007

Deadline for participation in Arts Exchange at the 2007 Annual Conference in New York.

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

January 17, 2007

Deadline for advance registration for the 2007 Annual Conference in New York.

February 14–17, 2007

95th CAA Annual Conference in New York.

March 10, 2007

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

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Grant.

Deadline for submissions to the annual CAA Publications Grant.

May 10, 2007

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

February 20–23, 2008

96th CAA Annual Conference in Dallas.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

Editor's Note

Because of a printer's error, the July *CAA News* was published with low-resolution images. CAA apologizes to our readers and to those who submitted images for publication.

The July *CAA News* listed incorrect registration prices for the 2007 Annual Conference in New York. For the correct prices, please see page 20.

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

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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.



Penn State McKeesport

Assistant Professor of Integrative Arts

Penn State McKeesport seeks an Assistant Professor of Integrative Arts (tenure-track) beginning August 2007 or as negotiated to teach introductory visual and integrative arts courses using traditional and blended delivery methods. Research or creative accomplishment is expected. M.F.A. required, Ph.D. preferred, in art, visual arts, integrative arts, or film and video. Experience with digital film production and editing preferred. Commitment to high-quality instruction in a student-centered environment is desired. For information about the campus, visit <http://www.psu.edu/ur/cmpecoll.html>. For more information about this position and how to apply visit <http://www.ohr.psu.edu/emplment/staff.htm> and follow the "Faculty" link. Application review begins October 16, 2006 and continues until a suitable candidate is found. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

CAANEWS

SEPTEMBER 2006



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