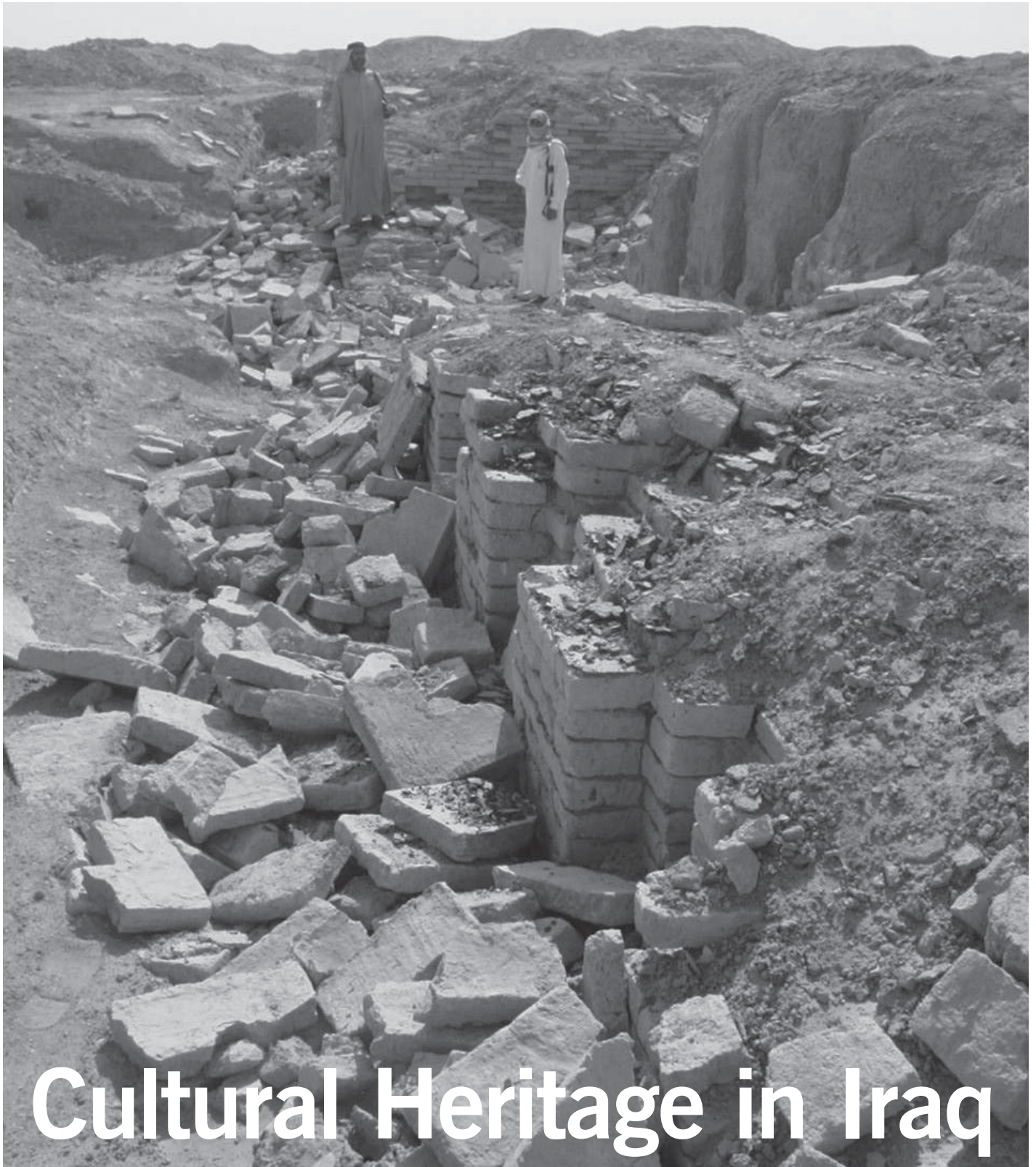


CAA NEWS



Cultural Heritage in Iraq

CONTENTS

FEATURES

- 3 Donny George Is Dallas–Fort Worth Convocation Speaker
- 4 Cultural Heritage in Iraq: A Conversation with Donny George
- 7 Exhibitions in Dallas and Fort Worth: Kimbell Art Museum
- 8 Assessment in Art History
- 13 Art-History Survey and Art-Appreciation Courses
- 13 Lucy Oakley Appointed *caa.reviews* Editor-in-Chief
- 17 The Bookshelf

NEW IN THE NEWS

- 18 Closing of CAA Department
- 19 National Career-Development Workshops for Artists
- 19 MFA and PhD Fellowships
- 21 Mentors Needed for Career Fair
- 22 Participating in Mentoring Sessions
- 22 Projectionists and Room Monitors Needed
- 24 Exhibit Your Work at the Dallas–Fort Worth Conference
- 24 Annual Conference Update

CURRENTS

- 26 Publications
- 27 Advocacy Update
- 27 Capwiz E-Advocacy
- 28 CAA News
- 29 Affiliated Society News

END NOTES

- 31 Solo Exhibitions by Artist Members
- 33 Books Published by CAA Members
- 33 Exhibitions Curated by CAA Members
- 34 People in the News
- 35 Grants, Awards, and Honors
- 37 Institutional News
- 37 Obituaries
- 40 Opportunities
- 42 Classifieds
- 42 Datebook
- 43 Photo Credits



Christopher Howard

FROM THE CAA NEWS EDITOR

Christopher Howard is editor of CAA News.

With this issue, CAA begins the not-so-long road to the next Annual Conference, held February 20–23, 2008, in Dallas and Fort Worth, Texas. The annual *Conference Registration and Information* booklet, to be mailed to you later this month, contains full registration details, information on special tours, workshops, and events at area museums, Career Fair instructions, and much more. This publication, as well as additional updates, will be posted to <http://conference.collegeart.org/2008> in early October. Be sure to bookmark that webpage!

This and forthcoming issues of *CAA News* will also contain crucial conference information. On the next page, we announce Donny George as our Convocation speaker. Formerly director of the National Museum in Baghdad, the renowned archaeologist now teaches at Stony Brook University and has spoken to Zainab Bahrani, a specialist in ancient Near Eastern art, about the current state of cultural heritage in Iraq.

In addition, this issue presents two essays on assessment and outcomes in art-history classes, continuing a precedent of publishing on pedagogical issues in academia and the arts set two years ago. I hope these texts, divergent in their points of view, are thought provoking and hopefully useful as the school year begins.

As always, you can let me know your thoughts about *CAA News*. Write to caanews@collegeart.org.

Cover: The remains of the Ur III temple façade in Umma (Tell Jokha), Iraq, destroyed by looters looking for inscribed baked bricks (photograph by Joanne Farchakh-Bajjalay)

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Donny George is Convocation Speaker at Dallas–Fort Worth Conference

Donny George, the former director of the State Board of Antiquities and Heritage in Iraq (SBAH) and director general of the National Museum in Baghdad, will be the keynote speaker at Convocation at the 2008 CAA Annual Conference in Dallas and Fort Worth, Texas.

In his positions for the past twenty years, George led archaeological excavations in Iraq during Saddam Hussein's reign. In 2004 he was appointed head of the National Museum and, two years later, chairman of the SBAH.

George led the recovery of thousands of antiquities and art objects in the aftermath of the April 2003 looting of the National Museum. Approximately half of the fifteen thousand pieces—some six thousand years old—that represented Mesopotamian culture for centuries have been recovered. Approximately seventeen thousand pieces have been recovered from other archaeological sites, but the total losses remain unknown.

The termination of resources to support the special antiquities protection force by the Iraq Ministry of Culture, crumbling security in the country, and political stonewalling led to George's departure in September 2006. Andrew Lawler described the situation last month in *Discover* magazine: "The 56-year-old archaeologist has been vilified as a Baathist sympathizer by American neoconservatives, criticized as pro-West by Sunnis, and viewed with suspicion by Shiites because of his Christian background."¹ His family fled Iraq for Syria in September 2006 after receiving numerous death threats. Late last year, he was granted visas by the United States for himself, his wife, and son (two other children remain in Damascus). They are three of more than two million Iraqis who have fled the country since 2003, and are among only a few hundred who have reached the US.

George is now visiting professor in the Department of Anthropology at Stony Brook University, State University of New York. In spring 2007 he taught classes and seminars on the archaeology of Mesopotamia and the cultural heritage of Iraq while also conducting research. His appointment is co-



Donny George (photograph provided by University Media Relations, Stony Brook University)

sponsored by the Scholar Rescue Fund, a program of the Institute of International Education that provides refuge to persecuted scholars.

Convocation takes place Thursday evening, February 21, 2008, from 6:00 to 7:30 PM, at the Adam's Mark Hotel in Dallas. The event is open to both conference attendees and the general public. Preceding George's address is the presentation of CAA's annual Awards for Distinction by CAA president Nicola Courtright. The gala reception that follows Convocation takes place at the Nasher Sculpture Center from 7:30 to 9:30 PM (tickets are \$35 in advance and \$40 onsite). The Dallas Museum of Art and the Crow Collection of Asian Art, both located adjacent to the Nasher, will also be open free of charge during this time; a conference badge is required for admission. See <http://conference.collegeart.org/2008> for more information about the upcoming Annual Conference. ■

¹ Andrew Lawler, "Discover Interview: Director of Iraq's National Museum," *Discover*, August 2007, <http://discovermagazine.com/2007/aug/discover-interview-director-iraq-national-museum/>.

Cultural Heritage in Iraq: A Conversation with Donny George

Zainab Bahrani is Edith Porada Professor of Ancient Near Eastern Art at Columbia University in New York.

Although four and a half years have passed since the looting of the museums and libraries of Iraq, many in academia and the arts in the United States are still unclear about the extent of the destruction and losses from that time. The press gave conflicting and inaccurate reports, and the few descriptive accounts published so far have come from members of the US military or from European and American officials and journalists who were in Iraq for only a short time.

In the following conversation, Zainab Bahrani and Donny George, formerly director of the State Board of Antiquities and Heritage in Iraq (SBAH) and director of the National Museum in Baghdad and currently visiting professor at Stony Brook University, the State University of New York, address these concerns and more. Bahrani and George spoke in June.

Zainab Bahrani: At this time five years ago, you were preparing the Iraq Museum for the approaching war. It is widely known now that the museum was looted in April 2003, along with other museums and libraries, including the Museum of Modern Art and the National Library and State Archives of Iraq. Since then there has been so much more destruction of ancient sites and monuments, and hundreds of academics and artists have been killed or have left the country because of threats to their lives. Last year you came to the United States to teach at Stony Brook, after your family was specifically threatened with being killed. I would like to talk about what the situation at the SBAH and the Iraq Museum were when you left, and what your main concerns are for cultural heritage and for our colleagues in Iraq.

Donny George: Before I left for Syria in late 2006, I had removed everything from the galleries, placed the entire collection that remained after the looting in sealed storage, and closed the museum. I made this decision because unknown groups of armed men in camouflage gear in the area had been rounding up people at gunpoint and carting them off in camouflage

vehicles. One of my main worries now is that Iraqi government officials may decide to reopen the museum for public-relations purposes, regardless of the worsening security situation in Baghdad. Such a move would greatly endanger both the museum collection and the lives of the staff.

ZB: I can see that happening since something similar occurred when the Coalition Provisional Authority (CPA) decided to exhibit the Nimrud gold in Baghdad in July 2003. It was another decision that disregarded the safety of the antiquities, made for the purposes of saying, "Look, isn't everything in order and back to normal! Isn't the outcry about the looting an exaggeration!" The exhibition was created for spin, because it was certainly not open to the Iraqi people, only to the Western media and members of the CPA.

Standing monuments, mosques, and churches, are being destroyed every day, and military bases continue to be placed on archaeological sites.

DG: This is exactly what worries me, that the museum collection will be sacrificed in the service of public relations. If Iraqi officials open the museum now, it will be so that they can put a good face on things, so that they can say, "Look, Baghdad is safe and the city is under control"—whereas it is clearly a place of lawless violence and chaos. If the museum is reopened, who would come to see it in the midst of all this violence? People are afraid to leave their houses, and my colleagues there tell me that this sense of living in extreme danger is still their daily situation.

ZB: I do think that the cultural heritage of Iraq has been sacrificed from the start of the US occupation for the purposes of PR. If we go back to the very beginning—spring 2003—the looting received a great deal of coverage by US press, which raised awareness of the disaster. But there were also allegations that the museum's curators were involved in the theft, and that in fact only thirty-eight objects had been stolen.

DG: In our best estimate, there are still about fifteen thousand objects missing. We had a group of curatorial assistants working on an inventory over the past three years, but we still have not completed the entire inventory; thirty-eight is only the number of objects lost from the galleries, not from the storage



The Askari mosque and shrine in Samarra, shown here in 1978, has suffered damaging two attacks in the past two years (photograph by Yasser Tabbaa)

rooms. But I don't want to dwell on the subject of the museum because so much more destruction is happening across the country. One does not know where to begin describing it. The archaeological sites in the south of the country continue to be looted extensively. Standing monuments, mosques, churches, and so on are being destroyed every day, and military bases continue to be placed on archaeological sites.

ZB: In 2004 I had the unfortunate opportunity to see the destruction of Babylon by coalition forces. As you know, I spent months negotiating with them to close that base. But they apparently did not learn that the same Iraq Antiquities and Heritage Laws, enacted in 1936, must apply to all other ancient sites. In June, John Curtis of the British Museum reported on his recent trip to Ur, where the ancient site is now contained within the largest US military base in the region. The military built a major checkpoint that has destroyed archaeological remains. When the new director of the SBAH, Abbas al Hussainy, arrived to meet Curtis, the military would not allow him into the site. This was exactly my experience at Babylon, so I am not surprised. This kind of construction is certainly in violation of both Iraq's laws and the Hague Convention, which has been ratified by Iraq as well as several countries in the coalition.

DG: Right before I left, in 2006, there was another situation at Tell el Dhibai, a second millennium BC site near Baghdad. One Thursday evening I got a call from a site guard, who said that US troops were bulldozing the site. I went to the site to see for myself, and there were indeed three bulldozers removing a layer of at least one meter from the top of the site. The entire Tell is now destroyed. There is nothing left of it. When I tried to speak to military personnel in charge there, I was threatened with being shot, even though I explained that I was the head of the SBAH and that it was specifically my job to look after these sites. There is absolutely no regard for the law in these situations.

ZB: What about reconstruction projects? Are these not also an area of concern?

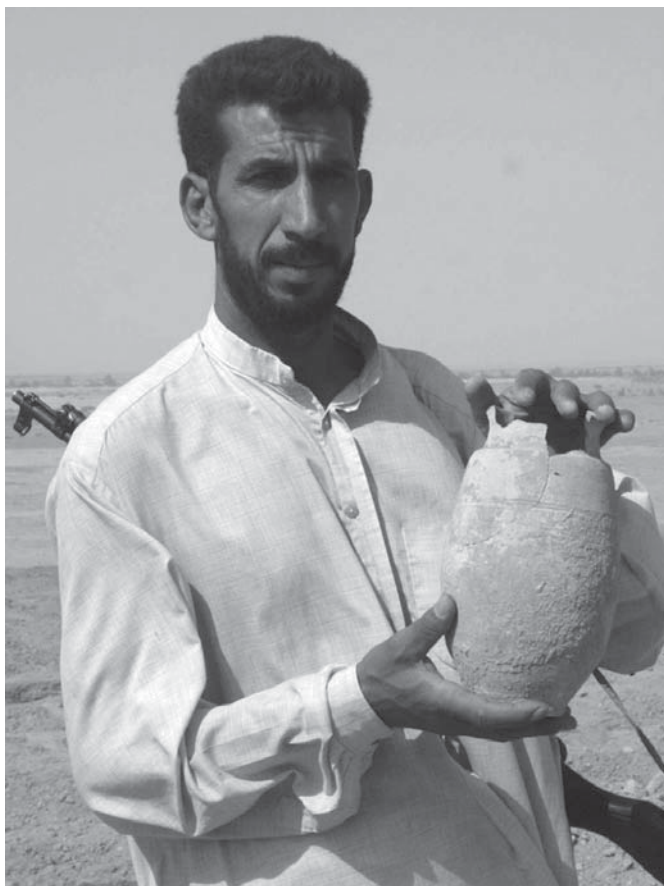
DG: I know that there are plans to "modernize" the city of Najaf and the shrine of Imam Ali there—a terrible plan that would ruin the historical area. Again, this is not in keeping with the existing regulations of the SBAH.

ZB: Is there nothing we can do to stop such destruction of monuments in the name of modernization? I was told that the plan for the Najaf reconstruction is being drawn up by an architectural firm in London. I simply cannot understand why such plans are being made.

DG: If those making the plans would simply follow the existing Antiquities and Heritage Laws, there would not be a problem. In our laws, one cannot construct or reconstruct—or build anything at all, neither building nor road—without the approval of the SBAH. Before any construction work begins, SBAH archaeologists must survey the area. If important remains exist, no one is permitted to build there. At times, archaeological excavations are conducted previous to any construction. The problem today is that no one adheres to the law. When our colleague Abdul Amir al Hamadani, the archaeologist in charge in the Nasiriyeh province in the south, attempted to stop the installation of factories on important archaeological areas, in what was the heartland of ancient Sumer, he was thrown in jail with trumped-up charges. After a couple months, the judge in the case found that the accusations against Hamadani were fraudulent, and he was released. This is the way that it works now. There is extreme corruption and no regard for law, or for cultural heritage of any kind.

ZB: It seems to me that every faction in Iraq bears responsibility for the destruction of cultural heritage, from the interim government and the US occupation forces to the different insurgent groups and the interests of global corporations and Iraqi business investors. Just recently I learned that the Kurdish regional government now maintains a military base at Khorsabad, which was the great Assyrian capital of King Sargon in the eighth century BC.

DG: Again, what the Iraqi Ministry of Culture or the SBAH can do now to protect historical sites, museums, and libraries is simply a matter of enforcing the existing Antiquities and Heritage Laws with regard to the protection of ancient sites and standing monuments, and to the regulation of construction



Pottery discarded by looters in Umm al-Aqarib in 2003 (photograph by Joanne Farchakh-Bajjaly)

projects. The laws are in place, but no one is adhering to them. This neglect is not just in the area of cultural heritage either. It has become the way of conducting any business in Iraq today. If Iraq becomes divided into three, a possibility that is being discussed by politicians, the situation for cultural heritage could potentially worsen. It is not clear that the laws claiming the ownership of antiquities and heritage by the people and the state—laws that were originally written into the 1925 constitution—would still be in effect. It could become a free-for-all for the illicit antiquities trade.

ZB: What about UNESCO: Is it active in Iraq?

DG: UNESCO has some plans for the future, but at this time it is not sending anyone in, as the situation in the country is far too dangerous. Along with Italy, it has raised funds for constructing a conservation center at the Iraq Museum, but there is no UNESCO representative in Iraq now.

ZB: In February 2006, the Askari shrine at Samarra was blown up. I remember being incredulous that such a thing could happen, especially since the area there is controlled by the US military. Nouri Maliki, the prime minister of Iraq, recently stated that the Askari mosque, which suffered a second deliberate attack in June, will be restored as a top priority. To me, the idea that providing a new building to replace the beautiful

nineteenth-century mosque built by Nasr al Din Shah will solve the problem makes no sense. I could perhaps accept that war destroys things, but what I cannot accept is that the solution is simply to provide new replacement versions. In general, what do you think colleagues and institutions here in the US can do now to help?

DG: They can certainly send books of any kind for universities, museum libraries, and the National Library, as some have already begun to do. If cars and communications equipment were sent for the guards at archaeological sites, it would be a great step toward decreasing the looting. It does not help to send money to Iraq at this point, because it is not clear if funds would arrive at their destinations. It makes more sense to send things like equipment and books, perhaps via Amman, Jordan. In terms of direct action that does not require any material donation, colleagues in the US ought to call for the support of the SBAH's work, and for all governments and factions in Iraq to adhere to the international and local laws that protect monuments and ancient sites. Here in the US, universities and museum can provide scholarships for training students and graduate students in art history, archaeology, and conservation. It would be best if people were invited to come from Iraq to complete MA and PhD degrees over a number of years, rather than bringing students for short visits or a few weeks of training. It would be wonderful if more Iraqi scholars and professionals could come to the US or to Europe to be trained for degrees in conservation and monument preservation, as those are the areas that clearly need the most amount of immediate work. The monuments and museums are the historical legacy of the people. I think we have to continue to do what we can to protect them. ■

For information on cultural heritage in Iraq, please visit <http://oi.uchicago.edu/OI/IRAQ/iraq.html> or join the IraqCrisis listserve at <https://listhost.uchicago.edu/mailman/listinfo/iraqcrisis>.

Exhibitions in Dallas and Fort Worth: Kimbell Art Museum

From now until February, CAA News is highlighting exhibitions taking place during the Annual Conference in Dallas and Fort Worth, Texas.

Picturing the Bible: The Earliest Christian Art is on view November 18, 2007–March 30, 2008, at the Kimbell Art Museum in Fort Worth, Texas. The exhibition is organized by the Kimbell Art Museum and guest curated by Jeffrey Spier, adjunct professor of classics at the University of Arizona in Tucson.

Christianity rose from humble beginnings in the first century AD to become the state religion of the Roman Empire three centuries later. The first two centuries of struggle and persecution did not permit the Christians opportunities to create pictorial images, and not until around the year 200 AD did the earliest Christian art appear, following the text of the Bible itself while drawing on pagan and Jewish artistic traditions. Scenes from the Bible (primarily the Old Testament, which was viewed by the early Christians as their inheritance from the Jews) were painted on the walls of the catacombs in Rome, and similar images decorated simple objects such as clay lamps and seal rings. As the Christians became wealthier and were joined by aristocratic converts in the later third century, artistic commissions became more ambitious. Silver vessels and glass cups decorated with engraved gold bore Christian images, and marble sarcophagi were carved with biblical scenes. Once the emperor Constantine the Great converted to Christianity at the beginning of the fourth century, enormous wealth was directed to the Church, resulting in the ornate decoration of the newly constructed basilicas of Rome, Constantinople, Jerusalem, and the other great cities of the Roman Empire. By the end of the fourth century, the Roman aristocracy and even the emperor himself were commissioning luxurious works of art in silver, gold, and ivory, decorated with sophisticated Christian imagery as gifts or pious dedications in churches.

Picturing the Bible is the first major exhibition to reexamine this phenomenon in more than thirty years. Drawing on new historical research and recent archaeological discoveries, the exhibition tells the story of how early Christians first gave visual expression to their religious beliefs in works of art. It brings



Adam Naming the Animals, Rome (?), early fifth century, from an ivory diptych. Museo Nazionale del Bargello, Florence (photograph provided by the Kimbell Art Museum)

an unprecedented range of these rare and treasured objects together, throwing new light on the much-debated questions of how Christians and Jews of Roman times illustrated their religious beliefs and what these images signified.

When and where were the first illustrations of the Old and New Testaments created? It had long been believed that there were no Jewish illustrations of the Old Testament in ancient times, in observance of the ban on idolatry, but the discovery in 1932 of the richly decorated narrative frescoes in the third-century synagogue at Dura-Europos (Syria) dramatically changed scholars' views. Subsequent



Reliquary Cross of Justin II, the Crux Vaticana, Constantinople, 568–74, gilded silver over a bronze core with inlaid gems. Treasury of Saint Peter's (Capitolo di San Pietro in Vaticano), Vatican City (photograph provided by the Kimbell Art Museum)

discoveries of figural mosaics in synagogues in Palestine and studies of probable Jewish sources for illuminated Bibles suggest the existence of an extensive tradition of illustrating the Old Testament, perhaps dating back to the Hellenistic period, although nothing now survives from such an early date.

Assembled from major museums in Europe, North Africa, and the United States—including the Vatican Museums and other cathedral treasuries in Italy—*Picturing the Bible* offers a unique opportunity to see in one place many of the greatest masterpieces of early Christian art. Many of these works have never before been seen in the US, and some have never left their churches.

The essays in the accompanying exhibition catalogue are complemented by extensive new archaeological research on more than one hundred objects. Contributors include: Jeffrey Spier, adjunct professor of classics at the University of Arizona; Herbert L. Kessler, professor of the history of art at Johns Hopkins University; Steven Fine, Jewish Foundation Professor of Judaic Studies at Yeshiva University; Robin M. Jensen, Luce Chancellor's Professor of the History of Christian Worship and Art at Vanderbilt University; Johannes G. Deckers, professor at the Institute for Byzantine Studies, Ludwig-Maximilians-Universität, Munich; and Mary Charles-Murray, professor of theology at the University of Oxford. ■

Two Views on Assessment: Assessment in Art History

*Kelly Donahue-Wallace is associate professor of art history and chair of the Division of Art Education and Art History at the University of North Texas in Denton. Her book *Art in Viceregal Latin America, 1521–1821* is forthcoming from the University of New Mexico Press.*¹

The culture of assessment has entered the academy. Art history, like all disciplines, is increasingly required to use quantitative data to demonstrate that its students are achieving a defined body of objectives or learning outcomes, and that departments make curricular decisions supported by that data. The outcomes art historians are asked to provide must be defined at the program level and reinforced in individual courses. This means that programs can no longer simply state that students in the Greek art class learn the history of Greek art, or that, having completed a prescribed array of similar courses, students understand the history of art. Programs must instead identify the measurable outcomes of the entire degree, explain how these reflect higher-order thinking, and offer numeric data demonstrating that students achieve them. Programs must likewise define what assessment instruments provide the quantitative data to illustrate student achievement, and demonstrate that these instruments are valid and meet national standards in the discipline.

But assessment, like pedagogy in general, has not been part of the education art historians generally receive in graduate school.² Certainly this bureaucratic activity was never addressed in my education. The “data” I used in my dissertation were the images I studied. Art-history programs furthermore do not teach social-science research methods, so the collection and interpretation of quantitative and qualitative data according to accepted practices is foreign territory for many of us. Also as with pedagogy, our classroom-assessment methods generally reflect the approaches we adopt from those professors from our undergraduate or graduate experiences who we felt taught well. When I entered the professoriate, I used the same assessment methods modeled by my professors: slide identifications, compare-and-contrast pairings, critical essays, and research papers. I later adopted different test

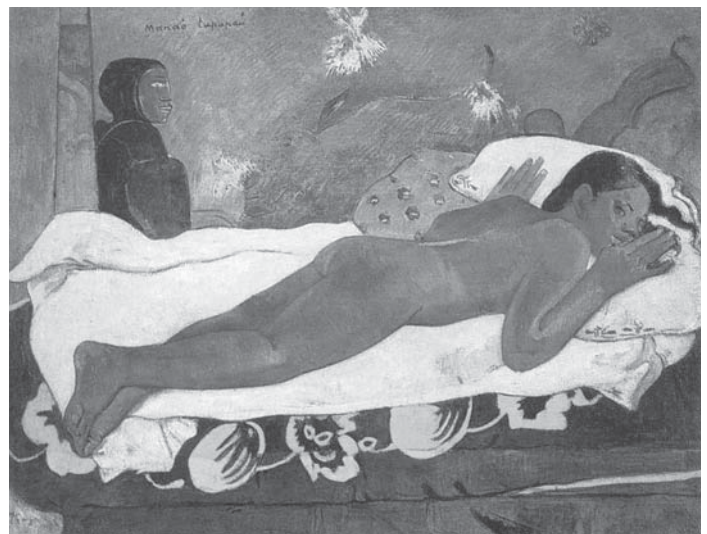
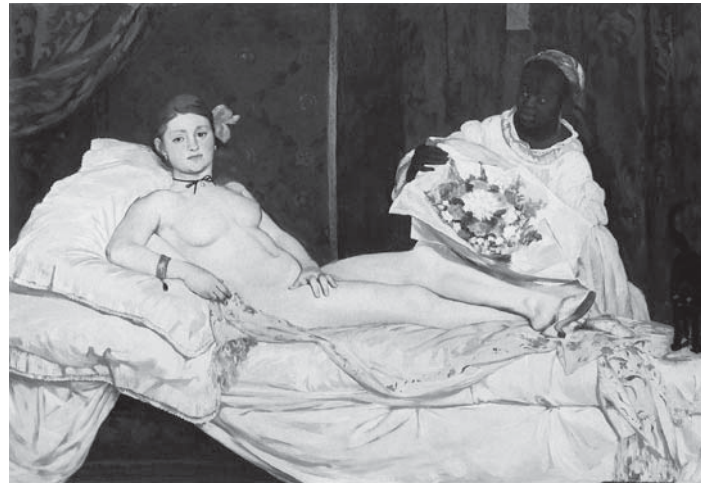
formats and assignments, but these were not created with program-level assessment in mind.

It is generally sometime during the probationary period that tenure-track faculty today are forced to become instant experts in pedagogy and assessment, able to justify their teaching and assessment methods based on scholarship and best practices from disciplines unrelated to our own. New faculty facing accreditation visits or internal university reviews, however, are frequently left scratching their heads over assessment terminology and how to demonstrate that their courses and programs are achieving outcomes. We know instinctively that art history is a rigorous discipline that places high demands on its students' ability to think critically, to write persuasively, and to perform sophisticated analyses, but we have a hard time articulating this in a way that complies with university templates. We struggle, define our outcomes retrospectively, and assemble something resembling convincing data. Then, after the frenzy of the accreditation or review passes, faculty return to their classrooms and their familiar practices, only to revisit the assessment issue when told to do so again by central administration.

The following paragraphs outline some sustainable strategies for assessing student learning outcomes for art-history programs that measure students upon entry into the major and as part of capstone experiences. The article will not address multiple-choice examinations, as these are already in an easily interpreted format for assessment reports and they do not represent the practices of the discipline beyond entry-level courses. It will instead focus on program-level assessment through constructed-response (written/essay) assessment instruments more widely used in the discipline's advanced courses. The recommendations found here are based on the scholarship of assessment,³ which is not surprisingly limited for the needs of art history, a review of assessment plans from several university art-history programs, and on my experience working with an assessment specialist during a recent accreditation process.

DEFINITIONS

Assessment: Assessment is a broad term. It can refer to the whole processes of creating learning outcomes, collecting data to determine student achievement, interpreting the data, and adjusting the curriculum appropriately. On a narrower level, assessment refers to measuring student learning and to specific tests or other graded exercises.



An outcome might require the student to compare the form, iconography, and function of two works within their respective cultural context. Top: Édouard Manet, *Olympia*, 1863, oil on canvas, 51 x 74 $\frac{1}{4}$ in. Musée d'Orsay, Paris (artwork in the public domain). Bottom: Paul Gauguin, *The Spirit of the Dead Watching*, 1892, oil on burlap mounted on canvas, 28 $\frac{1}{2}$ x 36 $\frac{3}{8}$ in. Albright-Knox Art Gallery, Buffalo, NY (artwork in the public domain)

Goals: Goals are broad and general benchmarks for which the program strives. An assessment plan may list program goals followed by more specific student-learning outcomes.

Outcomes/Objectives: Outcomes are specific competencies, skills, or knowledge a student achieves. Outcomes should be written to emphasize higher-order thinking according to Bloom's Taxonomy or another cognitive scale. Outcomes must be measurable; stating that a student must "know" something is not a measurable outcome.

Instruments: An assessment instrument is the tool used to assess student-learning outcomes. Assessment instruments may be formative or summative. They may range from in-class one-minute essays to semester-long research papers.

Formative: A formative assessment is used to gauge learning in order to adjust curriculum or to assign remedial work. Formative assessments may be graded but are not used to make the final determination of whether a student has achieved the relevant learning outcomes.

Summative: A summative assessment gauges learning and is employed to make the final determination of student achievement of learning outcomes.

Rubric: Each assessment instrument should have a scoring rubric or other means to assess student performance in a consistent way. The rubric should define the specific characteristics that demonstrate mastery of the objective, passing-level comprehension, and failure.

Reliability: Reliability refers to the consistency of the data elicited by the assessment instrument. For example, if two students receive the grade of A in the same class in two separate semesters, how do we know that they both attained the same level of learning and comprehension? The use of rubrics helps to ensure reliable results.

Validity: The interpretation of results from assessment instruments results in inferences or conclusions concerning the student's achievement of the outcome. The validity of the inferences depends on the rigor with which the assessment instrument is developed, tested, and implemented. Validity is therefore an assembled array of evidence to prove that the inferences from the assessment instrument are as accurate as possible.

DEFINING PROGRAM OUTCOMES

What should students completing an undergraduate art-history program know? What should they be able to do? Developing appropriate program-level learning outcomes in art history is difficult in large part because there no longer remains a single canon of objects and monuments that any art-history student must "know" before graduating. Outcomes in today's art-history programs must consequently be relatively broad and flexible to account for the diverse courses undergraduates typically take.⁴

At the same time, program outcomes must be articulated according to a cognitive scale, such as Bloom's Taxonomy, and weighted heavily toward its highest end; that is, the outcomes must emphasize higher-order thinking.⁵ *Know* and *understand* are lower order outcomes. Slide identification and stylistic categorization would fall within this lower group as well, as they emphasize recall and simple comprehension. On the other hand, *analyze*, *synthesize*, and *evaluate* rank high on Bloom's list. Art history's old chestnuts including formal and iconographic analyses, compare-and-contrast essays, and research papers all function within these higher levels of cognition.

The strongest programmatic outcomes for today's art-history programs are based on competencies rather than specific content; they reflect the practices of the discipline.⁶ After all, our graduates will not always be faced with objects and monuments studied in class. They therefore need to be

able to apply skills learned in school to new and unknown works. Therefore, one outcome for an undergraduate program may be to analyze selected works of art using one or more analytical methods. Another outcome might require the student to compare the form, iconography, and function of two works within their respective cultural contexts. These are practices that are equally applicable to any periods, regions, and cultures.

What else do art historians do? Certainly all programs expect students to apply appropriate terms specific to art history. Most assessment plans I have reviewed include an outcome addressing this characteristic. Many programs also include outcomes that require knowledge of the history of the discipline and/or of its methodologies. A program with a strong research emphasis may additionally select as outcomes the evaluation of current literature on a topic to identify a new research problem, the selection of an appropriate methodological framework for the study, and the application of the research method to the analysis of the object(s) to solve the research problem.

Without a single canon of objects and monuments student must "know," an outcome tied to familiarity with specific works of art and architecture is tricky. Most faculty would likely agree that students completing an art-history degree should be able to identify an array of objects and to locate these works within a general chronology of human history. A student who cannot name any works he or she finds significant, or who cannot correctly identify an object as something made a really long time ago versus another as something made more recently, should probably not claim to be an art historian. The solution here again falls to skills rather than specific content. An outcome that demonstrates the achievement of historical awareness emphasizes the practice of categorizing objects and monuments into appropriate chronological groupings, without specifying precisely which works, historical periods, or regions of the world.

MEASURING PROGRAM OUTCOMES

Having defined the program-level outcomes, the next challenge is to measure student achievement. Measurement can occur in myriad ways. It can happen within or outside of courses. For example, a program may wish to submit students to pre- and posttesting, comparing the individual student's knowledge and skills at the beginning of his or her studies to the same characteristics as he or she finishes the degree program. Others may choose a portfolio of class-related work,

Sample Rubric for Capstone Research Paper

	1	2	3	4
Evaluation of current literature	Incomplete evaluation of literature	Some evaluation of literature, although several key texts ignored	Thorough evaluation of literature; few key texts ignored	Thorough evaluation; reflects key texts
Identification of a new research problem	Research problem is not new	Research problem is not new in this context (period/culture)	Research problem is new in this context (period/culture), although the problem has been explored before in another context	Research problem is new and previously un- or underresearched
Selection of an appropriate methodology	Research method not selected	Inappropriate research method selected	Appropriate research method selected, although another might have made for a stronger paper	Appropriate research method selected
Application of the research method	Research method not applied	Research method applied inconsistently	Research method applied consistently, with few exceptions	Research method applied consistently
Presentation of written ideas	Presentation contains many grammatical errors and/or misspellings and a disorganized argument	Presentation contains some grammatical errors and/or misspellings and some disorganization of argument	Presentation contains a few grammatical errors and/or misspellings and a generally organized argument	Presentation has no grammatical errors or misspellings and an organized argument
Use of relevant terminology	Relevant terms ignored	Relevant terms used infrequently	Relevant terms used occasionally	Relevant terms used consistently
Score				

This rubric is based on several developed by the author and her colleagues Mickey Abel, Denise Baxter, Lisa Owen, Nada Shabout, and Jennifer Way.

assembling an array of measures—exams, papers, projects—that demonstrate mastery of one or more outcomes. Programs with a capstone experience may choose to collect much or all of their summative data from the research paper or other assessment instrument attached to that class.

A pretest evaluates student knowledge and skills at the beginning of the program. The purpose is to compare the results of the pretest with performance from the end of the student's career, either from a posttest, a capstone research paper, or both. A pretest or entry portfolio contributes to the validity of data gathered at the end of the program, since it effectively demonstrates that the student achieved the outcomes during his or her time in the program. A poor showing on the entry pretest and a strong performance on the capstone research paper or other end-of-program assessment reveals that the student did not begin the major having already achieved its outcomes.

An effective pretest should be closely matched to the outcomes for the program. Whether multiple choice or constructed response, the questions should elicit from the student evidence of his or her knowledge and abilities in each of the learning outcomes. As with the outcomes themselves, the selection of pretest questions should be primarily skill based rather than content based. The goal of the pretest is not to demonstrate how little the student knows, but where he or she begins as a burgeoning art historian as he or she enters the program. An entry portfolio may also function like a pretest, with exams from art-history survey courses or other foundations-level classes taking the place of the pretest. These items must be evaluated using rubrics to insure reliability.

Having assessed the student at the beginning of his or her program, let us skip ahead four years to the end of the degree. Although data may be collected from any class, the capstone

course offers the best opportunity to assess program outcomes. At my school and others, graduating seniors take a seminar-style class. Responsibility for teaching the course rotates among the faculty, and each instructor uses a different array of assignments. Most, however, require the students to write a research paper. This research paper provides an excellent instrument through which to judge the student's knowledge and skills as an art historian.

But how does the program collect and interpret data from this paper to offer as evidence that its students are achieving the program's learning outcomes? The students' final course grades are not reliable measures of learning outcome achievement. It would be nice to argue that any student who received an A, B, or C in the capstone class achieved the appropriate learning outcomes. Unfortunately, this does not follow best practices in assessment. What is an A performance? Is it excellent or is it among the best performances within that particular group of students? What separates a C student from a B student? One is average and one is good, but how do these descriptors relate to the students' achievement of the specific outcome being assessed? No one beyond the individual instructor's classroom—and frequently not even the students in the class—can tell what grades say about the achievement of learning outcomes at either the course or program level.

More reliable data on learning outcomes is gathered from individual assessment instruments, the research paper in our example. But since the grades assigned to these tools can be as troublesome as the course grades discussed previously, a rubric should be applied to insure that the data is reliable and valid. Rubrics are the most effective means to evaluate student performance on assessment tools, especially constructed response (written) assignments. Rubrics define the characteristics the instructor is assessing and

provide a relatively objective means of scoring the student's performance. Rubrics assessing program-learning outcomes should be constructed by a team of peers according to the standards of the discipline for improved validity.

To construct a rubric (see chart on the previous page), the instructor begins with what he or she will be evaluating. Let's return to the outcomes listed above for the research-oriented program. The rubric for the research paper in this case would assess the evaluation of current literature, the identification of a new research problem, the selection of an appropriate methodology, and the application of the research method to solve the problem. The rubric might also include writing characteristics, such as the presentation of written ideas and the use of relevant terminology.

Next, the instructor lists the standards by which he or she will evaluate the characteristics and assigns these points. For example, the instructor will give the highest number of points to a paper that consistently applies its research method, but fewer points to a paper that does so inconsistently. Likewise, the paper that makes ample use of relevant art-historical terminology will receive more points than the paper that uses few terms.

How can the points be used for program assessment of learning outcomes? It is here that the program establishes an acceptable threshold for mastery of each outcome. Scoring 2 through 4, using the rubric shown here, may demonstrate acceptable achievement of the learning outcome, whereas a score of 1 reveals failure to reach the objective. It is important to note, however, that this failure may not relate to the student's grade on the paper or in the course. The failure instead operates solely as data in the program-level assessment of learning outcomes alongside the performance of all or a random sample of other students completing the degree. The points permit the program to quantify student achievement of learning outcomes. The rubric defines in an objective way what each point means. Unlike the course letter grade, the rubric allows external evaluators—and students in the class, if the rubric is used for grading—to understand precisely what standards of achievement the instructor and program employed. The resulting data is consequently more reliable.

Is this the end of program assessment? For many departments the answer is yes. But there are other ways of assessing programs, even beyond campus. Programs may also consider exit interviews of graduates or focus groups, either of alumni or students. Some programs in other disciplines

poll their alumni. The goal of these surveys is to determine how well the program prepared the students for the careers they entered, or at least how well the students felt they were prepared. Another off-campus assessment instrument offers the same poll to employers or graduate programs. In all three examples, Likert scales or other measures of opinion and attitude make data collection relatively simple. These approaches are of course more relevant in preprofessional programs than in art history, but nevertheless may offer instructive feedback. While they do not offer significant data on learning outcomes, they can provide important information on perceptions about the program, its strengths and weaknesses.

Finally, an essential part of the whole assessment process is curricular revision. A strong assessment plan builds in mechanisms for reviewing data and responding to trends found therein. An annual meeting to consider the data and make curricular decisions may suffice for accrediting bodies. Taken seriously, this meeting presents the opportunity for dialogue and collaboration, as colleagues work together to improve the learning experience for their students. The culture of assessment may have entered the academy, but aspects of it offer the opportunity to improve teaching and learning in useful and enlightening ways. ■

1. The ideas presented in this article benefited from discussions with Mickey Abel, Denise Baxter, Lisa Owen, Nada Shabout, and Jennifer Way, fellow art historians at the University of North Texas, and Ron Cariveau, assessment specialist at the Center for Teaching, Learning, and Assessment at the University of North Texas.

2. There is likewise virtually no literature on assessment in art history. The breadth of scholarship in art education, born of the need to demonstrate student achievement in K-12 settings, can only be applied to art history in part. Art-education assessment addresses four areas: art making, criticism, aesthetics, and art history. Some of the scholarship on art history within art education can be useful, particularly for shaping outcomes for freshman-level courses. See Mary Erickson, "A Sequence of Developing Art Historical Understandings: Merging Teaching, Service, Research, and Curriculum Development," *Art Education* 48:6 (1995), 23-24 and 33-37. For art-education assessment, see Carmen L. Armstrong, *Designing Assessment in Art* (Reston, VA: National Art Education Association, 1994) and D. Boughton, E. Eisner, and J. Ligtvoet, eds., *Evaluating and Assessing the Visual Arts in Education* (New York: Teachers College Press, 1996).

3. There are many resources on assessment in higher education, although none directed specifically at art history. Some useful general texts are Allen H. Miller, Bradford W. Imrie, and Kevin Cox, *Student Assessment in Higher Education: A Handbook of Assessing Performance* (London: Kogan Page, 1998); Clinton I. Chase, *Contemporary Assessment for Educators* (New York: Longman Addison Wesley, 1999), and Madhabi Chatterji, *Designing and Using Tools for Educational Assessment* (Boston: Pearson, 2003).

4. The Fall 1995 issue of *Art Journal*, dedicated to the art-history survey course, its content and pedagogy, provides a useful summary of the array of skills art historians seek to develop in their students. See *Art Journal* 54, vol. 3 (Fall 1995): 23-88. Unfortunately for our purposes, assessment was not addressed in these articles, which provided only anecdotes and impressions of the relative merits of revised art-history survey courses.

5. Bloom's Taxonomy is available in Benjamin Bloom, *Taxonomy of Educational Objectives* (London: Longman, 1956). Although there are many cognitive scales, Bloom's remains a useful tool for novice assessors.

6. The History Department at Humboldt State University has developed a program of Information Competency for History Majors that offers an instructive example of assessment based on practice. See <http://www.humboldt.edu/~ap23/infocomp/index.htm>, accessed May 1, 2007.

Two Views on Assessment: Art-History Survey and Art-Appreciation Courses

David Adams has taught art history at Sierra College in Rocklin and Grass Valley, California, since 1996. Previously, he taught at several state universities and art schools. He has published a variety of articles and essays on twentieth-century American and German art.

The increasingly common higher-education approach of teaching for “measurable outcomes,” where such outcomes are announced at the beginning of class, summarized frequently, and printed on student handouts, is not well suited to most education in the arts, especially appreciative or critical studies of art and art history. A so-called outcomes-based approach to such education may fit the project of training purely physical skills in the arts, but this is not what we are dealing with in art-history survey and art appreciation/interpretation classes. While art-history survey-course students do need to learn a fair amount of terminology, recognition of specific works of art, and key artist and stylistic characteristics (all of which can be assessed), these are in many ways the least important goals of learning in this field. They are actually only *means* that give students the potential to reach more important ends. To the extent that survey courses are intended to teach for student experiences and abilities of appreciation or interpretation, outcomes-based instruction needs a new understanding.

It seems clear to me that education in artistic areas is unlike education in other subjects in several respects. I have always felt that the teaching of art should not be organized (or evaluated) like that of other subjects, in that what is most important about it cannot be definitely broken down into fixed segments of knowledge and main points. While one can point out some often-repeated features and widely agreed upon concepts in relation to art, there are always exceptions to any so-called rules, and no artistic interpretation or description can ever be final. This characteristic makes some people uncomfortable (e.g., those used to studying in hard sciences or skills-mastery areas or those who think of education only as a logical science). The best process is for students to have their own experience with works of art, guided to some degree by the teacher.



Visitors experiencing modern art at the Dallas Museum of Art (photograph provided by the Dallas Convention and Visitors Bureau)

I want to make a few observations regarding the approach to educational delivery that I perceive ultimately to lie behind such pedagogical recommendations as use of clearly stated objectives, outcomes, and main points in teaching. In the early twentieth century, images and procedures from the scientific-management movement in industry, business, and the military began to enter the field of education—ideas like “the school as a factory” and “efficiency management.” This was reinforced and intensified in the 1950s with a gradual shift in terminology from “educational objectives” to “instructional objectives” to “behavioral objectives” (supported also by the behavioral school of psychology) and, more recently, to “outcomes.” This use of an industrial model seems to me to have confused education (a broader, subtler, more complex pursuit) with training. It seems especially unfitting for artistic experience, where the private, subjective reaction of the observer is all-important.

What can be outwardly ordered, sequenced, behaviorally specified, measured, and quantified is only a small part of what needs to be known, felt, believed, imagined, and/or produced in experiencing art. Precisely defined results bring clarity to teaching only when precision, objectivity, uniformity, and overt demonstration are inherent parts of the desired outcome. Using relatively mechanistic, behavioristic stimulus-response or input-output models of human functioning too easily reduces the actual and potential richness and inwardness of human experience. This is especially true in art appreciation or aesthetic education, where desired outcomes are characterized by qualities like subjectivity, sensitivity, creativity, unpredictability, originality, intention, imagination, intuition, and inwardness; and where there is not even enough

knowledge of the subtle range of human aesthetic experience to possibly state what is most important about it in specific, measurable, behavioral terms. Appropriate “outcomes” also might involve developing such capacities in students as the ability to think and observe holistically or synergistically; to apprehend meanings hidden behind or within outer appearances; to expand and refine the range of one’s feeling life; to cultivate the capacity to think qualitatively as well as quantitatively; to be able to think in images (“imagination”); to articulate relationships between emotions and unique visual >

elements or compositions; to explain how reaction to images affects human motivations; and other abilities that might generally be termed “visual literacy.”

These outcomes are inherently nonmeasurable (although modern psychology has come up with a few kinds of indirect indicator tests or interview techniques for some aspects). By contrast, examples of some of the more definable goals of “aesthetic education” would include acquiring knowledge of common design principles, learning and performing systematic critical techniques, and understanding the meaning of basic terms and mediums used in art. Less easy to measure or test for are experiences such as “embodied emotion,” “enlightened cherishing,” and “wondrous credulity” (all terms taken from writers on aesthetic education). Even the nature of the work of art (its properties, meanings, functions, and elements) as well as the character of aesthetic experience, interpretation, and evaluation are all much subject to dispute within the field. The part of art-history learning that is outwardly observable and quantitatively measurable is the smallest and least important part. It would be counterproductive to organize one’s teaching of art-history survey or appreciation classes around that part.

My approach in introductory art-history classes has generally been to try to provide students with the necessary tools, abilities, and experiences for at least a basic level of intelligent, disciplined aesthetic perception and interpretation and then hope to gently guide them toward a few beginning experiences of real artistic observation and interpretation—with the hope that they will want to repeat and expand these experiences.

However, it is not easy to teach for the goal of artistic appreciation. “Appreciation” is primarily an emotional and imaginative process, not one of prolonged rational analysis. It must be a free act, wherein we want students to become less selective and habitual and more mentally and sensorily open and exploratory. A certain effort must be made to put aside preconceptions and suspend judgment in the special mode of aesthetic perception and knowing. As part of the experience, one must engage in an empathetic “dwelling in” the art object; one “lives into” its form and visible meaning in a unique kind of knowing activity. Each work of art, in order to become a true aesthetic object, must be transmuted by a person into an event within his or her own life world as well as related to one’s surrounding social and cultural observations and worldview. Processes of logical, critical evaluation and terminology are one component of the basis for appreciation, but are not appreciation itself. Appreciation is not a limited process reducible to one, specific, logical operation or a series of main



The “outcomes” of the art experience include subjectivity, sensitivity, creativity, unpredictability, originality, intention, imagination, intuition, and inwardness. Umberto Boccioni, *Simultaneous Visions*, 1912, oil on canvas, 60.5 x 60.5 cm. Von Der Heydt Museum, Wuppertal (artwork in the public domain)

points. It is subject to continual change and variation; one can always continue to have new experiences with significant works of art, and the meaning is always discovered anew *within* the work of art, not known beforehand.

Artistic concepts and terms are taught to students in order to enlarge their perception if used correctly. But the goal is for them to apprehend the feeling-charged, nondiscursive meanings uniquely presented in the sensuous form of works of art. The meaning is always discovered anew within the artwork, not known beforehand, not memorized for an exam. The purpose of classroom discussion and analysis is always to increase perception, to broaden the range of feeling, to improve the quality of the experience of aesthetic encounter. The artist and teacher Irving Kaufman once wrote:

The student during an art appreciation class, has to be made to shoulder the learning and perceiving responsibilities of the experience. He should not be permitted to respond to the experience through abstract concepts or another’s viewpoint, accepting insights and judgments that are not personally developed, no matter how timid, faltering or puerile his own may be. Personal and independent responses should be encouraged.¹

One helpful behavioral distinction regarding educational goals that has been made in art-education literature, by Bennett Reimer, is the following:

Ends behaviors: aesthetic perceiving and aesthetic reacting (nearly impossible to measure and evaluate).

Means behaviors: producing, conceptualizing (verbalizing, discussing, identifying, defining, theorizing), analyzing, and evaluating—all tools to reach the ends above.

Outcome behaviors: valuing (including admiring, approving, liking, cherishing, treasuring, finding satisfaction in, identifying with).²

Thus, it is important to structure survey classes so that they are not solely concerned with means behaviors and students realize that these are only means to other ends.

What about the practice of giving students written handouts covering what the instructor deems to be the “main points” of a class topic? There is nothing ultimately wrong with this. However, almost all learning research has shown that the more active students are in learning (especially mentally, e.g., taking notes, asking questions, discerning what is most important to remember), the more likely they are to do well in college classes. One of the active skills we should expect college-level students to possess or develop is the ability to ascertain the most important points in a faculty presentation or a textbook reading. In my own education, this was repeatedly learned and practiced as a matter of course in secondary school. Thus, one goal of exams in my classes is to gauge students’ abilities to pick out the significant ideas from material they read or listened to in class. I do not feel that a primary goal in teaching should be to prepare students to perform well on exams (however much students themselves may feel that is the primary goal of a class). Rather, instructors administer tests in order to try to ascertain (always imperfectly and especially so in the visual arts) how well students have performed at knowledge-gathering and knowledge-discerning skills.

For example, one outcome skill might be to take in and process a certain amount of knowledge and then be able to select the most significant or essential points, generalizations, and the like. Another might involve comparing and contrasting (two ideas, styles, works of art, etc.) These are real-life skills that students will need. The real world for which we are preparing students does not break itself down in advance into predigested main points, and our graduates’ abilities to succeed in that environment may be dependent upon their abilities to do so for themselves. It might be advisable to develop alternative methods of student evaluation for art-history and appreciation courses (for example, narrative or performance-based evaluations), but that is another topic.

In my art-history survey classes, I generally show multiple examples of artworks by many of the artists considered in class (examples beyond the works students need to be able to recognize for exams), both to better acquaint students with the nature of a particular artist’s range of work and expression and to help them grasp the variety of qualities and nuances of the particular style or period these works are an example of. In helping students to understand the qualities of various styles or periods and of an individual artist’s work (especially when they need to know both), I feel that seeing

a number of specific examples, even if briefly, is superior to either seeing an inadequate range of examples or to hearing me verbally summarize more general characteristics (which I also do, of course).

Above all else in teaching, I enjoy really digging into a specific work of art together with students. I feel it is essential that at least a few of those kinds of experiences be included in all of my courses. However, in designing my courses over the years I have struggled to try to find a workable balance or tradeoff between two sets of polarities: First, between communicating about a more general style and communicating about the work of individual artists. In my experience the majority of individual modern and contemporary artists do not (or did not) like their work being identified as just one example of a more general style (unless the style specifically arose from an initiative by a group of artists—for example, the Futurists). Artists naturally tend to feel that their own work is unique and original, and I do not want to totally deny that perspective and reality in my classes by putting all of the focus on teaching a progression of styles with individual artists of lesser importance (although that varies by historical period, of course).

Secondly, there is always a tension or tradeoff between spending more time on individual works of art or individual artists and getting through the large amount of material that is supposed to be covered in a survey course. Every instructor tries to find the right balance here. For me, all these issues are really about striking an acceptable balance or compromise between these various competing claims and insights. Attempting to reduce the inherently complex, subtle, multileveled activity of interpreting and appreciating works of art to simple, measurable outcomes misunderstands and cheapens our profession and the ever-changing, protean nature of art itself. ■

¹ Irving Kaufman, *Art and Education in Contemporary Culture* (New York: Macmillan, 1966), 454.

² Bennett Reimer, “Aesthetic Behaviors” in *Toward an Aesthetic Education*, ed. Bennett Reimer (Washington, DC: Music Educators National Conference, in cooperation with the Central Midwestern Regional Education Laboratory, 1971), 75–86.

Lucy Oakley Appointed *caa.reviews* Editor-in-Chief

Lucy Oakley has been appointed editor-in-chief of *caa.reviews*. Currently a member of the journal's editorial board and a field editor for books and related media on nineteenth-century art, Oakley will serve as editor designate until July 1, 2008, when she takes over as editor-in-chief for a three-year term. She will succeed Frederick M. Asher, professor at the University of Minnesota, Twin Cities.

Oakley is head of education and programs at the Grey Art Gallery, the fine-arts museum of New York University (NYU), where she has been on staff since 1997. She also serves as faculty liaison and manages the gallery's publications program. At the Grey, she has helped present some forty exhibitions on a wide range of subjects, from *Pastoral to Postindustrial: British Works on Paper from the Whitworth Art Gallery* to *Between Word and Image: Modern Iranian Visual Culture* to *The Downtown Show: The New York Art Scene, 1974–1984*. She has taught in NYU's Department of Art History (formerly Fine Arts), Program in Museum Studies, and Institute of Fine Arts, and at Columbia University and Hunter College.

Oakley writes, "This is an exciting time to lead *caa.reviews*, CAA's pioneering online journal, which celebrates its tenth anniversary next year. Of CAA's three scholarly publications, *caa.reviews* is best positioned to address the organization's constituencies in both museums and academia—publishing not only timely reviews of numerous art exhibitions and scholarly publications but also, increasingly, probing essays on a variety of related issues. As head of education and programs at a university art museum, I keep one foot planted in each sphere, and I constantly juggle the methods, needs, preferences, and approaches of three of *caa.reviews*'s readerships: art-museum professionals and faculty members in both art history and studio art. During my tenure as editor-in-chief, I look forward to keeping the conversation going with all of them, and to nurturing an international web-based forum for cross-disciplinary dialogue within and outside the visual-culture field."

Oakley received a BA in art history from the University of California, Berkeley, in 1973 and a PhD in art history from Columbia in 1995, with a dissertation entitled "Edwin Austin



Lucy Oakley

Abbey's Shakespearean Paintings, Illustrations, and Costume Designs, 1888–1909."

In 2001, she was a guest curator for the Jane Vorhees Zimmerli Art Museum at Rutgers University in New Brunswick, New Jersey, where she organized *The Exotic Flower: Images of Women in Transition in French Society, 1863–1900*, which traveled to four venues in Japan and to Mexico City before appearing at the Zimmerli. She also curated *Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects from the Yale University Art Gallery and Other Collections* for the Miriam and Ira D. Wallach Art Gallery at Columbia (and two more venues) in conjunction with her dissertation. From 1975 to 1987, she was a researcher in the Department of European Paintings at the Metropolitan Museum of Art in New York, specializing in eighteenth- and nineteenth-century British and French paintings. More recently, her writing has appeared in exhibition catalogues such as *Moving Pictures: The Un-Easy Relationship between American Art and Early Film 1890–1910* (Williamstown, MA: Williams College Museum of Art, 2005).

"I find it very gratifying that *caa.reviews*'s new affiliations with JSTOR and CrossRef will ensure its long-term durability as a scholarly resource," Oakley continues. "The journal's readership will surely expand dramatically with the forthcoming sale of site licenses to libraries—along with other initiatives to provide easier access to and gain greater exposure for the journal."

"Finally, my undergraduate students and interns at NYU—who overwhelmingly prefer the web over traditional libraries and often select research topics from internet-accessible sources—convince me that *caa.reviews* points the way to CAA's future. As today's students progress into their professional careers, *caa.reviews* must grow with them, constantly enhancing and enriching its offerings and harnessing the power of technology not only to fulfill, but to exceed our wildest dreams." ■

The Bookshelf

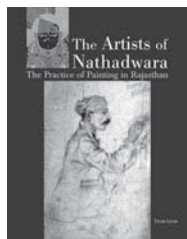
For this column, CAA News invites a member to reflect on three books, articles, or other textual projects that currently influence his or her art, work, or scholarship.

Isabella Nardi is visiting assistant professor in South Asian art history at the University of Oregon in Eugene in 2007–8. A specialist on Sanskrit technical treatises (*shastras*) and their practical uses by traditional Indian painters, she is currently working on Indian mural and miniature paintings, focusing particularly on courtly and folk traditions of Rajasthan. At the 2008 Annual Conference in Dallas–Fort Worth, Nardi will chair a session called “Transculturalism in Seventeenth-Century Indian Art.”



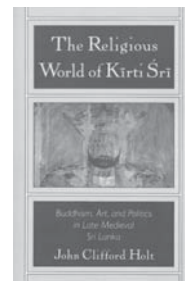
**Vibhuti Sachdev
and Giles Tillotson**
*Building Jaipur:
The Making of an
Indian City*
London: Reaktion
Books, 2002

This architectural biography of the fascinating city of Jaipur in Rajasthan, India, is an explicit invitation, addressed to architects and art historians, to reconsider the principles of *vastu* as a valuable tool for our appreciation of Indian architecture. *Vastu*, the traditional indigenous architectural knowledge, is used to explain Jaipur buildings according to the rationale of their architects and craftsmen, and to reconstruct—with archival material, traditional design concepts, and textual sources—the concepts and ideals used in the realization of its plan. The selection of Jaipur, the “Pink City” founded in the 1720s and famous for its traditional Indian planning and for a number of outstanding modern and contemporary buildings, is the perfect location for this essay in intellectual archaeology. We learn how tradition has a conventional shared system that was and is understood by builders and dwellers alike; and that this tradition is also found in ancient texts on the theory of architecture, whose rationale is widely ignored, if not feared, by modern architects and art historians. Today a chasm divides the craftsmen, who are like a repository of traditional technical skills, from the contemporary Indian architect who, in the search of a modern Indian vocabulary, uses *vastu* as a superficial selection of traditional elements rather than as an integrated design approach.



Tryna Lyons
*The Artists of
Nathadwara: The
Practice of Painting
in Rajasthan*
Bloomington:
Indiana University
Press, 2004

This book is an original contribution to the study of contemporary Indian painting that, going far beyond the usual art-historical and stylistic analysis, aims to resurrect the figure of the traditional artist in the study of Indian art. While criticizing the dismissive treatment of earlier scholars who considered artists as anonymous craftsmen, Tryna Lyons treats them as real individuals with real names and with original ideas. This research is a fascinating journey to the city of Nathadwara, Rajasthan, and to the traditions that have been kept alive by generations of painters. Nathadwara is rediscovered as a lively and active town—not only as a pilgrimage center but also as a place of inspiration for artists who lived and worked there for generations, expressing themselves in an artistic language that is as refined as that of any other Indian courtly tradition. *The Artists of Nathadwara* offers the unique opportunity to enter their houses, appreciate how they have passed on their knowledge to succeeding generations, see them working and explaining their works, and hear their opinions on works of others. The book also allows us to glimpse into artists' family art collection and explore the visual heritage of their sketchbooks, which are passed down within families for generations.



John Clifford Holt
*The Religious
World of Kirti Sri:
Buddhism, Art,
and Politics in Late
Medieval Sri Lanka*
New York: Oxford
University Press,
1996

This book, presented primarily as a work on Buddhist religion, is in fact a great contribution to the field of Sri Lankan studies and one of the few interesting books on medieval Sri Lankan culture. What makes it so special is its interdisciplinary approach to religion, art, culture, and politics. This type of study is consciously avoided by Sri Lankan scholars who, especially in the field of art history, prefer old-fashioned descriptive methodologies because of the country's prevailing sensitive and unstable political situation. This book explores the revival of Buddhism by an insecure king, Kirti Sri Rajasingha, who in the middle of the eighteenth century ruled over the feudal and hierarchical society of Kandy, the cultural capital of the Singhalese. The renaissance of art, literature, and monastic institutions fostered by him marked the last great period of traditional Sri Lankan art before the British took control in 1815. It is amazing to see how Kirti Sri, who was a Tamil Hindu converted to Buddhism, articulated his understanding of the newly adopted religion through a number of outstanding wall paintings, lavishly refurbishing and patronizing Buddhist temples, including the famous Dambulla caves. These great works are not just a remarkable legacy of his reign but of the history of Sri Lankan art as a whole.

2008–2009 Clark Fellowships

The Sterling and Francine Clark Art Institute, a center for research and higher education as well as a public art museum, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects 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 the Gould Fellowship, a year-long award for the study of French art and culture, split between Williamstown and Paris, sponsored jointly by the Clark and the Deutsches Forum für Kunstgeschichte, Paris, as well as the year-long Clark/Oakley Fellowship (with the Oakley Center for Humanities and Social Sciences 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 Sir Edwin and Lady Manton Research Center, which houses 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, which is 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 and 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 2008–2009 year is November 16, 2007.

Closing of CAA Department

Because of increased expenses and reduced revenues, the CAA Board of Directors recently closed the Research and Career Development Department. However, CAA will continue offering the activities of the department—the Online Career Center, Career Fair activities at the Annual Conference, the Professional Development Fellowship Program, and national career-development workshops—through other CAA departments.

CAA has begun rebuilding its technological infrastructure to enable us to continue not only basic operations and programs, including membership, accounting, events, data collection and analysis, marketing, and more, but also important new services. For example, the development of new software created in connection with this technology will allow for new print and online editions of the *Directories of Graduate Programs in the Arts*, which list MFA, MA, and PhD art programs in the United States and Canada—last published in 1999—to appear in fall 2008.

The cost for the new technology, however, is significant, and one that CAA cannot bear without counterbalancing factors such as reduced expenses and increased revenue. Grants have helped somewhat and operating expenses have been reduced considerably, but the sizeable remaining cost could only be managed by a significant budget reduction. The Board also felt strongly that other programs, in particular our publications and the Annual Conference, could not sustain programmatic or personnel cuts in order to maintain core member services.

The decision was difficult but necessary, and we are confident that CAA will continue providing crucial services and addressing professional-development needs as part of our core responsibility. If you have questions about the closing, please write to info@collegeart.org.

THE CLARK

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

National Career-Development Workshops for Artists

CAA offers professional-development workshops for artists around the United States for calendar years 2007 and 2008, with funding from the Emily Hall Tremaine Foundation. Organized and coordinated by Melissa Potter under the guidance of CAA, workshops for fall 2007 are planned for the Detroit Artists Market and Wayne State University in Detroit, Michigan, October 12 and 13, respectively; at the Rhode Island School of Design in Providence, Rhode Island, October 25; and at the John Michael Kohler Art Center in Sheboygan, Wisconsin, November 10.

Topics are chosen in discussion with the venue and its constituents and range in format and subject. Potential topics include: the role of artists in the marketplace; nego-

tiating with galleries; support for creative-sector business; and how opportunities for artists vary regionally and nationally. Planning is also underway for other workshops in Portland, Oregon; Birmingham, Alabama; Minneapolis, Minnesota; and Baton Rouge, Louisiana. For more information, please write to Melissa Potter at potter.melissa@gmail.com.

MFA and PhD Fellowships

CAA is now accepting applications for the 2007 Professional Development Fellowship Program cycle. Formerly a two-year award that helped to subsidize fellows' final year of school and first year of employment after graduation, the program now awards a one-time \$15,000 grant that goes directly to the recipient. Fellows can apply the grant money toward tuition, travel, art materials and supplies, and day-to-day living expenses. At least two fellowships will be awarded this year.

CAA initiated the Professional Development Fellowship Program in 1993 to support outstanding MFA and PhD students from socially and economically diverse backgrounds who may have been underrepresented in their fields. By nurturing promising artists and art historians at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

CAA encourages applications from MFA and PhD candidates in art and art history who:

- Will complete their MFA or PhD degree in the 2008 calendar year
- Have outstanding capabilities and experience and demonstrate distinction in approach, technique, or perspective in their contribution to the disciplines of studio art or art history
- Demonstrate financial need
- May have been underrepresented in their field due to race, religion, gender, age, national origin, sexual orientation, disability, or financial status
- Are citizens or permanent residents of the United States

CAA LIMITED-EDITION PRINTS

All proceeds benefit CAA's Professional Development Fellowship Program

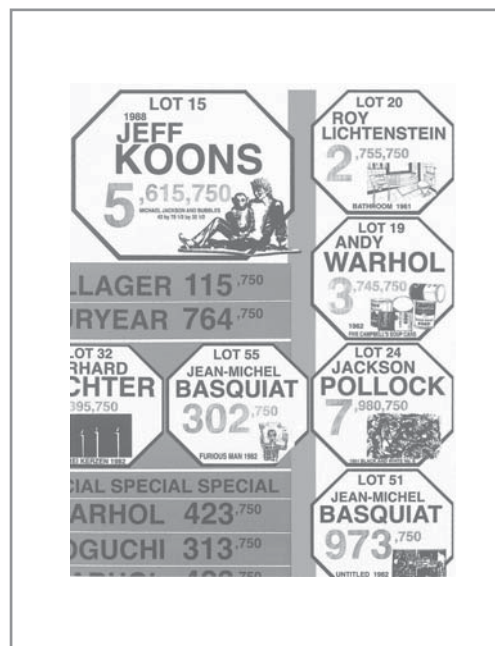
www.collegeart.org/prints

Prints available by:

Willie Cole Sam Gilliam
Kiki Smith Buzz Spector
Kerry James Marshall

For more information or to purchase a print, please contact Alexis Light at 212-691-1051, ext. 216, or alight@collegeart.org

CAA www.collegeart.org



Kerry James Marshall, *May 15, 2001*, 2004
four-color screenprint on Arches 88 paper,
21½ x 15¼ inches, edition of 60

school of art & design

New York State College of Ceramics @ Alfred University

Is Pleased to Announce

New Endowed Chairs

Theodore Randall International
Chair in Art & Design
Phillippe Barde, Ceramic
Department Head
Hight School of Art and
Design, Geneva, Switzerland
Fall 2007

Fred H. Gertz Chair lectures in Art
History Theory and Criticism
Dr. Anna Munster, University of New
South Wales
Alva Noë, University of California, Berkeley
Alexander Galloway, New York University
2007-2008

Facility

Cohen Center for the Arts and artist residence - An entrepreneurial partnership with
the AU College of Business and the Robert R. McComsey Career Development Center

Research Award

NYSERDA grant awarded to the Inamori School of Engineering, the School of Art
& Design and Fredrickson Kilns to develop commercial microwave kiln technology

Events

Institute for Electronic Arts IEA
10th Anniversary Exhibition
Beijing Museum of Contemporary
Art; Beijing, China

The ninth annual Dorothy Wilson
Perkins Lecture, Schein-Joseph
International Museum of Ceramic
Art presents James Melchert

Welcomes New Faculty

Coral Lambert, Assistant Professor of Sculpture and Dimensional Studies, National
Casting Center

Congratulations

Joan Mitchell Foundation Grant
Lise Lemeland, Assistant Professor of Painting

Windgate Grant from the Craft Research Fund
Dr. Ezra Shales, Assistant Professor of Art History and Theory

As the leading professional organization for artists and art historians in the United States, CAA provides a wealth of resources for fellowship recipients in addition to the grant. Fellows receive a free one-year CAA membership, which allows them to use the Online Career Center to search for jobs in academia, museums and galleries, and other arts organizations. They also receive registration discounts for the Annual Conference, where they may participate in the Career Fair, professional-development workshops, program sessions, and special networking events. Fellowship recipients are featured in an article in *CAA News*, which describes their dissertation focus or their current body of artwork. CAA also provides one-on-one assistance to fellows by helping them to take advantage of CAA's many programs and offering support and advice during their transition from school to the workplace.

For further information on this program and to download an application, please visit www.collegeart.org/fellowships or write to fellowships@collegeart.org. *Deadline: October 1, 2007; recipients will be announced by December.*

Mentors Needed for Career Fair

Participating as a mentor in CAA's two Career Fair mentoring sessions—the Artists' Portfolio Review and Career Mentoring Session—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.

Artists' Portfolio Review

CAA seeks curators and critics to participate in the Artists' Portfolio Review during the 2008 Annual Conference in Dallas and Fort Worth, Texas. 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



A mentoring session at the 2007 Annual Conference in New York (photograph by Alex Morel)

with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five 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 at least five successive twenty-minute critiques in a two-hour period on one of the two days of the review: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day. Please send your CV and a brief letter of interest to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at elemakis@collegeart.org. *Deadline: December 1, 2007.*

Career Mentoring Session

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 Mentoring Session. Mentors give valuable advice to emerging and mid-

career professionals, reviewing cover letters, CVs, slides, and other pertinent job-search materials in twenty-minute sessions.

Interested candidates must be current CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years of experience. Curators and educators must have current employment with a museum or university gallery.

This mentoring session is not intended as a screening process by institutions seeking new hires. Applications are not 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 Mentoring Session, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at elemakis@collegeart.org. *Deadline: December 1, 2007.*

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 2008 Annual Conference. All emerging, midcareer, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about management skills, artists' portfolios, and professional strategies. You can enroll in either an Artists' Portfolio Review or a Career Mentoring Session. Please choose one. These sessions are offered free of charge.

Artists' Portfolio Review

The Artists' Portfolio Review offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators, critics,

and museum educators in personal twenty-minute consultations at the 2008 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail in January 2008. To apply, download the Mentoring Sessions Registration 2008 form at <http://conference.collegeart.org/2008/mentoring> in early October or use the form in the *Conference Registration and Information* booklet mailed to you later this month. Please mail the completed form to: Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 28, 2008.*

Career Mentoring Session

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 2008 Annual Conference. The Career Mentoring Session offers 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 filled by appointment only and are scheduled for Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail in January 2008. To apply, download the Mentoring Sessions Registration 2008 form at <http://conference.collegeart.org/2008/mentoring> in early October or use the form in the *Conference Registration and Information* booklet mailed to you later this month. Please send the completed form to: Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 18, 2008.*

Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2008 Annual Conference in Dallas and Fort Worth, Texas. Successful applicants are 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 20, to Saturday, February 23, 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 Review and the Career Mentoring Session, as well as for several offsite conference sessions. Successful candidates are paid \$10 per hour and receive complimentary conference registration. Room monitors are required to work a minimum of eight hours, checking in partici-

Georgia O'Keeffe Museum

Celebrating Ten Years 1997–2007

The Georgia O'Keeffe Museum Research Center Scholarship Program sponsors research relating to the study of American Modernism (1890s to the present) in the fields of art history, architectural history and design, literature, music, and photography. Scholarships are available for three-to-twelve month periods to qualified applicants at the pre-and post doctoral levels, including one that can be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition pertaining to American Modernism for the Georgia O'Keeffe Museum. More information and application instructions are available at www.okeeffemuseum.org/center/scholarship.html or by phone at 505.946.1002. Application deadline: Monday after Thanksgiving.



2008 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme-Year Scholars working on projects related to the 2008–2009 themes, *Networks and Boundaries* at the Getty Center and *The Power and Function of Ancient Images* at the Getty Villa. 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, 2007

Man Ray, *Untitled Rayograph* (detail), 1922. Gelatin Silver Print. The J. Paul Getty Museum. © Man Ray Trust ARS - ADAGP.



The J. Paul Getty Trust

pants 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-Lodise, CAA Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; sdeseyn@collegeart.org. *Deadline: December 1, 2007.*

Exhibit Your Art at the Dallas–Fort Worth Conference

CAA's Services to Artists Committee invites artist members to participate in ARTexchange (formerly 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 is available.

The space on, above, and beneath a six-foot table is available for each artist's exhibition of prints, paintings, drawings, photographs, sculptures, and small installations. Performance, sound, and spoken word are also welcome within the "envelope" of a single six-foot table. Previous ARTexchange participants have found that this parameter sparked creative displays, and we look forward to surprises and inspiring solutions at the 2008 conference. It is not, however, be possible to run power cords from laptops or other electronic devices to outlets; bring fully charged batteries. Artwork cannot be hung on walls.

To participate, write to Elizabeth Conner at connerstudio@comcast.net, with the subject heading "CAA ARTexchange." Include your CAA member number and a brief description of what you plan to show. Please provide details regarding performance, sound, spoken-word or technology-based work, including laptop presentations. You will receive an e-mail confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

Participants are responsible for their



The artist Granville Fairchild (left) looks at the work of fellow artist Rene Maisner at ARTexchange (formerly Arts Exchange) at the 2007 conference in New York (photograph by Alex Morel)

work; CAA is not liable for losses or damages. Sales of work are not permitted.

Deadline: December 15, 2007.

Annual Conference Update

For more information about the CAA Annual Conference, visit <http://conference.collegeart.org/2008> or write to Susan DeSeyn-Lodise, CAA manager of programs, at sdeseyn@collegeart.org.

Dallas–Fort Worth Conference Registration

The 96th Annual Conference convenes February 20–23, 2008, at the Adam's Mark Hotel in Dallas, Texas. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location. Offsite sessions and events take place at museums, galleries, and other locations throughout Dallas and Fort Worth.

Early registration costs are \$150 for members, \$85 for students and retired members, and \$270 for nonmembers. These low registration prices are good through December 14, 2007. Advance registration takes place

after this date, until January 18, 2008. Costs are \$215 for members, \$120 for students and retired members, and \$340 for nonmembers. Onsite registration is also available for \$260, \$145, and \$385 respectively. Avoid the lines and higher costs by registering early.

CAA members can register by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2008>, beginning November 1, 2007. Or you may fill out the form in the 2008 *Conference Registration and Information* booklet, which will be sent to you later this month, and mail or fax it to CAA with your check or credit-card information.

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.

Conference Travel Grants

CAA offers Annual Conference travel grants to graduate students in art history and studio art and to international artists and scholars. The grants are funded by donations from the contribution check-off on the CAA membership form. CAA warmly thanks those members who made voluntary contributions to this fund.

Graduate Student Conference Travel

Grant. This \$200 grant is awarded to advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2008 Annual Conference in Dallas and Fort Worth, Texas. 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 more information, please contact Susan DeSeyn-Lodise at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send

application materials to: Susan DeSeyn-Lodise, Manager of Programs, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 28, 2007.*

International Member 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 2008 Annual Conference in Dallas and Fort Worth, Texas. 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, please contact Susan DeSeyn-Lodise at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send materials to: Susan DeSeyn-Lodise, Manager of Programs, International Member Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 28, 2007.*

Art Magazines at the 2008 Book and Trade Fair

CAA invites innovative, alternative, and up-and-coming art and culture journals—especially those published in the southern and southwestern United States—to participate in the Book and Trade Fair at the upcoming 2008 Annual Conference in Dallas and Fort Worth, Texas.

Participation in the Book and Trade Fair provides a forum for publications to meet their readership and gauge what's on the minds of their constituencies. Journal editors and publishers can also interact with conference attendees and make connections with potential readers who may be unfamiliar with their publications.

The Book and Trade Fair at the 2007 Annual Conference in New York featured, for the first time, a number of journals, including *Cabinet*, *BOMB Magazine*, *Art on Paper*, *A Public Space*, and *Stayfree*. These New York-based publications added a new and vital dimension to the event.

For more information, please contact

Alexis Light, CAA development and marketing associate, at 212-691-1051, ext. 216, or alight@collegeart.org.

Curatorial Proposals for 2009 and 2010 Conferences

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

- Los Angeles, California, February 25–28, 2009. *Deadline extended: December 31, 2007*
- Chicago, Illinois, February 10–13, 2010. *Deadline: September 1, 2008*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and 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. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

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

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

Please send your proposal to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.



WOLFSONIAN

FLORIDA INTERNATIONAL UNIVERSITY

RESEARCH FELLOWSHIP

The Wolfsonian-FIU is a museum that promotes the examination of modern material culture. The strengths of its collection are North American and European decorative arts, propaganda, and industrial and graphic design from the period 1885–1945, as well as a rare books library with 50,000 items. Holders of masters and doctoral degrees, doctoral candidates, and others with a record of professional accomplishment are eligible. Awards are for three to five weeks.

The application deadline is December 31. For information about the program or the Wolfsonian's collection, see www.wolfsonian.fiu.edu/education/research/, or contact:

Fellowship Coordinator
THE WOLFSONIAN-FIU
1001 Washington Ave., Miami Beach, FL 33139
tel: 305.535.2613, e-mail: research@thewolf.fiu.edu

Publications

For more information on CAA's publications, please visit www.collegeart.org/publications or write to Alex Gershuny, CAA editorial assistant, at agershuny@collegeart.org.

New Review of Nineteenth-Century-Art Textbooks

In the second installment in a series of art-history survey textbook reviews published in



caa.reviews, Juliet Bellow, assistant professor at Drew University, assesses four major survey textbooks in the field of nineteenth-century art history: Robert Rosenblum

and H. W. Janson's *19th-Century Art*, Lorenz Eitner's *19th Century European Painting: David to Cézanne*, Stephen Eisenman's *Nineteenth Century Art: A Critical History*,

and Petra ten-Doesschate Chu's *Nineteenth-Century European Art*. Providing in-depth analysis of their respective methodologies, Bellow takes a variety of factors into consideration in evaluating the merits of each textbook for classroom and scholarly use. To read the review essay, go to www.caareviews.org/reviews/999.

The first review in the series, by David A. Levine and Larry Silver, examined ten survey textbooks covering the history of Western and world art.

New Editorial Board and Committee Members

CAA welcomes the following people to the editorial boards of our three scholarly journals and to the CAA Publications Committee. All members serve four-year terms.

Joining the *Art Bulletin* Editorial Board are Paul Duro of the University of Rochester, Joanne Pillsbury of Dumbarton Oaks, and Ikem Okoye of the University of Delaware. A current *Art Bulletin* Editorial Board member, Helen Evans of the Metropolitan Museum of Art, has been appointed chair. Iftikhar

Dadi of Cornell University has become a member of the *Art Journal* Editorial Board, and Julie Nelson Davis of the University of Pennsylvania has joined the *caa.reviews* Editorial Board. Christine Kuan of Oxford University Press and Joseph Newland of OED have become members-at-large on the CAA Publications Committee.

New *caa.reviews* Field Editor

caa.reviews welcomes a new field editor, Michael Ann Holly, to the journal. Holly, director of research and academic programs at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, will assign books in theory and historiography. She takes over from David Carrier, Champney Family Professor at Case Western Reserve University and the Cleveland Institute of Art in Cleveland, Ohio, who served as field editor in theory and historiography from 1999 to 2006.

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*



SOCIAL SCIENCE RESEARCH COUNCIL

Dissertation Proposal Development Fellowship (DPDF)

The Social Science Research Council is actively recruiting senior faculty from doctoral degree-granting programs at US universities to identify research fields and serve as research directors for the 2008 Dissertation Proposal Development Fellowship (DPDF) program, funded by the Andrew W. Mellon Foundation. Research directors will lead groups of 12 graduate fellows in two workshops (scheduled for May 29 – June 1, 2008 in St Louis and September 11-14, 2008 in Milwaukee) that frame summer predissertation support for graduate students chosen in five different research fields. These research fields refer to subdisciplinary and interdisciplinary domains with common intellectual questions and styles of research. These may come out of emergent fields, be constituted around geographic regions not traditionally mapped by current funding structures, or emerge from novel ways of encouraging comparative and interdisciplinary work, including a focus on specific kinds of sources. Research fields can be topical in focus, transnational in scope, or comparative.

Research directors should be tenured and experienced supervisors of thesis research. Each research director will receive a stipend of \$7,500; student fellows will receive up to \$5,000.

The DPDF program invites teams of two tenured faculty to submit joint proposals for research fields for the 2008 fellowship program. The application is available through the SSRC's application portal, <http://applications.ssrc.org/>. Proposals submitted by two faculty at different institutions and, as relevant, different fields should describe the relevance of the research field, the kind of graduate students who might be recruited, and the kinds of activities that would be entailed in each of the two workshops, along with a short bibliography and curricula vitae of the two research directors. Applications are must be submitted via the application portal by October 2, 2007.

More information about the program may be found at: <http://programs.ssrc.org/dpdf>. Please direct any questions to program staff at dpdf@ssrc.org.

Art Bulletin and listed on CAA's website. PhD-granting institutions may send a list of doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding the format of listings can be found online at www.collegeart.org/artbulletin/disserts.html; instructions will 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, 2007.

Millard Meiss Publication Grants

CAA awards Millard Meiss Publication Grants to support book-length scholarly manuscripts in the history of art and related subjects that have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/meiss or write to publications@collegeart.org. *Deadline: October 1, 2007.*

Wyeth Foundation for American Art Publication Grant

Thanks to a generous three-year grant from the Wyeth Foundation for American Art, CAA awards a publication grant to support book-length scholarly manuscripts in the

history of American art and related subjects. Books eligible for the Wyeth Grant have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/wyeth or write to publications@collegeart.org. *Deadline: October 1, 2007.*

Advocacy Update

For more information on CAA's advocacy efforts, visit www.collegeart.org/advocacy or write to advocacy@collegeart.org.

Fair-Market-Value Tax Deduction

Federal legislation that would allow visual artists, composers, and authors to claim a tax deduction for the fair market value of works donated to collecting institutions continues to make incremental progress on Capitol Hill. The legislation would improve current law, which generally allows artists to deduct only the cost of materials, rather than the fair market value of the work. As of August 1, its supporters number twenty-six in the Senate and fifty-five in the House, almost evenly divided between Democrats and Republicans.

Although the bill is titled the Artist-Museum Partnership Act, it would in fact encompass any object donated by a creator, including literary manuscripts, musical and dance scores, and archival materials. For this reason, the associations that represent the performing arts have endorsed it, including the American Symphony Orchestra League, the American Federation of Musicians, Dance/USA, and Opera America, to name just a few. Even though their institutions may not generally collect such material, they have an interest in its preservation. The American Library Association also supports the bill.

Beyond giving artists fairer treatment, the bill is important because most collecting institutions have limited funds for acquisitions, instead relying on donations, which current law discourages artists from making. Many artists feel that current law is bla-

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, found 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 newspaper, 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.



"Art of the Matter: Doing Technical Art History," Smith College, Northampton, Massachusetts, Friday and Saturday, October 26-27, 2007. This conference will include lectures by professionals whose work focuses on defining and demonstrating technical art history, poster presentations selected from student and professional submissions, and demonstrations in historic techniques and materials. David Bomford, Associate Director for Collections, J. Paul Getty Museum, will give the keynote address on Friday at 4:30pm. The conference continues on Saturday from 9:00am to 5:30pm with invited speakers and panel discussions. Posters and demonstrations of historical techniques and materials will be on display throughout the conference. Registration information and the conference schedule: www.smith.edu/wsc.

tantly unfair, because it allows noncreators to claim a fair-market-value deduction for objects donated to collecting institutions.

In a perfect world, legislation would also allow artists to deduct for works given to charity fundraising auctions and allow performing artists to deduct the value of donated performances, but those issues must be left to another day. It is important to note that volunteer time is completely nondeductible, and also that objects donated by collectors for fundraising purposes are not deductible at their appreciated value. In other words, in these two respects artists are not treated differently from everyone else, unlike their treatment on gifts of objects to collecting institutions.

CAA members wishing to help advance the bills should ask their senators and representatives to cosponsor S 548 or HR 1524, respectively. All members of both chambers can be contacted via e-mail through their individual websites at www.senate.gov and www.house.gov. Please write to

info@collegeart.org if you would like a list of current cosponsors and talking points that you can use to formulate your letters.

—Andrew Finch, codirector of government affairs, Association of Art Museum Directors

World Monuments Fund Watch List

In June, the World Monuments Fund (WMF) announced its "Watch List of 100 Most Endangered Sites." This year's list highlights three critical manmade threats: political conflict, unchecked urban and industrial development, and, for the first time, global climate change. Announced every two years, the list acts as a call to action, drawing international public attention to threatened cultural-heritage sites across the globe.

Among those sites in the latter category are: Herschel Island in Canada; Sonargaon-Panam City in Bangladesh; and New Orleans in Louisiana. Numerous sites in Iraq are also among the grave threats to cultural heritage due to conflict, and Peru's Machu

Picchu is endangered because of unchecked and unmanaged tourism.

For more than forty years, WMF has helped to save hundreds of endangered architectural and cultural sites around the world. For the full list of one hundred sites, visit www.worldmonumentswatch.org.

CAA News

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

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 nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields

A KIOWA'S ODYSSEY

A SKETCHBOOK FROM FORT MARION

Exhibition / Symposium



Exhibition SEPTEMBER 7 – JANUARY 12, 2008
THE TROUT GALLERY, DICKINSON COLLEGE, CARLISLE, PA

A Kiowa's Odyssey is a sketchbook of drawings made by Etahdleuh Doanmoe in 1877 during his captivity at Fort Marion, Florida. Etahdleuh was one of 72 Plains Indians captured by the U. S. Army during the Plains Wars and exiled to the Florida coast. At the fort, the Indians were made to adopt Western appearance, behavior, language, and beliefs. Etahdleuh's drawings illustrate the arrest of the Indians in Oklahoma Territory, their passage to Florida, and life at Fort Marion.

Subsequent venues: Panhandle-Plains Historical Museum, Canyon, Texas; The Cummer Museum of Art & Gardens, Jacksonville, Florida; Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

Symposium OCTOBER 20, 2007
THE TROUT GALLERY, DICKINSON COLLEGE

SPEAKERS

JANET CATHERINE BERLO, UNIVERSITY OF ROCHESTER
PHILLIP EARENIGHT, DICKINSON COLLEGE
CANDACE GREENE, NATIONAL MUSEUM OF NATURAL HISTORY
JOE HORSE CAPTURE, THE MINNEAPOLIS INSTITUTE OF ARTS
BRAD D. LOOKINGBILL, COLUMBIA COLLEGE
JOYCE SZABO, UNIVERSITY OF NEW MEXICO
LINDA WITMER, CUMBERLAND COUNTY HISTORICAL SOCIETY

Exhibition catalogue published by the University of Washington Press
www.kiowasodyssey.org

of art and art history and help to shape CAA's activities and goals. Committees initiate and supervise ongoing projects and recommend new programs and formal statements and guidelines to the Board. Joining a committee is also an excellent way to network with other members and to provide service to the field.

Committee members serve a three-year term (2008–11), 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 review all candidates and make appointments prior to the 2008 Annual Conference in Dallas and Fort Worth, Texas. All new members are introduced to their committees at their respective business meetings at the conference.

Nominations and self-nominations for 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 Vanessa Jalet, Assistant to the Executive Director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to vjalet@collegeart.org; e-mail submissions must be sent as Microsoft Word attachments.

The following vacancies will be filled for terms beginning February 2008: Committee on Diversity Practices: at least two members; Committee on Intellectual Property: up to five members; Committee on Women in the Arts: at least three members; Education Committee: at least two members; International Committee: at least three members; Museum Committee: at least two members; Professional Practices Committee: at least four members; Services to Artists Committee: at least four members; Student and Emerging Professionals Committee: at least one member.

For information about the mandate and activities of each committee, please visit www.collegeart.org/committees. *Deadline: October 19, 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.

Art Historians of Southern California

The annual conference of the Art Historians of Southern California (AHSC) will be held November 10, 2007, at Pepperdine University in Malibu. The call for papers will be sent to members in early September.

The Art Historians of Southern California session at the 2008 CAA Annual Conference, entitled "Representing Material Culture around the World," is cochaired by Constance Moffatt and Nina Berson.

For more information about AHSC, its activities and events, and how to become a member, please e-mail Irina D Costache, president, at irina.costache@csuci.edu and Nina Berson, vice president, at therizuli@ca.rr.com.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) invites art historians, academics, critics, and museum professionals to participate in a roundtable discussion about recent deaccessioning controversies in American museums at CAA's 2008 Annual Conference. For more details, visit the AHAA website, www.ahaaonline.org, which is updated quarterly with information concerning fellowship and grant opportunities, new initiatives, and member news. Announcements of upcoming exhibitions and new publications appear as they are received from members and institutions.

AHAA also offers a grant for CAA conference expenses up to \$500 to an ABD student of historical art of the United States. Applicants must be currently enrolled in a graduate program and traveling to CAA's 2008 conference to participate in the program. The recipient must be an AHAA member in good standing. For more information, see www.ahaaonline.org.

Historians of British Art

The biennial rotation of Historians of British Art (HBA) officers took place July 1, 2007. Richard Hutton succeeds Kimberly Rhodes as president; Margaretta Frederick is first vice president; Juilee Decker is second vice president; Colette Crossman is treasurer; and Jennifer Way is secretary/newsletter editor. Reflecting HBA's commitment to supporting young scholars, the board has created the new position of graduate-student representative, selecting Brittany Hudak to serve.

International Association of Art Critics

The USA section of the International Association of Art Critics (AICA) has expanded its commitment to contemporary critical discourse by adding to its lecture program. A new series of annual events, the AICA Distinguished Critic Lecture at the New School, launches November 12, 2007, in the Tishman Auditorium at the New School for Social Research in New York. The inaugural featured speaker is Michael Brenson.

AICA's ongoing series of Commemorative Lectures in Art Criticism, presented at the New York Studio School of Drawing, Painting, and Sculpture, is dedicated this year to the late Robert Rosenblum, a longtime AICA member. The event is scheduled for December 5, 2007, with Diane Kelder as speaker.

AICA continues to build and broaden its mentoring program. This initiative, launched in 2006, creates a bridge between established and emerging critics as an important way to ensure the continuing vitality of art criticism in the future.

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

To celebrate its fortieth birthday, Leonardo/International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) hosted two panel sessions—"The Planet Has Changed: Art, Environment, and Sustainable Development" and "Artists Have Changed: Art, Science, Technology Interaction"—and a town hall meeting at SIGGRAPH 2007, the 34th international conference and exhibition on computer graphics and interactive techniques, held August 5–9, 2007, in San Diego, California. For information on the conference,

see www.siggraph.org/s2007/index.html.

Leonardo/ISAST will be honored at the MutaMorphosis Conference in Prague, Czech Republic, November 8–10, 2007. MutaMorphosis focuses on the growing interest within the worlds of the arts, sciences, and technologies in “Extreme and Hostile Environments”—this year’s conference theme. Over sixty renowned practitioners in the arts, sciences, engineering, and humanities will speak about the limits and extremes in our conceptions of life, space, and cognition. The festival also features the first retrospective exhibition of Frank J. Malina, founder of Leonardo. For more information, see www.leonardo.info and www.mutamorphosis.org.

Join the Leonardo announcement list at <http://mailman.mit.edu/mailman/listinfo/leonardo-isast>.

Mid-America College Art Association

At the Mid-America College Art Association (MACAA) June board retreat, Vance Farrow of the Herron School of Art and Design was

endorsed as a new MACAA board member.

Farrow will serve as the conference coordinator for the 2008 MACAA conference, which will be held in Indianapolis, Indiana. Updated conference information can be found at www.macaart.org.

Private Art Dealers Association

The Private Art Dealers Association (PADA) has launched a new website: www.pada.net.

PADA has also announced the recipient of the fourteenth annual PADA Award (2007): the International Foundation for Art Research. In addition, Frank Feldman will be honored for his distinguished role as a leading art-world attorney. Both awards will be presented at the PADA Annual Dinner in November.

In 2006, the recipient of the thirteenth annual PADA Award was the Concerts and Lectures Department of the Metropolitan Museum of Art in New York. In addition, PADA honored Rosamond Bernier and John Russell for their outstanding contributions to the art world.

Society for Photographic Education

Society for Photographic Education (SPE) 2007 regional conferences take place this fall. Conference dates and locations include: Northeast and Mid-Atlantic (joint), November 2–3 in Woodstock, New York; Southeast, October 11–14 in Savannah, Georgia; South Central, October 18–20 in Arlington, Texas; Midwest, November 8–11 in Flint, Michigan; Southwest and West (joint), November 15–18 in Tucson, Arizona; Northwest TBA. For more information about the regions and their conferences, visit www.spenational.org/regional/index.html.

Details regarding SPE’s student scholarship opportunities (postmark deadline November 1, 2007) and “Agents of Change: Art and Advocacy,” the SPE 2008 national conference in Denver, Colorado, March 13–16, 2008, can be found at www.spenational.org.

The SPE national office relocated to Cleveland, Ohio, during summer 2007. Check www.spenational.org for updates on contact information.

CAA's PROFESSIONAL DEVELOPMENT FELLOWSHIP PROGRAM BRIDGE THE GAP!

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

For more information or to apply, please visit www.collegeart.org/fellowships

CAA

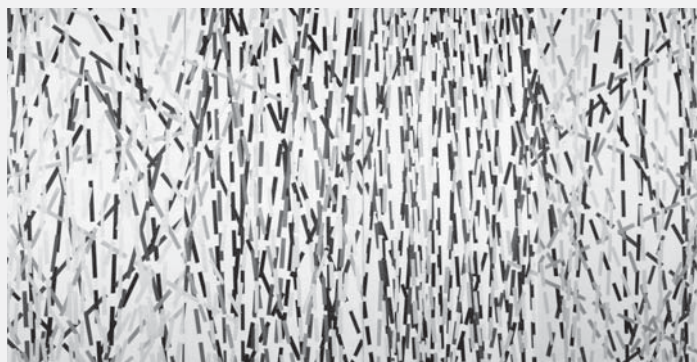
fellowships@collegeart.org

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 2007), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions. E-mail to caanews@collegeart.org.

Abroad

Basil Alkazzi. IPPODO Gallery, Ginza, Tokyo, Japan, September 21–29, 2007. *Recent Paintings 2002–2007*.



China Blue, *Reflections v.1–4, 2007*, acrylic paint on circuit boards, 24 x 48 in. (artwork © China Blue)

China Blue. Galerie Barnoud, Dijon, France, September 22–November 24, 2007. *Negative Ellipse*. Sound sculpture and painting.

Yueh-Mei Cheng. Beijing Art Museum Beijing, China, June 16–July 5, 2007. *The Art Exhibition of Yueh-Mei Cheng – Echo III*. Painting.

Beauvais Lyons. Visual Arts Gallery, Sir Wilfred Grenfell College, Memorial University of Newfoundland, Corner Brook, NL, Canada, November 15–December 20, 2007. *Hokes Medical Arts*. Printmaking and drawing.

Jeff McMahon. Hemispheric Institute for Performance and Politics, Buenos Aires, Argentina, June 12, 2007. *FAILURE TO THRIVE (we small hours)*. Performance.

Alastair R. Noble. Juan Pardo Heeren Gallery, Instituto Cultural Peruano Norteamericano, Lima, Peru, May 31–July 1, 2007. *Babel*. Installation, printmaking, and drawing.

Mid-Atlantic

Pat Brentano. Monmouth Museum and Cultural Center, Lincroft, NJ, September 14–October 14, 2007. *Pat Brentano: Drawing Installations*. Drawing.

Cora Cohen. Abaton Garage, Jersey City, NJ, September 9–October 31, 2007. *Oblique Forms: Spray Paint Paintings, Photographs, The Hybrid Indexical Adventure Series*. Mixed media.

Peter Frantz. Southern Alleghenies Museum of Art, Altoona, PA, May

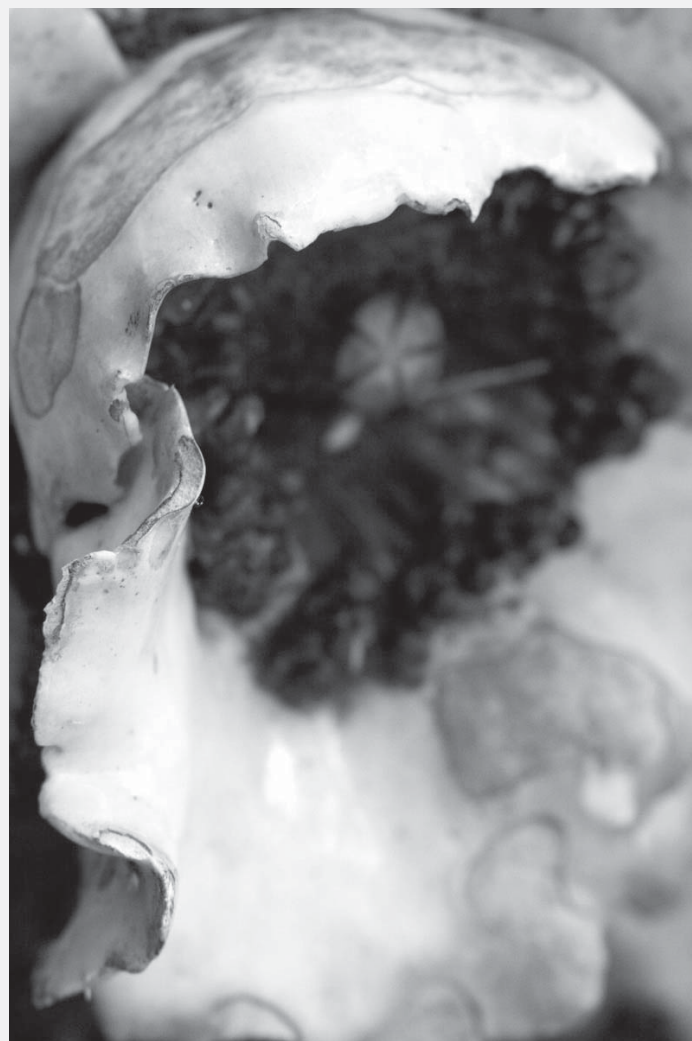
4–August 5, 2007. *The Art of Peter Frantz*. Sculpture and installation.

Aimee Helen Koch. Contemporary Art Center of Virginia, Virginia Beach, VA, October 4–December 31, 2007. *Aimee Helen Koch: Grave Gardens, Paris 2005–2006*. Photography.

Mark Tobin Moore. Museum Gallery, Carnegie Hall, Lewisburg, WV, May 1–June 22, 2007. *Bubble Rap*. Mixed media.

Midwest

Delores De Wilde Bina. University of Iowa Hospitals and Clinics Gallery I, Iowa City, IA, October 22–December 28, 2007. *Bina Butterflies – Santa Fe to Timbuktu*. Collage and printmaking.



Aimee Helen Koch, *Grave Gardens #2616, 2005–6*, digital print, 20 x 16 in. (artwork © Aimee Helen Koch)

Delores De Wilde Bina. Powell Gardens Gallery, Kingsville, MO, August 10–20, 2007. *Bina Butterflies*. Painting, printmaking, and collage.

Max King Cap. Hyde Park Art Center, Chicago, IL, February 4–April 8, 2007. *God's Punk*. Installation and opera.

Virginia Derryberry. Staples Gallery, School of Art and Design, Wichita State University, Wichita, KS, September 5–21, 2007. *Alchemical Narratives*. Painting.

Marita Gootee. Wilson Art Center, Northern Ohio University, Ada, OH, November 1–30, 2007. *PoolSide and On the Beach*. Photography.

Marita Gootee. Coe College, Cedar Rapids, IA, October 10–November 11,

2007. *Sand Shadows and Shifting Landscapes*. Photography.

Stephen B. Henderson. Gates of Eden Gallery, Peoria, IL, October 1–31, 2007. *The Rebbe Series*. Painting.



Stephen B. Henderson, *The Rebbe at His Well, 2006*, acrylic on canvas, 20 x 16 in. (artwork © Stephen B. Henderson)



John V. Orth, *One Man One Ton Lifting Device*, 2006, wood, steel, and rubber, 111 x 65 x 48 in. (artwork © John V. Orth)

Paul Hertz. Chicago City Arts Gallery, Chicago, IL, September 7–October 5, 2007. *30 Years of Works on Paper: Drawings, Paintings, Digital Prints.*

Mary C. Nasser. Edwardsville Arts Center, Edwardsville, IL, May 19–June 16, 2007. *A Sense of Time.* Painting.

John V. Orth. Tweed Museum of Art, Duluth, MN, June 24–November 18, 2007. *Archetypes and Armatures: Sculpture and Drawings by John V. Orth.*

Larry Schulte. Elements Gallery, Kearney, NE, October 1–31, 2007. *Chaos Series.* Unique serigraphy.

Jody Servon. Constance Gallery, Graceland University, Lamoni, IA, November 12–December 7, 2007. *New Work.* Installation.

Northeast

China Blue. Dam, Stuhltrager Gallery, Brooklyn, NY, April 20–May 21, 2007.

The Secret Arch. Interactive sculpture and painting.

Thomas Germano. George Billis Gallery, New York, June 12–July 14, 2007. *Cityscapes: New Paintings.*

Muriel Hasbun. Hemispheric Institute and Centro Cultural Recoleta, New



Bert Yarborough, *WMD*, 2007, oil and acrylic on canvas, 72 x 48 in. (artwork © Bert Yarborough)

York University, New York, June 8–18, 2007. *Barquitos de Papel.* Video installation and collective archive.

Neddi Heller. Gallery 718, Brooklyn, NY, May 19–June 23, 2007. *Tidal Plains: Paintings by Neddi Heller.*

Jeff McMahon. Hot! Festival of Queer Culture, Dixon Place, New York, July 25, 2007. *FAILURE TO THRIVE (we small hours).* Performance.

Andrea Parkins. Diapason Gallery for Sound and Intermedia, New York, May 19–June 9, 2007. *FAULTY (per-objective).* Sound installation.

Lorna Ritz. Gallery Anthony Curtis, Boston, MA, June 15–July 7, 2007. *Landscape: a place on earth, a place in mind.* Painting.

Tim Roda. Chashama Gallery, New York, July 12–26, 2007. *Limited Edition.* Photography.

Deborah L. Stern. Blue Mountain Gallery, New York, October 2–27, 2007. *Acoustic Paintings.* Painting.

Gayle Tanaka. Soho20, New York, October 2–27, 2007. *Gayle Tanaka: To the New York Islands.* Photography.

Jan Wurm. Berlitz Gallery, Berlitz Language Center, New York, May 4–June 4, 2007. *Body Language.* Drawing.

Bert Yarborough. McGowan Fine Arts, Concord, NH, March 18–April 25, 2008. *New Work: Paintings and Works on Paper.*

Bert Yarborough. artSTRAND, Provincetown, MA, August 3–22, 2007. *Recent Work: Paintings and Works on Paper.*

South

Suzanne Banning. New Gallery/Thom Andriola, Houston, TX, October 20–November 24, 2007. *Beyond Lolita.* Photography.

Marita Gootee. Berry College, Mount Berry, GA, January 21–February 15,

2008. *The Journey: A Photographic Reflection of Time by Marita Gootee.* Photography.

Marita Gootee. Sims Gallery, Southeastern Louisiana University, Hammond, LA, October 11–November 9, 2007. *Sand Shadows and Shifting Landscapes.* Photography.

Herb Jackson. McColl Center for Visual Art, Charlotte, NC, September 21–November 3, 2007. *Herb Jackson – Veronica's Veils – A Retrospective.* Painting.

Beauvais Lyons. Visual Arts Center, University of South Carolina Upstate, Spartanburg, SC, September 28–October 26, 2007. *Hokes Medical Arts.* Printmaking and drawing.

Brian D. Smith. Ameen Gallery, Nicholls State University, Thibodaux, LA, February 2–March 3, 2007. *Abstractions.* Painting.

West

Amy Berk. Magnes Museum, Berkeley, CA, February 5–August 5, 2007. *Revisions: Amy Berk, Recoverings.* Textile.

Travis Janssen. five15 Gallery, Phoenix, AZ, July 6–28, 2007. *Flash n' Go: Recent Prints by Travis Janssen.* Printmaking.

Susan Lakin. Robert V. Fullerton Museum, California State University, San Bernardino, CA, June 14–July 28, 2007. *Freeway Landscapes.* Photography.

Ruth Weisberg. Milken Gallery, Skirball Cultural Center, Los Angeles, CA, May 8–July 29, 2007. *Ruth Weisberg Unfurled.* Painting and printmaking.

Jan Wurm. Citigroup Center, San Francisco, CA, April 21–June 16, 2007. *Amusements: Paintings by Jan Wurm.*

Jan Wurm. San Mateo City Hall Gallery, San Mateo, CA, February 5–March 2, 2007. *Games People Play.* Drawing.

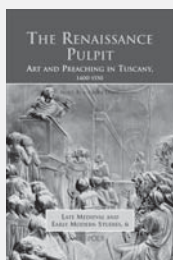
Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2007) to caanews@collegeart.org.



Elizabeth Hill Boone. *Cycles of Time and Meaning in the Mexican Books of Fate* (Austin: University of

Texas Press, 2007).



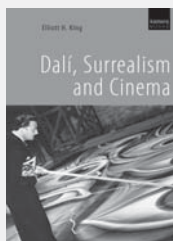
Nirit Ben-Aryeh Debby. *The Renaissance Pulpit: Art and Preaching in Tuscany, 1400–1550* (Turnhout, Belgium:

Brepols, 2007).

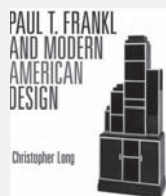
Julie Berger Hochstrasser. *Still Life and Trade in the Dutch Golden Age* (New Haven: Yale University Press, 2007).

Aaron Kerner. *Representing the Catastrophic: Coming to Terms with "Unimaginable" Suffering and "Incomprehensible" Horror in Visual Culture* (New York: Edwin Mellen Press, 2007).

J. Edward Kidder, Jr. *Himiko and Japan's Elusive Chieftom of Yamatai* (Honolulu: University of Hawai'i Press, 2007).



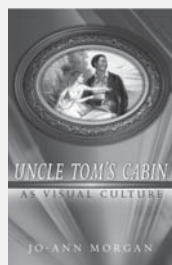
Elliott H. King. *Dali, Surrealism, and Cinema* (Herts, UK: Kamera Books, 2007).



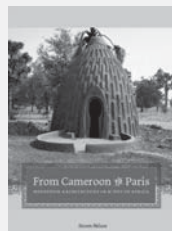
Christopher Long. *Paul T. Frankl and Modern American Design* (New Haven: Yale

University Press, 2007).

Ann Lee Morgan. *The Oxford Dictionary of American Art and Artists* (New York: Oxford University Press, 2007).



Jo-Ann Morgan. *"Uncle Tom's Cabin" as Visual Culture* (Columbia: University of Missouri Press, 2007).



Steven Nelson. *From Cameroon to Paris: Mousgoum Architecture in and out of Africa* (Chicago: University of

Chicago Press, 2007).

Robyn Roslak. *Neo-Impressionism and Anarchism in Fin-de-Siècle France: Painting, Politics, and Landscape* (Burlington, VT: Ashgate, 2007).

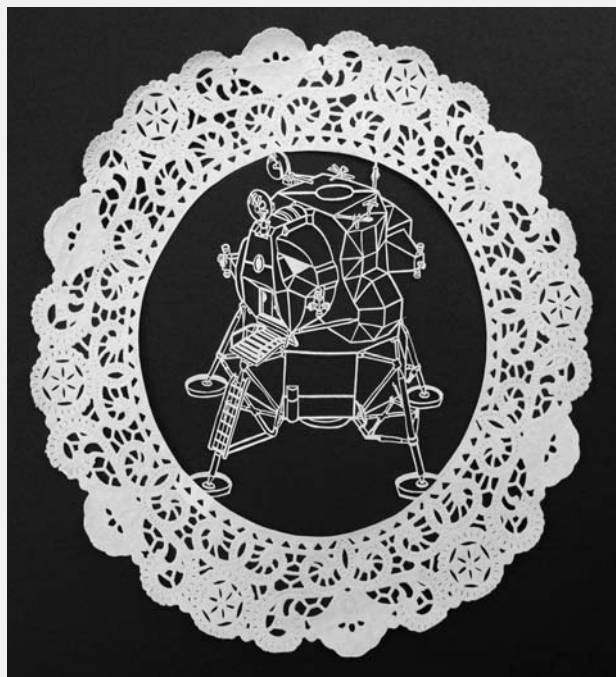
William Keyse Rudolph. *Vaudechamp in New Orleans* (New Orleans: Historic New Orleans Collection, 2007).



Sylvia Yount. *Cecilia Beaux, American Figure Painter* (Berkeley: University of

California Press, 2007).

Tobi Zausner. *When Walls Become Doorways: Creativity and the Transforming Illness* (New York: Harmony Books/Random House, 2006).



Kell Alexander Black, *History of Flight Doily #3: Apollo Lunar Module*, 2001, cut paper, 12 in. diameter (artwork © Kell Alexander Black). From the exhibition *Plane Text*.

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2007), and title of show to caanews@collegeart.org; attach the exhibition's press release to the e-mail (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Rocío Aranda-Alvarado. *E8: Aljira Emerge 8 Exhibition*. Aljira: A Center for Contemporary Art, Newark, NJ, July 19–September 29, 2007.

Judith K. Brodsky and **Ferris Olin.** *Eccentric Bodies*. Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ, June 14–August 3, 2007.

Susan Mitchell Crawley. *Louis Monza: From Politics to Paradise*. High Museum of Art, Atlanta, GA, January 20–August 19, 2007.

Stephen B. Henderson. *Images of Peace*. Albert Schweitzer Institute, Quinnipiac University, Hamden, CT, September 23–October 14, 2007.

Shelley Langdale. *81st Annual International Competition: Print-making*. Print Center, Philadelphia, PA, May 17–July 28, 2007.

N. Elizabeth Schlatter and **Erling Sjøvold.** *Plane Text*. 1708 Gallery, Richmond, VA, June 1–July 28, 2007.



Louis Monza, *The Three Muses*, 1964, terra cotta, 19½ x 11 x 4 inches (artwork © Louis Monza; photograph by Peter Holdt, provided by the High Museum of Art). From the exhibition *Louis Monza: From Politics to Paradise*.

Christine Sciacca. *Music for the Masses: Illuminated Choir Books*. J. Paul Getty Museum, Los Angeles, CA, August 14–October 28, 2007.

People in the News

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

Academe



Ellen Adams has been appointed assistant professor at Miami

University in Oxford, OH.

Tanya Augsborg has been appointed assistant professor of liberal studies (creative arts and humanities area) at San Francisco State University in California.

Carol Becker, formerly dean of faculty at the School of the Art Institute of Chicago in Illinois, has been appointed dean of the School of the Arts at Columbia University in New York.

Ila Berman, formerly associate dean of the School of Architecture at Tulane University in New Orleans, LA, has been named chair of the undergraduate and graduate architecture programs at California College of the Arts in San Francisco and Oakland, CA.



Andrew Cohen, formerly head of art and design at Missouri State University in Springfield,

has been appointed professor and chair of art and design at Monmouth University in West Long Branch, NJ.

Nicholas Hill, chairperson of the Department of Art at Otterbein College in Westerville, OH, has been named a faculty trustee to the Otterbein College Board of Trustees.

Caroline Jones has advanced to professor at the Massachusetts Institute of Technology in Cambridge, MA.



Maria Lind, director of the International Artist Studio Program in Sweden, has

been named director of the graduate program at the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, NY. She assumes her position January 1, 2008, succeeding **Norton Batkin**, who resigned in 2006.



Beauvais Lyons has been named Ellen McClung Berry Professor of Art for 2007–9 in

the School of Art at the University of Tennessee in Knoxville.

Kent Minturn has been appointed lecturer in the Art History Department at Emory University in Atlanta, GA, where he will teach courses on European and American modernism.

Anita F. Moskowitz, professor of art history at Stony Brook University in Stony Brook, NY, has been appointed chair of the Art Department at her school.



Steven Nelson has been granted tenure and promoted to associate professor in the

Department of Art History at the University of California, Los Angeles.



Douglas Nickel, formerly director of the Center for Creative Photography at the University

of Arizona in Tucson, has become Andrea V. Rosenthal Professor of Modern Art at Brown University in Providence, RI.

Andrea Pappas has received tenure and a promotion to associate professor in the Department of Art and Art History at Santa Clara University in Santa Clara, CA.

Nasser O. Rabbat has been promoted to professor at the Massachusetts Institute of Technology in Cambridge, MA.

Diane J. Reilly has been promoted to associate professor of the history of art at Indiana University in Bloomington.



Helena Judith Sturnick has been appointed interim president of the Montserrat

College of Art in Beverly, MA.

Charlie White, assistant professor at the Roski School of Fine Arts at the University of Southern California in Los Angeles, has been named director of the MFA program at the school, succeeding **Sharon Lockhart**.



Bryan J. Zygmunt, formerly assistant professor of art history at Northwest

Missouri State University in Maryville, has been appointed assistant professor of art history at Clarke College in Dubuque, IA.

The University of Massachusetts in Amherst appointed 6 new faculty members to the Department of Art, Architecture, and Art History in 2006–7: **Jeremy Boyle**, **Shona Macdonald**, and **Young Min Moon** in studio arts; **Stephen Schreiber** and **Skender Luarasi** in architecture and design; and **Mario Ontiveros** in art history. **William T. Oedel** has been named department chair.

Museums and Galleries

Denise Allen, associate curator at the Frick Collection in New York, has been promoted to curator at the museum.

Jane L. Aspinwall has been promoted to assistant curator of photography at the Nelson-Atkins Museum of Art in Kansas City, MO.



Colin B. Bailey, chief curator at the Frick Collection in New York, has been named

Peter Jay Sharp Chief Curator at the museum, a newly endowed position.

David R. Brigham, formerly executive director of the Allentown Art Museum in Allentown, PA, has become executive director of the Dayton Art Institute in Ohio.

Charlotte Cotton has been appointed department head and curator of photography at the Los Angeles County Museum of Art in California.



Laura Fried, formerly curatorial fellow at the Massachusetts Museum of Contemporary

Art in North Adams, has been named assistant curator at the Contemporary Art Museum St. Louis in Missouri.

David Gordon, director and chief executive officer of the Milwaukee Art Museum in Wisconsin since 2002, has announced his resignation.



Maribeth Graybill, senior curator of Asian art at the University of Michigan

Museum of Art in Ann Arbor, has been named curator of Asian art at the Portland Art Museum in Oregon.



William Griswold, formerly director of the Minneapolis Institute of Arts in Minnesota,

has been appointed director of the Morgan Library and Museum in New York.



Suzanne Banning, *Pele, Goddess of the Volcano #5*, 2005, LightJet print mounted to Plexiglas, 30 x 40 in. (artwork © Suzanne Banning)

Suzanne Banning has been awarded an honorable mention in the *Texas Visual Arts Association 2007 National Exhibition* at the Irving Arts Center in Irving, TX, for her work *Pele, Goddess of the Volcano #5*.

Robert Berling has been awarded a Benjamin Altman Prize by the National Academy Museum and School of Fine Arts in New York for his painting included in the museum's *182nd Annual Exhibition of Contemporary American Art*, held in spring 2007.

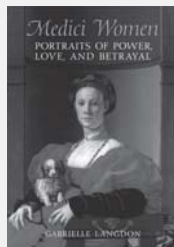
Karen Carter has been awarded a Kluge Postdoctoral Fellowship from the Library of Congress's John W. Kluge Center for her project "Art in the Streets: Late Nineteenth-Century French Posters." She will be in residence at the center for the 2007–8 academic year.

Michael Clapper, associate professor in art history at Franklin and Marshall College in Lancaster, PA, has received the 3rd annual Patricia and Phillip Frost Essay Award from the Smithsonian American Art Museum for his essay "Thomas Kinkade's Romantic Landscape," which appeared in the Summer 2006 issue of *American Art*. The award honors the most distinguished contribution to the journal and carries a \$1,000 prize.

Muriel Hasbun, associate professor of photography at the Corcoran College of Art and Design in Washington, DC, received the school's 2007

Outstanding Creative Research Faculty Award.

Susan Lakin has received the Arena Group Award for her *Television Portrait* images shown in the *2007 Rochester-Finger Lakes Exhibition* at the Memorial Art Gallery of the University of Rochester in Rochester, NY.



Portraits of Power, Love, and Betrayal from the Court of Duke Cosimo I (Toronto: University of Toronto Press, 2006).

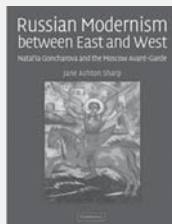


Erika Naginski, associate professor of the history of art at the Massachusetts Institute of Technology in Cambridge, MA, has received a 2007–8 fellowship cosponsored by the Sterling and Francine Clark Art Institute and Deutsches Forum für Kunstgeschichte.

Yoko Noguchi has been selected for a 2007–8 studio residency at the Appalachian Center for Craft in Smithville, TN. She also received the

Wayne State College and Henry Ford Community College Award in *Jewelry + Objects Show 2007* at the Ann Arbor Art Center in Ann Arbor, MI.

Lorna Ritz has received a Puffin Foundation Grant Award to teach a painting workshop for prisoners at the Hampshire House of Correction in Northampton, MA.



Jane Ashton Sharp, professor of art history at Rutgers University in New Brunswick, NJ, has won the 6th annual Robert Motherwell Book Award for *Russian Modernism between East and West: Natalia Goncharova and the Moscow Avant-Garde* (New York: Cambridge University Press, 2006).

Irene Small, a PhD student in the History of Art Department at Yale University in New Haven, CT, has received a 2007 Dedalus Foundation Dissertation Fellowship for "Hélio Oiticica and the Morphology of Things."

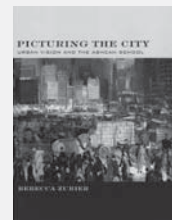
Rebecca Rollins Stone has received a 2007–8 Senior Fellowship at the Center for Humanistic Inquiry at Emory University in Atlanta, GA, to write her book *Flowers in the Dark: Visions and the Artistic Enterprise in Ancient Central America and the Andes*, under contract with the University of Texas Press.



Maruta Z. Vitols, a PhD candidate in the History of Art Department at Ohio State University in

Columbus, has been awarded a Philanthropic Education Organization Scholar Award for academic year 2007–8. These awards are given to women in recognition of their outstanding academic achievement and for their potential to make a significant contribution in their field. Vitols has received \$10,000 to use toward the completion of her dissertation "From the Personal to the Public:

Juris Podnieks and Latvian Documentary Cinema."



Rebecca Zurier, associate professor in the Department of History of Art and faculty associate in the Program in

American Culture at the University of Michigan in Ann Arbor, has been awarded the 19th annual Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum for her book *Picturing the City: Urban Vision and the Ashcan School* (Berkeley: University of California Press, 2006).

Art Matters has recognized a number of artists with its grant program, revamped after a 10-year hiatus. CAA member recipients are: **Wayne Hodge** (film and video), **Allison Wiese** and **Jenifer Wofford** (site-specific work), and **Saya Woolfalk** (installation).

The Metropolitan Museum of Art in New York has announced its 2007–8 fellows. Among the many recipients are these CAA members: **Julianna Bark**, **Kerry Barrett**, **Jordan Bear**, **Nichole Bridges**, **Sienna Brown**, **Rebecca Capua**, **Jacquelyn Coutre**, **Orgu Dalgic**, **Andrée Hayum**, **Lorraine Karafel**, **Yusuke Kawase**, **Karin Kolb**, **Francesca Leoni**, **Rebecca Long**, **Henry Maguire**, **Nina Rowe**, **Kathryn Smith**, **Laura Weinstein**, and **Ashley West**.

The National Academy Museum and School of Fine Arts in New York has elected **Emma Amos** and **David Driskell** to membership for 2006.

The New York Foundation for the Arts has awarded 2007 fellowships to artists in New York State. Among the recipients are these CAA members: **Melanie Crean** (computer arts); **Danielle Abrams**, **Wayne Hodge**, **Julie Perini**, **Peter Simensky**, **Allison Smith**, **Traci Tullius**, and **Saya Woolfalk** (cross-disciplinary/performative work); **Marjorie Welish** (poetry); **Jennifer Schmidt**, **Mary**

Ting, and **Tommy White** (printmaking/drawing/artist's book); and **Peter Dudek** (sculpture).

Winterthur Museum and Country Estate in Winterthur, DE, has announced its 2007–8 fellows. The annual research fellowships support long-term projects for senior scholars, funded by the National Endowment for the Humanities; semester or academic-year dissertation research; and short-term general research. Among the fellows are these CAA members: **Jennifer Greenhill** (long-term fellowship) and **David Bjelajac** and **Susanna Gold** (short-term fellowships).

Institutional News

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

The Laguna College of Art and Design in Laguna Beach, CA, now offers a BFA degree in game art, which focuses on digital media for video games.

The Metropolitan Museum of Art in New York has opened the new Ruth and Harold D. Uris Center for Education at the museum after a 3-year renovation and reconfiguration. The center will transform museum experiences for students and teachers, teenagers and families, and scholars and visitors.

Rice University in Houston, TX, has received a grant of \$10 million from the Brown Foundation to fund a PhD program in art history. The Department of Art History plans to enroll its first graduate students in fall 2009. The program will be carried out in close collaboration with the Museum of Fine Arts, Houston, and the Menil Collection.

The San Francisco Art Institute in California has received \$135,000 in grants in fiscal year 2006–7 from the Andy Warhol Foundation for the Visual Arts and the Peter Norton

Family Foundation to help support the school's exhibitions and public programs, and from the Creative Work Fund for a community art project led by the artist and activist Sergio De La Torre.

The Terra Foundation for American Art, based in Chicago, IL, has announced the recipients of the Terra Foundation Grants. CAA institutional-member awardees are: the **Art Institute of Chicago** in Illinois (2 grants); the **Courtauld Institute of Art** in London, England; the **Solomon R. Guggenheim Museum** in New York; the **Institut National de l'Histoire de l'Art** in Paris, France; the **Montclair Art Museum** in Montclair, NJ; the **Musée d'Art Américain Giverny** in Giverny, France (3 grants); **North-eastern Illinois University** in Chicago, IL; and the **Whitney Museum of American Art** in New York.

Obituaries

Bernd Becher, an influential photographer and teacher who worked collaboratively with his wife Hilla, died June 22, 2007, in Rostock, Germany. He was 75 and died after heart surgery.

The Bechers' systematic, medium-format photographs of functional and industrial architecture—such as grain silos, steel factories, and water towers—were often organized into grids. Their images are seen as both conceptual art and modernist fine-art photography.

As teachers, the two were founders of what became known as the Becher school, influencing photographers, both artistic and documentary, for many years. Among their students were Andreas Gursky, Candida Höfer, Axel Hütte, Thomas Ruff, Jörg Sasse, and Thomas Struth.

Born in Siegen, Becher studied painting and lithography at Stuttgart's State Art Academy, under the painter Karl Rossing, from 1953 to 1956. He started to photograph industrial sites near his coal-mining hometown, which he noticed were quickly disappearing. In 1957 he met Hilla in Düsseldorf, where together they start-

ed recording the industrial landscape, a focus from which they did not stray. They married in 1961 and were art students together at the Düsseldorf Academy. In 1976, Becher began to teach photography at the academy, where he remained for 20 years.

Exhibitions of the Bechers' work have been held worldwide, and many museums across the globe have collected their work. The two received a Hasselblad Award, one of the most prestigious international honors in photography, in 2004.

James Beck, an art historian and a critic of the conservation of important works of Western art, died of cancer May 26, 2007, in Manhattan. He was 77.

Born in New Rochelle, NY, Beck aspired to a painter and sculptor and studied in Florence but then turned to art history. He received a PhD at Columbia University in that subject in 1963 and taught there for 4 decades. A specialist on Italian Renaissance art, Beck wrote 13 books, including 3 on Raphael and 1 on the sculptor Jacopo della Quercia (on whom he wrote his doctoral dissertation). He also published articles on many European artists, including Giotto, Michelangelo, and Caravaggio.

Beck became a vocal critic of restorations of art-historical masterpieces in 1980, as restoration work on the Sistine Chapel frescoes began. The paintings, whose restoration was completed in 1994, he felt had been changed forever. He also opposed the 20-year restoration of Leonardo da Vinci's *Last Supper* mural, completed in 1999, as well as the 1991 cleaning of a tomb sculpture by Quercia in Lucca, Italy.

Beck's interest in these issues led him and Michael Daley, an artist and journalist, to establish ArtWatch International, a nonprofit advocacy group that monitored restorations, attribution, and international shipment of artworks. Among its campaigns was an unsuccessful effort in 2003 to prevent the cleaning of Michelangelo's *David*.

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Steffany A. Martz; Neil E. Matthew; Joyce H. Mayer; Kenny McAshan; Kathleen H. McCrohan; Sheila D. McKisic; Virginia Mecklenburg; Amihai Melki; Leatrice G. Mendelsohn; Jordana S. Mendelson; Mary Miglietta-Rothman; Ellen G. Miles; Mary-Ann Milford-Lutzker; Aimee L. Miller; Arianne Miller; Elise B. Miller; Henry Millon; Robert W. Milnes; Willard E. Misfeldt; Gabriella R. Miyamoto; Betty Monroe; Donna L. Moran; Clarence E. Morgan; Dewey F. Mosby; Eleanor Munro; Stephen Murray; Cynthia Navaretta; Minerva Navarrete; Morton Needelman; Barbara Nesin; Francis V. O'Connor; Kathy O'Dell; Diane M. O'Donoghue; Yukiko Ogasawara; Amy F. Ogata; Ferris Olin; Bodil B. Ottesen; John T. Paoletti; George Pappas; Satoko I. Parker; Marjorie Pearson; N. A. Peeters; Constantine J. Petridis; Jessie J. G. Poesch; Ljubica D. Popovich; Alex Potts; Marcelle H. Pour; Rory T. Powers; Leopoldine H. Prosperetti; Olga Raggio; Brenda Regier; John Rise; Mysoon Rizk; Helene E. Roberts; E. Bruce Robertson; Charlotte J. Rollman; Vivien J. Romoff; Anne N. Rommer; David Rosand; Betsy Rosasco; Phyllis Rosenzweig and Alan Wallach; Ed Rothfarb; Sally H. Rub; W. Jackson Rushing III; Edward J. Rushton; Lynn P. Russell; Samuel M. Sachs; Wendy Ruth Salmund; Jo Sandman; Amanda Saxton-Chrimat; Amy I. Schlegel; Joyce Pomeroy Schwartz; Peter Selz; Nancy P. Sevcenko; Roger Y. Shimomura; Sandra Sider; Duane Slick; Daniella Ohad Smith; Carolyn Smyth; Michele Snyder; Harold Spencer; Joaneath A. Spicer; Walter M. Spink; Michael T. Stack; Brian D. Steele; Roger B. Stein; Norma S. Steinberg; Patrick L. Stewart; Damie Stillman; Marilyn Stokstad; Paula S. Strickstein; Christine L. Style; Vilma Suero; Eugenia Summer; Judy E. Sund; Christine Sundt; Linda Sweet; Masayuki Tanaka; Carolyn E. Tate; George B. Tatum; Gwenn Thomas; TradeshowLogistics; Joan Carpenter Troccoli; William Tronzo; Joan Truckenbrod; Ann N. Tsubota; Nola H. Tutag; Gertje R. Utley; Mario Valente; Jane A. Van Nimmen; Christine B. Verzar; Michele Vishny; Sonoko S. Wakita; Larry M. Walker; Roslyn A. Walker; William E. Wallace; A. K. Warren; Marie A. Weaver; Idelle Weber; Jeffrey Weidman; Ruth I. Weidner; Gabriel P. Weisberg; Elaine R. Werblud-Moore; Fred H. Werner; Hilda T. Werschkul; N. I. E. Weston; Gertrude Wilmers; Carolyn C. Wilson; Irene J. Winter; Chris B. With; Beth S. Wright; Rebecca E. Zorach.

Gifts have been received in honor of the following people: Susan Ball; Linda Downs; Michael Fahlund; and Virginia Mecklenburg.

Gifts have been received from the following foundations: Milton and Sally Avery Foundation; J. Paul Getty Trust; Samuel H. Kress Foundation; Emily Hall Tremain Foundation; Wyeth Endowment for American Art; Wyeth Foundation for American Art.

Publication Fund Contributors

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The Art Bulletin

Amherst College, Department of Fine Arts; Boston University, Art History Department; Ruth

Roy De Forest, an artist associated with Funk art, died May 18, 2007, in Vallejo, CA. He was 77 and lived in Port Costa, CA.

Born in North Platte, NE, De Forest attended the San Francisco Art Institute, studying under Hassel Smith, Elmer Bischoff, and David Park, and later received bachelor's and master's degrees from San Francisco State College. He then taught at the University of California, Davis, from 1965 to 1992.

Along with fellow Bay Area artists Robert Arneson, Joan Brown, Peter Saul, and William T. Wiley, he created work that came to be called Funk art. Breaking from both Abstract Expressionism and Pop, these artists transformed these styles into playful, figurative narrative work. De Forest's own art includes representations of animals, especially dogs, lurid colors, flattened landscapes, and rough pointillism.

De Forest's first solo exhibition was held in 1955 at East & West Gallery in San Francisco. He also exhibited regularly at Allan Frumkin Gallery in New York starting in 1966. In 1974, the San Francisco Museum of Modern Art organized a midcareer retrospective that traveled to the Whitney Museum of American Art a year later. His paintings, prints, and drawings have been collected by many institutions, including the Brooklyn Museum; the Museum of Fine Arts, Boston; the Art

Institute of Chicago; the San Francisco Museum of Modern Art; the Rhode Island School of Design; and the Centre Georges Pompidou.

Luciano Fabro, an Italian artist and theorist involved in Arte Povera, died June 22, 2007, in Milan at age 70. A heart attack was the cause of death.

Born in Turin, the mostly self-taught Fabro was influenced by the work of Yves Klein and Lucio Fontana, whose own work anticipated Arte Povera. The movement began in Italy in the 1960s and championed unusual materials and unorthodox ideas. Fabro moved to Milan in the late 1950s, where he worked and taught for the rest of his career. After abandoning painting in the early 1960s, he explored unique, intricate principles on perception and illusion through mixed media. His best-known work is a series of sculptural reliefs in the shape of Italy, made with glass, steel, bronze, gold, and leather. Throughout his career, he wrote and lectured prolifically on the meaning of his art.

Solo exhibitions were held at PAC Milano (1980), Castello di Rivoli (1989), the San Francisco Museum of Modern Art (1992), the Centre Georges Pompidou (1996), and Tate Britain (1997). Barbara Gladstone Gallery in New York showed his work during the 1990s.

Jörg Immendorff, a neoexpressionist German painter and sculptor, died May 28, 2007, at age 61. He had Lou Gehrig's disease but died after a cardiac arrest at his home in Düsseldorf.

Born in Bleckede, Immendorff studied with Joseph Beuys at the Düsseldorf Art Academy in the 1960s. Involved in the student protest movement during the time, he rejected traditional painting in favor of what he called his "Lidl" program of neo-Dada happenings. He was kicked out of school because of these activities, but during the 1970s he returned to painting as a member of a neoexpressionist German group Neue Wilde. From 1968 to 1990 Immendorff taught art at a high school in the city but returned in 1996 to the Düsseldorf Art Academy as an art professor.

Immendorff addressed Germany's political and social division after WWII in his *Cafe Deutschland* series of paintings, begun in 1978. The bold, colorful, symbolic works, largely set in the interiors of discos and cafés, depict West and East German leaders as well as historical 20th-century figures such as Chairman Mao, Joseph Stalin, and Bertolt Brecht.

Donald Keyes, curator of American paintings for the Georgia Museum of Art at the University of Georgia from 1984 to 2001, died May 19, 2007,



Donald Keyes

after suffering a heart attack while hiking with his wife and friends in the Grand Canyon. He was 66.

Although he died too soon, his wife Valerie and many others have noted that it was the way he would have wished to go. Keyes's zest for life was boundless. He loved traveling, sailing, dancing, riding his motorcycle, and collecting photographs (which he did for 30 years). He delighted his friends with his culinary talents and also was an enthusiastic supporter of the well-known music scene in Athens, GA.

Keyes received a bachelor's degree from Yale University in 1962 and master's and PhD degrees in 1965 and 1973, respectively, from the Institute of Fine Arts at New York University. He was a recipient of a Samuel H. Kress Foundation Fellowship in 1966–67. He taught at Ohio State University from 1967 to 1974 and at Smith College from 1975 to 1983. During this period, he published a number of essays on American art, including articles on William Sidney Mount that appeared in *The Art Quarterly* (1969) and *American Art Review* (1977). He also demonstrated his interest in 19th-century landscape painting with "The Perception of the White Mountains: A General Survey" in *The White Mountains: Place and Perceptions* (1980). Subsequent studies on this topic include "John W. Casilear: A Series of Drawings of the New Hampshire White Mountains" in the *Record of the Art Museum, Princeton University* (1985) and "Harmony of Man and Nature in the



Jörg Immendorff. *The Rake's Progress*, 1993–94, oil on canvas, 137¼ x 275½ in. (350 x 700 cm). JI 826 (artwork © Estate of Jörg Immendorff; photograph provided by Michael Werner Gallery, New York and Cologne)

Valley of Conway" in *A Suburb of Paradise: The White Mountains and the Visual Arts* (1999).

Keyes produced a number of notable catalogues that issued from the many exhibitions he curated for the Georgia Museum of Art. His substantial scholarly contributions to them include essays in *George Cooke, 1793–1849* (1991) and *California Impressionists* (1996). He was also general editor for many other catalogues. He received a Fulbright Fellowship in 1998 that resulted in the exhibition *The Ir-Real of the Real: Ten Photographers from Eastern Germany* in 2000. His last museum appointment was as director of the Marietta/Cobb Museum of Art in Georgia in 2002–3.

Active in the local arts communities in Atlanta and Athens, Keyes was visual arts director for the Arts Festival of Atlanta from 1987 to 1989, served on the board of directors of *Art Papers* from 1988 to 1991, and was a founding member and executive director of the Atlanta Photography Group from 1988 to 1992. He was on the board of directors of the Athens-Clarke Heritage Foundation from 1993 to 1997, serving as its president in 1996–97. Keyes was a partner in Five Arts, Inc., which founded ATHICA: Athens Institute of Contemporary Art, an artists' collaborative that includes a gallery and studios in a renovated warehouse. He also served as a coordinator of the artists' market for AthFest, an annual music and art festival, and as art auctioneer for the Annual Mental Health Benefit Auction.

As one of his many friends observed, "Donald was omnipresent and ebullient," and his death leaves an enormous void in the Athens arts community.

—Evan R. Firestone, *University of Georgia*

Linda Pace, an artist, generous art patron, and founder of Artpace in San Antonio, TX, died July 2, 2007, from complications of breast cancer at 62.

An heir to the Pace Foods company founded by her late father, Pace



Linda Pace in front of her own artwork, *Red Project* (photograph © 2002 James McGoon; provided by Artpace San Antonio.)

served as chairman of the board of the San Antonio Art Institute, which closed in 1993. The institute's visiting-artists program, however, inspired Pace to create Artpace, where she established Artpace in 1995 in San Antonio. A prestigious international artist residency program, Artpace hosts national, international, and local artists selected by established curators to create projects and exhibitions at Artpace thrice annually. Among the artists who made new works were Felix Gonzalez-Torres, Isaac Julien, Christian Marclay, and Tracey Moffatt. Texas artists such as Jesse Amado, Franco Mondini-Ruiz, and Dario Robleto, to name a few, have garnered wider recognition through the program. Pace's art patronage continues through the Linda Pace Foundation.

Pace was also an artist who is best known for her monochromatic mixed-media collages consisting of plush animals, tacky souvenirs, plastic toys and jewelry, bric-à-brac, and other objects. She studied sculpture at the San Antonio Art Institute with Bill FitzGibbons, now director of the Blue Star Contemporary Art Center.

Pace had recently stepped back from Artpace to spend more time on her own work, which was recently seen at Blue Star and in the 2007 Texas Biennial in Austin. Her work can be found in the collection of the San Antonio Museum of Art.

Silas H. Rhodes, founder and chairman of the School of Visual Arts in New York, died June 28, 2007, at age 91.

With the illustrator Burne Hogarth, Rhodes founded the Cartoonists and Illustrators School in 1947. His vision for the college, which included hiring professionals working in the arts as faculty and ensuring that humanities and liberal-arts courses take a prominent role alongside studio courses, helped to define art education in the US. In 1956, Rhodes renamed the school SVA to reflect a belief that there is more to art than technique and that learning to become an artist is not the same as learning a trade.

Rhodes was the first president of the college, serving from 1972 to 1978. In 1972 he succeeded in having SVA authorized by the New York State Board of Regents to confer BFA degrees in film, fine arts, media arts, and photography. By 1978, the school was accredited by the Middle States Association of Colleges and Secondary Schools. During his presidency, SVA became the largest independent college of art and design in the US. In September 1978, Rhodes became chairman of the board.



Silas H. Rhodes (photograph provided by the School of Visual Arts)

Rhodes established the School of Visual Arts Scholarship Fund in 1968—later the Visual Arts Foundation—as a nonprofit organization that advances the arts as both individual vocation and social force. The foundation supports emerging artists and broadens audiences for

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Bowman; Brown University; Bryn Mawr College, Department of Art History; Hans G. and Thordis W. Burkhardt Foundation; Carnegie Corporation Fund; Carnegie Museum of Art; Sterling and Francine Clark Art Institute; Cleveland Museum of Art; Colby College, Art Department; Colorado College, Department of Art; Columbia University, Department of Art History and Archeology; Daesh Museum of Art; Hester Diamond; Linda Downs; Duke University, Department of Art, Art History and Visual Studies; Elrick-Manley Fine Art, Inc.; Emory University, Art History Department; Fine Arts Museums of San Francisco; Frick Collection; Isabella Stewart Gardner Museum; J. Paul Getty Museum; The Graduate Center, City University of New York; Richard Gray Gallery; Harvard University Art Museums; Hispanic Society of America; Indianapolis Museum of Art; Paul Jaskot; The Jewish Museum; Johns Hopkins University; Rustin Levenson; Los Angeles County Museum of Art; Maryland Institute College of Art; Metropolitan Museum of Art; 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 Fine Arts, Boston; Museum of Fine Arts, Houston; National Gallery of Art; National Gallery of Canada; Francis Naumann Fine Art; Nelson-Atkins Museum of Art; New York University, Institute of Fine Arts; Norton Museum of Art; Ohio State University; Pennsylvania State University, Department of Art History; Philadelphia Museum of Art; Pomona College; Portland Art Museum; Princeton University, Department of Art and Archeology; Rice University, Department of Art and Art History; Phyllis Rosenzweig and Alan Wallach; Arthur M. Sackler Museum, Harvard University; Lucy Freeman Sandler; Smith College, Department of Art; Solow Art and Architecture Foundation; Sonnabend; Stanford University, Department of Art and Art History; State University of New York, Stony Brook; Suffolk University, New England School of Art and Design; Syracuse University, Department of Fine Arts; Toledo Museum of Art; University of Denver, School of Art and Art History; University of Illinois, School of Art and Design; University of Iowa, School of Art and Art History; University of Louisville, Department of Fine Arts; University of Maryland, Department of Art History and Archeology; University of Minnesota, Department of Art History; University of North Carolina at Chapel Hill, Art and Art History Department; University of Pennsylvania, Department of the History of Art; University of Tennessee at Knoxville, School of Art; University of Toronto, Department of Fine Arts; University of Virginia, McIntire Department of Art; Villa I Tatti, Harvard University; Virginia Commonwealth University, Department of Art History; Walters Art Museum; Washington University; Wellesley College, Art Department; Wesleyan University, Department of Art and Art History; Whitney Museum of American Art; Yale University, Department of History of Art.

Art Journal

Brauer Museum of Art, Valparaiso University; Broad Art Foundation; Ruth Bowman; Sterling and Francine Clark Art Institute; Cleveland Museum of Art; Columbia University, Department of Art History and Archeology; Paula Cooper Gallery; Cooper Union, School of Art; Cornell University, Department of History of Art; Dia Art Foundation; Linda Downs; Galerie LeLong; J. Paul Getty

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their work; fosters a climate that values and seeks understanding of the arts; and increases visual literacy and appreciation for "the artist's life." In 1980 he established the Visual Arts Press, the design studio for SVA. As creative director, a position he held at his death, Rhodes art-directed the college's most advertising posters created for display in New York subways.

Rhodes wrote articles for *Graphis* and the *Society of Illustrators Annual*, among other publications. He won more than 100 awards from various professional groups and organizations including the American Institute of Graphic Arts (AIGA), the Society of Illustrators, the One Club, and the National Cartoonists Society. In 1988 he was inducted into the Art Directors Club Hall of Fame. In 2004, Rhodes received the medal of the AIGA, the nation's highest honor in the field of design.

Born in the Bronx, NY, Rhodes received a BS from Long Island University and a MA and PhD from Columbia University. He served in WWII as a volunteer member of the 1st Air Commando Group and was awarded the Distinguished Flying Cross with Oak Leaf Cluster and Bronze Star.

John Szarkowski, a photographer and longtime curator at the Museum of Modern Art in New York, died July 7, 2007, in Pittsfield, MA, at age 81. The cause of death was complications from a stroke.

Born in Ashland, WI, Szarkowski took up photography at age 11. He studied art history at the University of Wisconsin, served in the US Army in WWII, and returned to school to finish a bachelor's degree in 1947. In the early 1950s, he started taking pictures of buildings by the architect Louis Sullivan, which led to the publication of his first book of photographs, *The Idea of Louis Sullivan* (1956). A second book, *The Face of Minnesota*, was published 2 years later. He had just been awarded a Guggenheim Fellowship to work on a new photo project when he was offered the directorship of MoMA's



John Szarkowski at the Distinguished Scholar Session at the 2006 CAA Annual Conference (photograph by James Rexroad)

Department of Photography. A year after arriving in New York in 1962, he married the architect Jill Anson, who died December 31.

When he started curating, photography was not yet widely considered a fine art. For Szarkowski, though, photography was as expressive as painting, drawing, and sculpture, and his exhibitions and catalogues at MoMA for nearly 3 decades, including *The Photographer's Eye* (1964) and *Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art* (1973), helped to reshape our thoughts on the medium. His later exhibitions, *Mirrors and Windows* (1978), a series on Eugene Atget (1981–85), and *Photography until Now* (1990), were idiosyncratic and interpretative but historically sound—not to mention thought provoking. Influenced by Walker Evans and Edward Weston in his own photography, Szarkowski showed the work of these classic modernists as well as then-emerging artists, including Diane Arbus, Lee Friedlander, and Gary Winogrand (in *New Documents*, 1967) and William Eggleston (in *William Eggleston's Guide*, 1976).

In 2005, a retrospective exhibition of Szarkowski's photographs was held at the San Francisco Museum of Modern Art and traveled to museums cross the country, concluding at MoMA in 2006.

Opportunities

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

Awards, Grants, Honors

The American Academy in Berlin

invites applications for its residential fellowships for academic year 2008–9 and beyond. The academy welcomes emerging and established scholars, writers, and professionals who wish to engage in independent study in Berlin for an academic semester or—in rare cases—for an entire academic year. Fellowship benefits include roundtrip airfare, housing at the academy, partial board, and a stipend ranging from \$3,500 to \$5,000 per month. Fellows are expected to be in residence at the academy during the entire term of the award. For more information, contact: American Academy in Berlin, Attn: Application for Fellowship, Am Sandwerder 17–19, 14109 Berlin, Germany; +49-30-804-83-0; fax: +49-30-804-83-111; applications@americanacademy.de; www.americanacademy.de. *Deadline: October 15, 2007.*

The Alexander von Humboldt

Foundation awards 10 German Chancellor Fellowships annually to young professionals in the private, public, nonprofit, cultural, and academic sectors who are US citizens. The program—which also includes fellowships for citizens of the Russian Federation and the People's Republic of China—sponsors individuals who demonstrate the potential to strengthen ties between Germany and their own country through their profession or studies. Prior knowledge of German is not a prerequisite. The program begins September 1 and lasts 12 months, preceded by language classes in Germany. Candidates must possess a bachelor's degree and be under 35 years of age at the start of the award. Applications and information are available at www.humboldt-foundation.de/en/programme/-stip_aus/buka.htm. *Deadline: October 31, 2007.*

The Social Science Research Council and the American Council of Learned Societies announce the 2008 competition of the International Dissertation Research Fellowship (IDRF) program designed to support distinguished graduate students in the humanities and social sciences conducting dissertation research outside the US. Seventy-five fellowships of approximately \$20,000 will be awarded in 2008, with funds provided by the Andrew W. Mellon Foundation. The IDRF program is committed to scholarship that advances knowledge about non-US cultures and societies grounded in empirical and site-specific research (involving fieldwork, research in archival or manuscript collections, or quantitative data collection). Fellowships provide support for 9–12 months of dissertation research. For detailed information on application procedures and eligibility requirements, visit <http://programs.ssrc.org/idrf>. *Deadline: November 6, 2007.*

Calls for Papers

Contemporary Art and Classical

Myth is an anthology on the subject of contemporary art and classical myth. Essays may concentrate on a single work or series as it relates to a specific myth, or on a single artist whose work seems driven by an overarching agenda for which a certain myth makes a particularly apt metaphor. Essays that employ myth for the purpose of grappling with dominant trends in contemporary art are also welcome, as are mythologically inflected meditations on the concept of the visual art object as theorized, deployed, and constructed within contemporary art and culture. Essays may focus on traditional or new media, and contributions may adopt strategies not limited to the approaches outlined above. Interested parties should send a 500-word abstract with a CV and brief bio to Isabelle Wallace at iwallace@uga.edu or Jennie Hirsh at jhirsh@mica.edu. Completed essays of 5,000 words are due September 30, 2008. *Deadline: September 30, 2007.*

The Art and Architecture Area of the American Culture Association

seeks papers on any aspect of "Visual Culture of the Americas" for the annual conference in San Francisco, CA, March 19–22, 2008. Papers on topics related to question, "Is there an American Style?" within the broader categories of Latino, Native, African American, and Canadian art and architecture are considered. We are especially interested in papers offering a cross-disciplinary perspective. Open sessions for papers on American arts of a less specific theme are also planned. Selected papers may be published. For more information on the conference, visit www.h-net.org/~pcaaca. Proposals should be submitted by e-mail to Robert Sheardy at sheardyr@ferris.edu. Mention ACA in the subject line and paste a 250-word proposal in the cover letter, which should also include a 1-paragraph CV and a note on AV needs. *Deadline: November 1, 2007.*

Conferences and Symposia

The Center for Historic American Visual Culture at the American

Antiquarian Society and the Colonial Society of Massachusetts invite you to "Fields of Vision: The Material and Visual Culture of New England, 1600–1830," to be held November 9–10, 2007, in Worcester, MA. The conference examines the place of objects in the study of the past and situates them in their regional, national, and trans-Atlantic contexts. Further details, the schedule of presentations, and the registration form are available at www.americanantiquarian.org/fieldsofvision.htm.

The Public Object: Facing Contemporary Challenges in the Art Museum

is a free symposium coorganized by the Walters Art Museum and the Program in Museums and Society at Johns Hopkins University, taking place February 1, 2008. Today's museums face the challenging task of balancing traditional, object-based demands with contemporary, audience-driven ones. Many issues are at stake, including the public's sense of engagement with art, the status of museum-based scholarship, and the integrity of the object. These matters concern not just

museum professionals, but also critics, academics, artists, and museum visitors. For more information and to register, visit <http://web.jhu.edu/museums/index.html>.

Exhibition Opportunities

The 2008 Columbus Biennial seeks submissions of work for an exhibition opening June 14, 2008, in Columbus, GA. Artists working in all media in Georgia, Alabama, North and South Carolina, Florida, and Tennessee are encouraged to participate. For more information and a submission form, please visit www.columbusmuseum.com.

Deadline: September 28, 2007.

The University of Arkansas Fine Arts Center Gallery

solicits exhibition proposals for 2009 and beyond. Exhibitions may be solo or group shows that can be installed in a gallery space of approximately 2,000 square feet with 180+ running feet of wall space. A possible visiting-artist opportunity in conjunction with the exhibition is available. Submit proposals including description and/or statement, representative images (CD or slide sheet), artists' bios, and estimated expenses to: Director, Fine Arts Center Gallery, 116 Fine Arts Center, University of Arkansas, Fayetteville, AR 72701. Enclose an SASE for the return of your materials. *Deadline: October 1, 2007.*

Prince Street Gallery announces the *2nd National Juried Exhibition*, taking place January 2–26, 2008, for artists working in 2-D. Entry fee is \$30, and the juror is Irving Sandler. For application and prospectus, send a #10 SASE to: Prince Street Gallery, 530 W. 25th St., New York, NY 10001; or download prospectus at www.princestreetgallery.org. *Deadline: October 22, 2007.*

Residencies, Workshops, Exchanges

Visual Studies Workshop (VSW) sponsors artists' residencies in photography, artist's books, digital video, and multimedia, 16mm film, and analogue

V

Museum; Greenberg Van Doren Gallery; The Jewish Museum; Kunsthalle Basel; Phuong and Joseph S. Lewis III; Louisiana State University, School of Art; Luhring Augustine Gallery; Maryland Institute College of Art; Menil Collection; Michigan State University, Department of Art and Art History; Nelson-Atkins Museum of Art; Philadelphia Museum of Art; Phoenix Art Museum; Pomona College; Portland Art Museum; Rice University Art Gallery; Sonabend; Temple University, Tyler School of Art; Reed Foundation Inc.; School of the Art Institute of Chicago; Tulane University, Art Department; University of Illinois, School of Art and Design; University of Minnesota, Department of Art History; University of Virginia, McIntire Department of Art; Mrs. and Mr. Valier; Washington University in St. Louis, College and Graduate School of Art; Yale Center for British Art.

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CAA expresses its most sincere gratitude to our 2007 Patron, Sponsoring, and Sustaining Members—individuals who contribute to CAA above and beyond their regular dues. Membership fees cover less than half of CAA's operating costs; thus voluntary contributions from our members significantly help to make possible the wide range of programs and services we offer.

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video. Residencies are project-based and are for a period of 1 month. VSW provides access to facilities, and housing on the premises. An honorarium of \$2,000 is provided (pending receipt of funding for 2008). For an application, visit www.vsw.org. *Deadline: October 26, 2007, for residencies in 2008.*

Classifieds

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

For Rent

Umbertide, near Perugia, Assisi, Cortona. 2 bedroom charming apt. historic section, Weekly/photos: dorothydrake@yahoo.com; 937-325-1837.

Opportunities

A.I.R. Fellowship: 18-month sponsorship, solo show, for NYC area women artists. Selection panel: Charlotta Kotik, Independent Curator; Claire Oliver of Claire Oliver Gallery; Nancy Princenthal, Senior Editor, *Art in America*. Deadline: 10/31. SASE to 511 W. 25th Street, #301, NYC 10001 or www.airgallery.org.

The Bowery Gallery is accepting applications from artists outside the New York City area for invitational exhibitions in summer 2008. For information visit our webpage, www.bowerygallery.org. We will begin considering applications in November, 2007.

Call for Submissions. Announcing the William Zimmer Prize in Art Criticism, offered in conjunction with the US tour of the "Recent Works" exhibition of acclaimed Irish artist John Kingerlee. The exhibition will open at the AFP Galleries, 41 East 57th Street, NYC on 9/4/07 and run through 10/12/07.

A prize of \$1,000 will be awarded for the best essay on Kingerlee, to be selected by William Zimmer, acclaimed catalogue essayist and crit-

ic for *The New York Times* for over 20 years. The winner will be shortlisted for the Grand Prize of \$3,000 at the conclusion of the US tour of the exhibition. All students currently enrolled as an Undergraduate or Graduate in a Fine Arts program at any college or university in the US are eligible for submission.

Mr. Zimmer, who has spent time with Kingerlee in both Ireland and Morocco, will be speaking about the artist at the gallery on Wednesday, September 26 at 6:30 PM.

For further information on the artist, a preview of the exhibition, schedule of upcoming venues and detailed information on submission guidelines, please visit www.zimmerprize.org.

Doctorate: Searching orientalist artworks by Wilhelm Gentz, contact: lindibrinks@hotmail.com.

The Metropolitan Museum of Art 2008–2009 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 2, 2007.

The deadline for conservation fellowships is January 4, 2008.

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.

Twenty-First Parkside National Small Print Exhibition. January 20th–February 21, 2008. All original print mediums from US artists, including monoprints. Maximum 18" height, width, or depth. Juror, Karla Hackenmiller. Work due November 9, 2007. For prospectus send SASE to Doug DeVinnny, Parkside National Small Print Exhibition, Art Department, University of Wisconsin–Parkside, Kenosha, WI 53141 or call 262-595-2581. E-mail: devinnny@uwp.edu or uwp.edu/academic/art.

Datebook

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

September 1, 2007

Deadline for session proposals for the 2009 Annual Conference in Los Angeles.

September 7, 2007

Deadline for 2008 Annual Conference session chairs to receive final abstracts from speakers.

September 10, 2007

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

September 28, 2007

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 1, 2007

Deadline for applications to the 2008 Professional Development Fellowship Program.

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

October 19, 2007

Deadline for nominations and self-nominations to the Professional Interests, Practices, and Standards Committees.

November 10, 2007

Deadline for submissions to the January 2008 issue of *CAA News*.

December 1, 2007

Deadline for applications for projectionist and room-monitor positions at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio Review at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for mentors to apply for ser-

vice in the Career Mentoring Session at the 2008 Annual Conference in Dallas–Fort Worth.

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

Deadline for 2008 Annual Conference session chairs to receive final texts of papers from speakers.

December 14, 2007

Deadline for early registration for the 2008 Annual Conference in Dallas–Fort Worth.

December 15, 2007

Deadline for participation in ARTexchange at the 2008 Annual Conference in Dallas–Fort Worth.

December 31, 2007

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2009 Annual Conference in Los Angeles.

January 10, 2008

Deadline for submissions to the March 2008 issue of *CAA News*.

January 18, 2008

Deadline for advance registration for the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for applications to the Artists' Portfolio Review at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for applications to the Career Mentoring Session at the 2008 Annual Conference in Dallas–Fort Worth.

February 20–23, 2008

96th CAA Annual Conference in Dallas–Fort Worth.

March 10, 2008

Deadline for submissions to the May 2008 issue of *CAA News*.

March 15, 2008

Deadline for spring submissions to the Millard Meiss Publication Fund.

May 10, 2008

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

September 1, 2008

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

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

February 10–13, 2010

98th CAA Annual Conference in Chicago.

Photo Credits

In the People in the News section on pages 34–35: the photograph of Colin Bailey was taken by Christine A. Butler; the photograph of Maribeth Graybill was taken by Amaren Colossi and provided by the Portland Art Museum; the photograph of William M. Griswold was provided by the Minneapolis Institute of Art; the photograph of Maria Lind was taken by Tomas Sodergren/Black Star and provided by Bard College; the photograph of Luanne McKinnon was taken by Judy Watson Tracy and provided by Rollins College; the photograph of Helena Judith Sturrock was provided by the Montserrat College of Art.



History and Theory of Architecture and/or Urbanism

The UCLA Department of Architecture and Urban Design invites applications for an open rank position in the History and Theory of Architecture and/or Urbanism. The Department seeks a scholar whose work is productively related both to contemporary debates in historical and theoretical research, as well as to the current culture of design. We are especially interested in candidates whose work makes new territories of intellectual speculation available, whether by expanding the traditional historical field, revising the definition of Architecture as a discipline, or stretching the territories of urban, environmental and global considerations. The successful candidate will be active in the MA/PhD program, create new courses for a just launched Undergraduate Architectural Studies major, and will offer core courses in our Professional Degree programs.

Candidates are requested to furnish a letter of intent with curriculum vitae, and the names, phone numbers, mail and e-mail addresses of three references able to provide a knowledgeable evaluation of the applicant's qualifications. Please do not send additional support materials until they are requested. Application deadline is November 30, 2007 or until filled.

Address letters of application to Search Committee Chair for History and Theory of Architecture and/or Urbanism Position, Department of Architecture and Urban Design, UCLA, 1317 Perloff Hall, Los Angeles, CA 90095-1467.

The University of California is an Equal Opportunity/Affirmative Action Employer. Proof of U.S. citizenship or eligibility for U.S. employment will be required prior to employment (Immigration Reform and Control Act of 1986).

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SEPTEMBER 2007



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