

# CAA NEWS



# CAA NEWS

## SEPTEMBER 2009

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ON THE COVER: A photograph of Dawoud Bey, the Convocation speaker for the 2010 CAA Annual Conference, taken by Bart Harris (photograph © Bart Harris)

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

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



Linda Downs

## FROM THE EXECUTIVE DIRECTOR

*Linda Downs is executive director of CAA.*

This summer CAA has been advocating for your interests on several fronts. Here's a brief update. First, CAA sent a message of concern to the Getty Research Institute in Los Angeles regarding the possible closure of the Bibliography of the History of Art, a major resource for art historians and scholars internationally. Negotiations regarding its disposition continue.

In response to troubling trends in university museums and galleries—including the sale of Maier Art Museum paintings by Randolph College, the closure of the Rose Art Museum at Brandeis University, and the threat of sale of important modernist works at Fisk University—a task force was formed that includes CAA, the American Association of Museums, the Association of Art Museum Directors, the Association of College and University Museums and Galleries, and the Samuel H. Kress Foundation to address ways to educate university trustees about the educational value of university museums and to explore protective avenues. A petition was circulated to various associations and also set up online, which received several thousand signatures—including many by CAA members. The petition will be published in the *Chronicle of Higher Education* later this fall. Quiet conversations are continuing with Brandeis trustees, and several university accreditation commissions have been apprised of the concerns of the task force and the visual-arts field.

CAA joined the National Coalition Against Censorship to file an amicus curiae brief in *US v. Robert Stevens*. This case involves a federal statute that makes it a crime to own, possess, or display depictions of animal cruelty, if the acts portrayed are illegal in the state where someone owns, possesses, or sells them, even if the acts portrayed weren't illegal where they were performed. See page 8 to learn more about this case.

The Coalition on the Academic Workforce (CAW) continues to discuss standards for adjunct faculty regarding proper pay, engagement in decision-making, equitable benefits, and tenure. The Modern Language Association (MLA) conducted an extensive study on adjunct faculty of English and languages and published an issue brief. CAA's Board of Directors endorsed the MLA brief last year and continues to work with CAW to prepare a generic statement of standards for adjunct faculty.

Finally, CAA has inquired into the proposed closure of the Arts Library at the University of California, Los Angeles, and the dispersal of its holdings. This issue is still developing, and CAA is keeping close tabs on it. ■



A portrait of Dawoud Bey by Bart Harris (photograph © Bart Harris)

## Photographer Dawoud Bey Is the Keynote Speaker for the Chicago Conference

*Convocation at the next CAA Annual Conference takes place at the Hyatt Regency Chicago on Wednesday evening, February 10, 2010, 5:30–7:00 PM..*

The renowned photographer Dawoud Bey will deliver the keynote address during Convocation at the 2010 CAA Annual Conference in Chicago. A resident of the conference city, Bey is Distinguished College Artist and Associate Professor of Art at Columbia College Chicago. He is the second photographer in four years to speak at Convocation, with Duane Michals delivering the keynote address at the 2007 conference in New York.

Bey earned a BA at Empire State College and an MFA at the Yale University School of Art, and he has been teaching for more than thirty years. He began his artistic career in 1975 with a series of photographs, *Harlem, USA*, that was later exhibited in his first solo exhibition at the Studio Museum in Harlem in 1979. He has since had numerous exhibitions worldwide, at such institutions as the Art Institute of Chicago, the Barbican Centre in London, the Los Angeles County Museum of Art, the Detroit Institute of Arts, the High Museum of Art in Atlanta, the National Portrait Gallery in London, the Wexner Center for the Arts in Ohio, and the Whitney Museum of American Art in New York, where his works were included in the 2000 Whitney Biennial.

Since 1992 he has completed several collaborative projects working with young people and museums together in a broad dialogue that seeks to create an engaging space for art making and institutional interrogation. These projects, such as photographs from the *Character Project* seen on the next page, have also been aimed at broadening the participation of various communities served by these institutions.

The Walker Art Center in Minneapolis organized a midcareer survey of his work in 1995 that traveled to institutions throughout the United States and Europe. A major publication, *Dawoud Bey: Portraits, 1975–1995*, was published in conjunction with that show. Aperture published his latest project, *Class Pictures*, in 2007 and mounted an exhibition of this work that has been touring museums nationally.

Bey's works are included in permanent collections of art museums worldwide, including the Art Institute of Chicago, the Brooklyn Museum, the Detroit Institute of Arts, the Los Angeles County Museum of Art, and the Museum of Contemporary Art in Chicago, among others. He has received numerous fellowships over the course of his career, including those from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts.

A writer as well as an artist, Bey has published critical writings on contemporary art in books and journals throughout the US and Europe. He is the author of several groundbreaking essays, including "The Black Artist as Invisible (Wo)Man" in the catalogue for *High Times, Hard Times: New York Painting, 1967–1975* (2006), in which he places the work of African American artists Al Loving, Joe Overstreet, Howardena Pindell, and Jack Whitten within this important era in art history. Bey is also the author of "David Hammons: In the Spirit of Minkisi" (1994), which was one of the first texts to place this important African American artist within the tradition of Black Atlantic cosmological tradition. This essay appeared as the catalogue

essay for Hammon's survey exhibition at the Salzburger Kunstverein in Vienna. Closer to home, his text "Authoring the Black Image" was published in the Art Institute of Chicago's book *The VanDerZee Studio*, accompanying the eponymous exhibition from 2004.

To learn more about Bey's photography, please visit his website, [www.dawoudbey.net](http://www.dawoudbey.net). ■



Four photographs from the *Character Project* by Dawoud Bey; clockwise from top left: *Ed, Chicago*; *Elizabeth, Chicago*; *Nikolas, Chicago*; *Lauren, Chicago*. All works are archival pigment prints, 40 x 30 in. (artwork © Dawoud Bey; photographs provided by the artist)

# Phyllis Bramson to Participate in the Annual Artists' Interviews at the Chicago Conference

Phyllis Bramson, an artist based in Chicago, will participate in CAA's next Annual Artists' Interviews, hosted by ARTspace during the 2010 Annual Conference in Chicago. This session will be the ninth installment of the popular series, which features two major practicing artists in back-to-back interviews. The talks will be held on Friday, February 12, from 2:30 to 5:00 PM at the Hyatt Regency Chicago.

Lynne Warren, a curator at the Museum of Contemporary Art, Chicago, will interview Bramson. A second pairing of an interviewer and artist will be announced soon.

## PHYLLIS BRAMSON

Phyllis Bramson is a painter whose works evoke a fairy-tale world of bright and engaging colors.



Phyllis Bramson

Often burlesquelike and erotically charged, her images wander between a physical and mental existence that juxtaposes the nonsensical with the profoundly meaningful, mediating between the pleasure, trauma, and difficulty of being. She has recently taken a new direction with the creation of mixed-media scroll paintings.

Robert Berlind has written of her paintings in connection with a recent exhibition: "The combination of sensual allure and downright goofiness in [her] art conveys that slip-page between the erotic sublime and the sometimes fumbling awkwardness of sexual desire. While her works are loaded with evocative pleasures for the eye and mind, they are also about beauty, which is to say not merely (however pleasurably) seductive."<sup>1</sup>

Bramson received a BFA from the University of Illinois in Urbana and earned an MFA from the School of the Art Institute of Chicago in 1973. She is professor emeritus at the University of Illinois, Chicago, and has been advising graduate students in the MFA Drawing and Painting Program at the School of the Art Institute of Chicago since 2007.

Bramson has had over thirty solo exhibitions at such institutions as the New Museum of Contemporary Art in New York, the Cultural Center of Chicago, the Boulder Art Museum, and the Renaissance Society at the University of Chicago, which presented her midcareer survey in 1986. Her recent solo shows include *I Tremble for You*, held earlier this year at Laura Mesaros Gallery, a branch of the Art Museum of West Virginia University in Morgantown.





Phyllis Bramson, *A Rendezvous (who loves me best)*, 2008–9, oil and collage, 60 x 70 in. (artwork © Phyllis Bramson; photograph provided by the artist)

*Collection* at the Rockford Art Museum in Illinois (through September 27).

Bramson has received grants and fellowships from the National Endowment for the Arts, the Louis Comfort Tiffany Foundation, the John Simon Guggenheim Memorial Foundation, the Rockefeller Foundation, and the Marie Walsh Sharpe Art Foundation, among many others. ■

1. Robert Berlind, "Phyllis Bramson at Little John Contemporary," *Art in America* 89, no. 5 (May 2001).

In 2010, a two-person exhibition is planned for Carrie Secrist Gallery in Chicago. *The Anitdote (the continued relevance of painting)*, curated by Bramson and Claire Oliver, will appear at Claire Oliver Gallery in New York, from January 21 to February 20, 2010. (The artist is represented by both Secrist and Oliver, as well as by Philip Slein Gallery in St. Louis, Missouri.)

Her work has also been included in numerous group exhibitions nationwide. Right now Bramson can be seen in *As I Live and Breathe*, a group show at Carrie Secrist Gallery (through November 14), and in *The Francis and June Spiezer*

# CAA Signs Anticensorship Amicus Brief for *US v. Stevens*

*US v. Robert Stevens* involves a section of a federal statute (18 U.S.C. § 48) that makes it a crime to own, possess, or display depictions of animal cruelty if the acts portrayed are illegal in the state where someone owns, possesses, or sells them—even if the acts portrayed weren't illegal when or where they were performed.

The actual case involves a man who was convicted under the statute for a video about pit bulls that contained footage of dogfights in places where they were legal—not to promote dog fighting but to describe how the dogs have been and are used. The conviction was reversed on appeal on the ground that the prohibition on the depiction alone violates the First Amendment, and the Supreme Court has agreed to hear the case in the fall. It is important to emphasize, though, that cruelty to animals itself is illegal in most states, and CAA is not advocating for the repeal of those laws—just the law that bans any depiction of animal cruelty.

CAA has signed an amicus curiae brief (<http://www.collegeart.org/pdf/CAA-NCAC-amicus-brief.pdf>) prepared by the National Coalition Against Censorship that will discuss the implications for free expression, focusing on some well-known art situations such as Adel Abdessemed's cancelled show at San Francisco Art Institute, Wim Delvoye's tattooed pigs, and Hermann Nitsch's performances. Whatever the ethical issues such work raises, CAA claims that pure expression—as opposed to actual acts of animal cruelty—should not be subject to criminal penalties, and that the government's argument in favor of criminalizing speech if its "social cost" outweighs its "value" is so far-reaching that it would chill all kinds of protected expression and exhibition.

This case is relevant to not only artists but also art-history professors, as they may want to teach about ethical issues in art, including the treatment of animals in bioart, etc. The law as it stands might discourage their ability to show such work in a classroom setting.

## CAA STATEMENT

The College Art Association joins the National Coalition Against Censorship in urging the Supreme Court to uphold the decision of the United States Court of Appeals for the Third Circuit in striking down Section 48 as unconstitutional. Section 48 is unconstitutional because it could deter and punish the production, distribution, and even the simple possession of constitutionally protected speech.

If the decision is reversed, not only will some lawful expression depicting animals being killed or injured be subject to criminal sanction, but the ramifications are also far-reaching: Congress and the states could outlaw the creation and possession of artworks that depict certain types of conduct simply on the basis that the conduct itself is illegal.

This would chill a wide range of expression, including, potentially, art that depicts such criminal activities as terrorist acts, drug use, and certain types of sexual behavior. Although CAA does not condone cruelty to animals or any other sort of unlawful conduct, CAA has long and firmly opposed artistic and scholarly censorship of all kinds. ■



# The Artist's Guide: An Interview with Jackie Battenfield

*Christopher Howard is CAA managing editor.*

Jackie Battenfield, a painter and printmaker based in Brooklyn, NY, is the author of the recently published book, *The Artist's Guide: How to Make a Living Doing What You Love* (New York: Da Capo Press, 2009).

After nearly fifteen years as program director of the Artists in the Marketplace (AIM) program at the Bronx Museum of the Arts in New York, she is currently teaching professional practices for artists in the MFA program at Columbia University. She also holds workshops nationwide through Creative Capital.

CAA News met with Battenfield over the summer to talk about her new book.

## **How do you think an awareness of the kind of material in the book has grown?**

Artists are definitely more interested in acquiring career-management skills at all levels of their development. In higher education, students, parents, and alumni are also asking for this information. The movement has grown incredibly since I started teaching at Columbia five years ago. Professional-practices classes are popping up in curricula, and that's really healthy. Teachers of these classes are searching for good information to use in them. That's one of the reasons why I wrote the book. I wanted to collect and disseminate solid material that could be accessible to both emerging and midcareer artists and students in a college program. I'm hoping *The Artist's Guide* will be added to syllabi, curricula, or assigned readings.

Two years before the book's publication, I began posting information on a website, [www.artistcareerguide.com](http://www.artistcareerguide.com). The site includes marvelous interviews with gallerists, curators, public-art administrators, artists, and art lawyers that I conducted while writing the book. I posted the interview transcripts online as PDFs, so that they could be used as assigned reading for classes on professional development for artists. There's a lot of good supplementary material in those interviews that everyone can use.

## **You've been teaching career-development workshops and classes for some time. Why did it take so long to come out with a book?**

Ever since I began teaching career-development seminars, in 1992, artists would often ask, "Why don't you put this in a book?" And years after completing the AIM program, many



artists would tell me, “I kept that notebook from AIM, and I still refer to all those handouts.” So I felt my community was urging me to do a book, and certainly when I started teaching at Columbia I realized it would be helpful to have a text support what I was doing in class.

My workshops and teaching, however, are only a small fraction of my art practice. The majority of the time I’m a painter and printmaker, and that’s where I make most of my income. Knowing that writing a book would take energy away from that practice, from my daily engagement in making art, kept me from committing to this project. Three years ago I finally felt that things had come to a place with my studio work that I could turn my attention to the book project. I thought, this would be a good time to write, and I had the idea I could juggle writing the book with my art practice. But that didn’t happen. Once I was drawn into the creative energy needed to write the book, I couldn’t maintain serious studio work. All my attention was consumed by this project.

**How long did the writing take? It seems like you already have all this information in your head.**

Yes, much of the information was right in my head, but I didn’t have that much experience as an author. I didn’t want the book to be just a collection of handouts I had developed over the years. I wanted it to feel like a conversation, one artist talking to another.

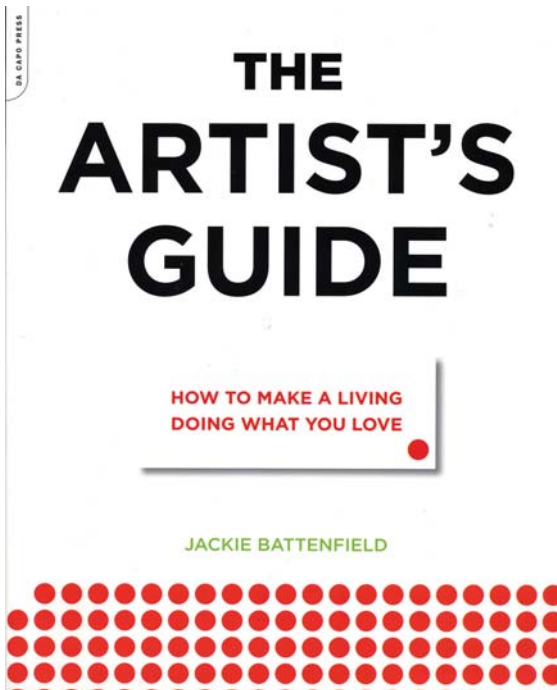
**I did notice right away that your book is very personal. The examples you use are things that happened to you—you seem to put more of yourself into the book.**

That voice was hard to establish, and to moderate it in a way that would work in text. That’s what was so exciting about the writing process, and that’s what made it creative and interesting for me—turning the book into a work of art in a way. (I have so much respect now for the challenges literary artists face.) A lot of other publications contain advice for artists, and when reviewing them for my book proposal, I noticed that most of them are not written by a practicing artist. Those books outline what to do but didn’t fully explain to their readers why they need to manage all aspects of their career, and how it will benefit them in the long run.

That’s what makes *The Artist’s Guide* a little different. As a practicing artist, I know what it’s like to be going full steam in the studio. Who wants to stop and update records, or worry about an artist statement, when you’re in this zone of creativity? Who feels they have enough time left over to do networking and promotion? It’s hard to make those activities part of your life. So I discuss their importance and give some guidance on how to insert them into your practice without ruining that very precious creative place you desperately want to maintain. In the book I talk about how I learned to put those activities that support art making into use for myself. This way I hope to encourage more artists to follow through themselves.

I accompany all my information with quotes from other artists and art professionals to help stress the point that I’m not the only one doing these things or thinking this way. Many art professionals in my book have hybrid careers. They too are working as artists, but they also practice law, work in nonprofits, or even have developed a successful art fair in Miami Beach. They understand the kind of juggling that 99 percent of artists have to do to maintain an art practice for the rest of their lives.

The book also addresses issues that come up when trying to develop your career while managing other responsibilities of your life. Why would anyone not want to have as full a life as possible, because it only adds to who you are as a person and the work that you make? So I discuss juggling a job, a life partner, children, multiple schedules, and all that daily-living stuff. My job in this book is to show artists ways they can build a life to protect and nurture their art practice. It's so easy to be torn away from making art, or to have it fade away bit by bit, until suddenly you wake up one day and realize that you haven't done anything that year—you haven't been in the studio because you've been so obsessed with paying off your credit cards, or with that day job, or with taking care of the baby—whatever it is. I'm hoping to give some guidance so that's less likely to happen. As an artist, I create because it's an integral part of who I am. I feel most alive when my work is going well in the studio.



**The beginning of the book surprised me because you write about goal setting way before things like approaching galleries. And later you write about an artist's spending habits before talking about managing taxes.**

Yes, I feel identifying some goals is a very important activity, because goals point you in a direction. They get you to take action that you might otherwise put off indefinitely. They make you more productive. Once you leave school there are no assignments or end-of-semester crits to keep you productive. Nobody is telling you what to do. You have to establish your own structure to continue creating work and to develop other aspects of your professional life. How do you motivate yourself to move forward? Establishing a plan to get started and revising it as you go along is a great way to maintain momentum.

Secondly, I talk about setting goals first because there is no one kind of art career. There are hundreds of ways you can have a satisfying life as an artist, and you've got to start with the question, "What is it that you want to achieve with your life?" Eliminate what others think you should be doing. Start with "What is it that I want?" and assess who you are, where you are at this moment, and what you need to get started. Your plans will change as you go along. The

goals you choose to pursue will influence how you design the rest of your practice. Life has a way of throwing curve balls. What you first envision may not be the end result, but having goals will help you to develop a strategy to move forward. Believe me, Julian Schnabel knew what he wanted to achieve from very early in his career, and he set out to do it.

### **Have you thought of *The Artist's Guide* as being something of a self-help book for artists?**

It's absolutely a self-help book for artists! It's also a resource book. I wrote it so you can sit down, start with the first page, and read it cover to cover. Or you can approach the book by looking up a topic or keyword in the index and diving in there. I'm also happy that it's so inexpensive so that it's accessible to everyone.

### **How has your approach to doing workshops changed? For example, if you're going to do a workshop in St. Louis and people already have this book and read it, what else can you tell them?**

I really haven't experienced that yet. I can't wait to teach my Columbia class this fall and assign the book as reading, because it will serve as a starting point for class discussions. In my workshops, I hope that we can move the conversation to a higher level, so the first question posed isn't "How do I get into a gallery?" but instead might be "How can I establish more productive relationships with art professionals?" We can do better troubleshooting for the difficult issues artists are facing in these difficult economic times. A book, no matter how good, is a static instrument. Life moves forward. New resources, technologies, and the art market are constantly changing, and in a workshop or seminar I can update and respond to those changes more easily.

At the upcoming CAA Annual Conference in Chicago, Battenfield will lead a workshop, entitled "Open Forum Discussion on Professional Development Curriculum in Fine Art Programs." Participants are welcome to share information and resources and discuss diverse approaches to the subject. The workshop, limited to forty-five people, takes place on Friday, February 12, 2010, 9:30–11:00 AM; cost is \$45.

CAA News interviewed Battenfield four years ago about her work in the AIM program for the November 2005 CAA News; you can download the issue from [www.collegeart.org/news/archives](http://www.collegeart.org/news/archives). Also, be sure to check out a recent newsletter article on a related book, Heather Darcy Bhandari and Jonathan Melber's *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career*, in the July 2009 issue. ■

## Pittsburgh Hosts the Next CAA Workshop for Artists

The next CAA National Career Development Workshop, entitled "Artists and Communities: Hybrid and Hyphenated," will take place at the Society for Contemporary Craft (SCC) on November 10, 2009, in Pittsburgh, Pennsylvania. The workshop, held from 8:30 AM to 4:30 PM, is a collaboration between CAA and SCC.

After morning registration and a light breakfast, the workshop will be introduced by Susan Schear, CAA national workshop project consultant and president of ARTISIN. Possible topics may include urban communities, networking, internet communities, social networking, business models, community art projects, grant writing, and fundrais-

ing. Presentations on the Greater Pittsburgh Arts Council and SCC exhibitions and programs will also take place. Lunch will be provided. After the workshop, participants can take part in a tour and reception at the Clay Penn, a gallery in Pittsburgh.

Workshop presenters include representatives from the Lawrenceville Corporation and the Penn Avenue Arts Initiative; John Fetterman, mayor of Braddock, Pennsylvania; Elizabeth Perry, writer and new-media artist; Brigitte Martin, jewelry maker; Laura Jean McLaughlin, ceramicist; Lea Donatelli, program manager of the Office of Public Art in Pittsburgh; and David Seals of the Greater Pittsburgh Arts Council.

Presenting contemporary art in craft media by international, national, and regional artists since 1971, SCC offers cutting-edge exhibitions focused on multicultural diversity and nonmainstream art, as well as a range of classes, community outreach programs, and a retail store. SCC is located at 2100 Smallman Street in Pittsburgh's Strip District.

CAA received funding from the Emily Hall Tremaine Foundation to offer National Career Development Workshops for artists in 2009–10. The grant allows CAA to continue the 2007–8 program in which ten workshops were presented at various locations in the United States. Held in underserved areas, the workshops are designed to meet the specific needs of artists in each region. The workshops have been highly successful, and CAA has forged partnerships with schools, art museums, co-op galleries, and art societies across the nation.

For more information about the National Career Development Workshops, contact Susan Schear at [susan.schear@artisn.com](mailto:susan.schear@artisn.com) or visit [www.collegeart.org/careers/nationalworkshops](http://www.collegeart.org/careers/nationalworkshops).

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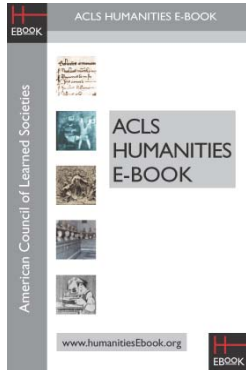
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## CAA Expands Member Benefits

### Humanities E-Book



Humanities E-Book, a project of the American Council of Learned Societies (ACLS), offers unlimited access to its collection of more than 2,200 cross-searchable, full-text titles across the humanities and related social sciences. Titles, which include CAA

Monographs on the Fine Arts, have been selected and peer reviewed by ACLS constituent learned societies for their continued importance and value in teaching and researching. The collection, which grows by about five hundred books a year, includes both in- and out-of-print titles published from the 1880s to the present. Titles link to publishers' websites and to online reviews in JSTOR, Project MUSE, and other sites. Please visit [www.humanitiesEbook.org](http://www.humanitiesEbook.org) to see the full scope of the project.

**Individual Subscriptions.** As a special benefit of membership, individual CAA members can have a twelve-month, renewable subscription for \$35 (dues help sustain Humanities E-Book as a resource for the entire scholarly community).

Individual subscriptions are ideal for those whose school or museum might not yet have an institutional subscription to Humanities E-Book, or for individual members of a learned society who might not be affiliated

with a subscribing institution.

When completing the online purchase module at [www.humanitiesEbook.org/subscription\\_purchase.html](http://www.humanitiesEbook.org/subscription_purchase.html), choose the College Art Association from the Society Affiliation pull-down menu and enter your CAA member number. For inquiries, please write to [subscriptions@hebook.org](mailto:subscriptions@hebook.org).

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### Liberty Mutual

As a CAA member, you could save hundreds of dollars on your car and home insurance with Liberty Mutual, while receiving advice and excellent service from licensed insurance counselors. You can also have access to safety resources to help keep you and your family safe. Save with a multipolicy discount on home insurance; additional discounts based on driving experience and car and home safety features; and with features such as accident forgiveness, new-car replacement, and loss forgiveness.

For more information or for a free rate quote with the CAA discount, call 800-524-9400 or visit [www.libertymutual.com/collegeart](http://www.libertymutual.com/collegeart). Please refer to College Art Association, group #115383.

For other information about CAA's business partners, visit [www.collegeart.org/partners](http://www.collegeart.org/partners).



## 2010 Annual Conference Website

The website for the 2010 Annual Conference in Chicago, which will contain registration information, travel and hotel details, Career Services features, reception and meeting listings, special events, and more, will be launched in mid-September 2009.

Found at <http://conference.collegeart.org/> 2010, the conference website will expand on the *2010 Conference Information and Registration* booklet that will be mailed to members later this month.

Complete session listings, including those held in ARTspace, will be posted in October. You will be able to sample the approximately 150 sessions in detail, search by keyword and

## Chicago Conference Registration

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

The 98th Annual Conference will commence on Wednesday evening, February 10, with Convocation and the Gala Reception. All 120 planned sessions will be presented over the following three days, Thursday, February 11–Saturday, February 13, with the addition of extended evening hours. No sessions will take place on Wednesday.

### Registration Costs

Early registration through December 11, 2009:

Members	\$155
Student and retired members	\$90
Nonmembers	\$280

Advance registration until January 22, 2010:

Members	\$225
Student and retired members	\$130
Nonmembers	\$350

Onsite registration at the conference:

Members	\$270
Student and retired members	\$155
Nonmembers	\$400

CAA members can register by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2010>, in early October 2009. Or you may complete the form in the *2010 Conference Registration and Information* booklet, which will be sent to you next month; mail or fax the form to CAA with your check or credit-card information.

### Institutional Members

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

browse by conference day, and find out who is speaking and the titles of their papers.

Online registration will open in early October 2009. You can also buy tickets for other events, such as the Gala Reception, professional-development workshops, and postconference tours. Alternatively, you may use the printed forms in *Conference Information and Registration*.

## Exhibit Your Art at ARTexchange in Chicago

CAA's Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. To be held Friday evening, February 12, at the Hyatt Regency Chicago, ARTexchange is free and open to the public; a cash bar will be available.

The space on, above, and beneath a six-foot table is available for each artist's exhibition of prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound, and spoken word are also welcome. Previous ARTexchange participants have found that this parameter sparked creative displays, and the committee looks forward to surprises and inspiring solutions at the upcoming conference. Please note that artwork cannot be hung on walls, and it is not possible to run power cords from laptops or other electronic devices to outlets—bring fully charged batteries.

To participate in Chicago, please write to the ARTexchange coordinators at [caaartexchange@gmail.com](mailto:caaartexchange@gmail.com), with the subject heading "CAA ARTexchange." Include your CAA member number and a brief description



**Dennis Olsen (right), an artist and president of the Santa Reparata International School of Art in Florence, Italy, shows his work at ARTexchange during the 2009 Annual Conference in Los Angeles (photograph by Kenna Love)**

of what you plan to present. Please provide details regarding performance, sound, spoken word, or technology-based work, including laptop presentations. You will receive an email confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted. *Deadline: December 7, 2009.*

## Mentors Needed for Conference Career Services

*Participating as a mentor in CAA's two Career Services mentoring programs at the Annual Conference—the Artists' Portfolio Review and Career Development Mentoring—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 2010 Annual Conference in Chicago. This program provides an opportunity for artists to have slides, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer 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'

HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

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

November 2–4, 2009 in Córdoba, Spain

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

**Keynote:** Sheila Blair & Jonathan Bloom, *"And Diverse Are Their Hues"*

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

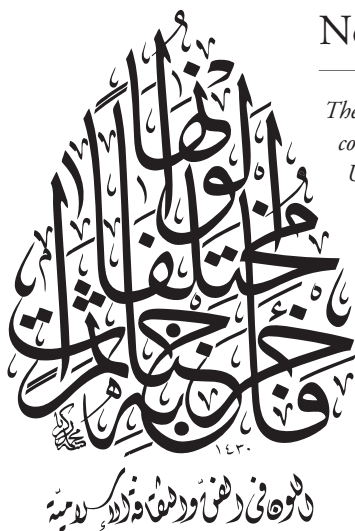
[www.islamicartdoha.org](http://www.islamicartdoha.org) | [mabrown@vcu.edu](mailto:mabrown@vcu.edu)

Virginia Commonwealth University

**vcuarts**



**VCUQatar**



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 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM each day.

Send your CV and a brief letter of interest to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 4, 2009.*

### Career Development Mentoring

CAA seeks mentors from all areas of art history, studio art, art education, film and

video, graphic design, the museum professions, and other related fields to serve in CAA's Career Development Mentoring. Mentors give valuable advice to emerging and midcareer professionals, reviewing cover letters, CVs, slides and digital images, 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 11, and Friday, February 12, 8:00 AM–NOON 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' experience. Curators and educators must

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



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



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

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

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.

Send your CV and a brief letter of interest to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 4, 2009.*

## Get Mentored at the CAA Conference

*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 Career Services during the 2010 Annual Conference in Chicago. All emerging, midcareer, and even advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about career-management skills, artists' portfolios, and professional strategies.*

*You can enroll in either the Artists' Portfolio Review or Career Development Mentoring. These sessions are offered free of charge.*

## Artists' Portfolio Review

The Artists' Portfolio Review offers artist members the opportunity to have slides, digital images, or DVDs of their work reviewed by curators and critics in personal twenty-minute consultations at the 2010 Annual Conference. You may bring battery-powered laptops; wire-

# American School: American Art and Pedagogy

A SYMPOSIUM SPONSORED BY  
THE HENRY LUCE FOUNDATION

COLBY COLLEGE MUSEUM OF ART  
WATERVILLE, MAINE  
OCTOBER 9 – 10, 2009

### SPEAKERS:

Wendy Bellion, University of Delaware  
Donna M. Cassidy, University of Southern Maine  
Huey Copeland, Northwestern University  
Rachael Ziady DeLue, Princeton University  
Elizabeth Hutchinson, Barnard College  
David M. Lubin, Wake Forest University  
Richard Meyer, University of Southern California  
Angela L. Miller, Washington University  
Kenneth John Myers, Detroit Institute of Arts  
*Keynote address by Fred Wilson*

The symposium is held in conjunction with the exhibition *Art at Colby: Celebrating the 50th Anniversary of the Colby College Museum of Art* and brings together scholars of American art and culture whose research addresses the historical and contemporary pedagogical uses of American art.

The symposium is free and open to the public. For more information, or to register, please call 207-859-5601 or visit [www.colby.edu/museum](http://www.colby.edu/museum).



less internet, however, is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 11, and Friday, February 12, 8:00 AM–NOON 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 email. To apply, download, complete, and return the Career Development Enrollment Form at <http://conference.collegeart.org/2010/mentoring> or use the form in the *2010 Conference Information and Registration* booklet, mailed to you next month. Please send the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381. *Deadline: January 11, 2010.*

## Career Development Mentoring

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 2010 Annual Conference. Career Development Mentoring 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 11, and Friday, February 12, 8:00 AM–NOON 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 email. To apply, download, complete, and return the Career Development Enrollment Form

at <http://conference.collegeart.org/2010/mentoring> or use the form in the *2010 Conference Information and Registration* booklet, mailed to you next month. Please send the completed form to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381. *Deadline: January 11, 2010.*

## Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2010 Annual Conference in Chicago. 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 Thursday, February 11, to Saturday, February 13, and attend a training meeting Thursday morning at 7:30 AM. Projectionists must be familiar with digital projectors.

Room monitors are needed for CAA's two Career Services mentoring programs, the Artists' Portfolio Review and Career Development Mentoring, and 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 participants and facilitating the work of the mentors.

All projectionist and room-monitor candidates must be US citizens or permanent US residents. Please send a brief letter of interest to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 4, 2009.*



## Annual Conference Update

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

### Conference Travel Grants

Although funds are minimal, CAA will offer a limited number of Annual Conference Travel Grants to graduate students in art history and studio art and to international artists and scholars. Travel grants are funded solely by donations from CAA members—please contribute today at [www.collegeart.org/travelgrant](http://www.collegeart.org/travelgrant). Charitable contributions are 100 percent tax deductible.

**Graduate Student Conference Travel Grant.** This \$150 grant is awarded to a

limited number of advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2010 Annual Conference in Chicago. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For an application and more information, contact Lauren Stark, CAA manager of programs, at 212-691-1051, ext. 248; or [lstark@collegeart.org](mailto:lstark@collegeart.org). Send application materials to: Lauren Stark, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 25, 2009.*

SUPPORT

# ART JOURNAL + THE ART BULLETIN

**CAA's preeminent journals of art-historical scholarship, theory, and criticism. Charitable contributions are 100 percent tax deductible.**

# CAA 2009 PUBLICATIONS FUND DONATE TODAY!

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

**International Member Conference Travel Grant.** CAA presents a \$500 grant to a limited number of artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2010 Annual Conference in Chicago. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of support. For an application form and additional information, contact Lauren Stark, CAA manager

of programs, at 212-691-1051, ext. 248; or [lstark@collegeart.org](mailto:lstark@collegeart.org). Send materials to: Lauren Stark, International Member Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 25, 2009.*

## Book and Trade Fair in Chicago

CAA's next Annual Conference—the foremost international forum for professionals in the visual arts—takes place February 10–13, 2010, in Chicago, Illinois. The Windy City's dramatic architectural skyline, world-renowned museums and galleries, and ultra-cosmopolitan Michigan Avenue provide the setting for an exciting gathering of more than four thousand artists, art historians, curators, critics, educators, and students.

An exhibit booth in the Book and Trade Fair can reach this active and distinguished group. The fair, which annually hosts more than one hundred publishers, art-materials manufacturers, and providers of art-related programs and services, will be centrally located within the conference. With three days of exhibit time, the Book and Trade Fair offers high visibility and high floor traffic for exhibitors.

In addition, an advertisement in conference publications—which include the *Conference Program*, *Abstracts*, *Convocation Booklet*, and *Directory of Attendees*—can also reach a wide audience for your publications, products, and programs.

Full details are available in the *Exhibitor and Advertiser Prospectus*, which you can download from [www.collegeart.org/pdf/CAAExhibitorPrspAC10.pdf](http://www.collegeart.org/pdf/CAAExhibitorPrspAC10.pdf). For questions about exhibits, please email Paul Skiff, CAA assistant director for Annual Conference, at [pskiff@collegeart.org](mailto:pskiff@collegeart.org) or call him at 212-691-1051, ext. 213. Interested in advertising?



A representative (left) from Gamblin Artists Colors demonstrates products at the Book and Trade Fair during the 2009 Annual Conference in Los Angeles (photograph by Brad Marks)

Contact Sara Hines, CAA marketing and development assistant, at 212-691-1051, ext. 216 or shines@collegeart.org.

## Getty Posts LA Conference Audio

The J. Paul Getty Museum in Los Angeles has posted free audio recordings from eight 2009 Annual Conference sessions that took place at the Getty Center and Getty Villa. The audio, found at [www.getty.edu/museum/programs/caa\\_sessions.html](http://www.getty.edu/museum/programs/caa_sessions.html), can be streamed online or downloaded for playback on a computer or MP3 player. File sizes range from 41 to 142 MB.

Here are the sessions:

- “That Captured Instant of Time: Realism and Drama in Baroque Sculpture,” chaired by Catherine Hess
- “Luxury Devotional Books and Their Female Owners,” chaired by Thomas Kren and Richard Leson
- “What We Talk about When We Talk about Artist’s Books,” chaired by Marcia Reed
- “European Drawings, 1400–1900,” chaired by Lee Hendrix and Stephanie Schrader
- “Networks and Boundaries,” chaired by Thomas Gaehtgens
- “Cabinet Pictures in Seventeenth-Century Europe,” chaired by Andreas Henning
- “The Medieval Manuscript Transformed,” chaired by Kristen Collins and Christine Sciacca
- “The Art and Archaeology of Ancient Greece, Rome, and Etruria,” chaired by Karol Wight

These sessions are among several Highlights of Past Programs at [www.getty.edu/museum/programs/past.html](http://www.getty.edu/museum/programs/past.html), which also includes videos of interviews with the artists Jim Dine and Robert Irwin.

CAA offers audio recordings from many other 2009 conference sessions, as well as from other recent conferences. Please visit CAA’s Conference Audio Recordings at <http://conference.collegeart.org/audio> for more information.

## Graduate Program Directories Available



CAA’s two directories of graduate programs in the arts, published in late 2008 and early 2009, are available for purchase. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars,

with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and else-

where worldwide. Colleges, universities, and independent art schools are all included.

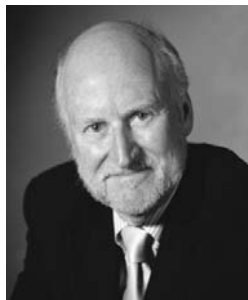
Each volume costs \$49.95—\$39.95 to CAA members—plus shipping and handling charges. You may order them at [www.collegeart.org/purchasedirectories](http://www.collegeart.org/purchasedirectories).

*Graduate Programs in Art History* includes programs in art history and visual studies, museum studies, curatorial studies, arts administration, library science, and related areas. *Graduate Programs in the Visual Arts* describes programs in studio art, graphic design, digital media, art education, conservation, film production, and more.

## Advocacy Update

For more information on CAA's advocacy efforts, visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy).

### Rocco Landesman to Lead the NEA



On Friday, August 7, 2009, the US Senate confirmed Rocco Landesman, a Broadway theater producer, as the tenth chairman of the National Endowment for the Arts (NEA). Nominated by

President Barack Obama, Landesman succeeds Dana Gioia, who resigned in January 2009. Patrice Walker Powell, the NEA's deputy chairman for state, regions, and local arts agencies, had served as acting chairman in the interim.

Upon his confirmation Landesman said, "I am honored to receive the Senate's vote of confirmation. I look forward to serving the nation as Chairman of the National Endowment for the Arts. I believe this is an auspicious time for the NEA and the country. Art is essential to the civic, economic, and cultural vitality of our nation. It reflects who we are and what we stand for—freedom of expression, imagination, and vision. I am eager to work with our many partners to bring quality arts programs to neighborhoods and communities across the country."

Born and raised in St. Louis, Missouri, Landesman pursued his undergraduate education at Colby College and the University of Wisconsin, Madison, and earned a doctorate in dramatic literature at the Yale School of Drama. At the completion of his course work,

he stayed at the school for four years, working as an assistant professor.

His ensuing career has been a hybrid of commercial, philanthropic, and artistic engagements. In 1977, he left Yale to start a private investment fund, which he ran until his appointment in 1987 as president of Jujamcyn, a company that owns and operates five Broadway theaters. Before and after joining Jujamcyn, Landesman produced Broadway shows, the most notable of which are *Big River*, *Angels in America*, and *The Producers*. In 2005, he bought Jujamcyn and managed it until President Obama announced his intention to nominate him to the NEA chairmanship.

Landesman has also been active on numerous boards, including the Municipal Arts Society; an advocacy organization concerned with New York City's public spaces and preservation; the Times Square Alliance, which has radically changed the heart of the city by improving its safety, sanitation, and aesthetic; and the Educational Foundation of America. Over the years, he returned to the Yale School of Drama and Yale Rep to teach.

### Jim Leach Will Helm the NEH



After receiving confirmation from the US Senate, Jim Leach was sworn in as the ninth chairman of the National Endowment for the Humanities (NEH) in mid-August. A Republican, Leach previously served

southeastern Iowa for thirty years in the US House of Representatives, where he chaired the Banking and Financial Services

Committee, the Subcommittee on Asian and Pacific Affairs, and the Congressional-Executive Commission on China. He also founded and cochaired the Congressional Humanities Caucus.

After leaving Congress in 2007, Leach was John L. Weinberg Visiting Professor of Public and International Affairs in Princeton University's Woodrow Wilson School. In September 2007, he took a year's leave of absence from Princeton to serve as the interim director of the Institute of Politics and a lecturer at the John F. Kennedy School of Government at Harvard University.

In a recent staff "town hall" meeting about a new "bridging cultures" theme for the NEH, Leach said, "In an era where declining civility increasingly hallmarks domestic politics and where anarchy has taken root in many parts of the world, it is imperative that cultural differences at home and abroad be respectfully understood, rather than irrationally denigrated."

Leach graduated from Princeton, received a master's degree in Soviet politics from the School of Advanced International Studies at John Hopkins University, and did additional graduate studies at the London School of Economics. He also holds eight honorary degrees and has received numerous awards, including the Sidney R. Yates Award for Distinguished Public Service to the Humanities from the National Humanities Alliance; the Woodrow Wilson Award from Johns Hopkins; the Adlai Stevenson Award from the United Nations Association; the Edgar Wayburn Award from the Sierra Club; the Wayne Morse Integrity in Politics Award; the Norman Borlaug Award for Public Service; and the Wesley Award for Service to Humanity.

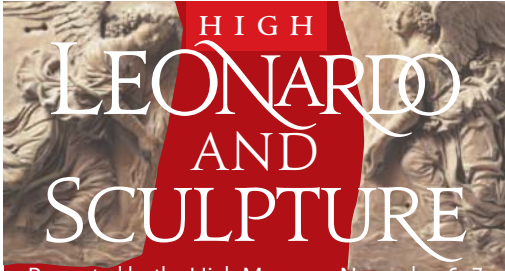
## Publications

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

## Call for Dissertation Listings

Dissertation titles in art history and visual studies from US and Canadian institutions, both completed and in progress, are published annually on the [caa.reviews](http://caa.reviews) website, making them available through web searches. Dissertations formerly appeared in the June issue of *The Art Bulletin* and on the CAA website.

PhD-granting institutions may send a list of doctoral students' dissertation titles to [dissertations@collegeart.org](mailto:dissertations@collegeart.org). Full instructions regarding the format of listings can



**HIGH  
LEONARDO  
AND  
SCULPTURE**

Presented by the High Museum, November 6–7

A Study Day examining drawings by Leonardo and works of sculpture associated with him, his teacher Andrea del Verrocchio, and his followers. Speakers will focus on drawings indisputably by Leonardo and sculptural works problematically associated with him, featured in the High's exhibition *Leonardo da Vinci: Hand of the Genius*.

Pre-registration is required and seating is limited.  
Call 404-733-5000. Registration is \$35.  
Supported in part by the Samuel H. Kress Foundation.

be found at [www.caareviews.org/about/dissertations](http://www.caareviews.org/about/dissertations). CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, please write to the above email address. *Deadline: January 15, 2010.*

## Wyeth Foundation for American Art Publication Grant

Thanks to a second 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, visit [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth) or write to [publications@collegeart.org](mailto:publications@collegeart.org). *Deadline extended: October 9, 2009.*

## CAA News

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

### Join a CAA Committee

CAA invites you to join one of our nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. Committees initiate projects to explore or improve professional practices, advocate on matters of interest to members by means of formal statements or positions, and develop and assemble professional guidelines that, once approved by the

CAA Board of Directors, become authoritative documents for all art-related disciplines. Joining a committee is also an excellent way to network with other members and to provide service to the field.

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

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

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

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

Nominations and self-nominations for committee membership should include a



brief statement (no more than 150 words) describing the individual's qualifications and experience and an abbreviated CV (no more than two pages). Please send all materials to: Vice President for Committees, c/o Vanessa Jalet, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to

vjalet@collegeart.org; email submissions must be sent as Microsoft Word attachments. *Deadline: October 16, 2009.*

# Georgia O'Keeffe Museum

## **The Georgia O'Keeffe Museum Research Center stipend 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. Stipends 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 by phone at 505.946.1002, or at [www.okeeffemuseum.org/stipendapp](http://www.okeeffemuseum.org/stipendapp)

Application deadline: Monday after Thanksgiving.

## Affiliated Society News

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

### Art Historians of Southern California

Jeanne S. M. Willette, associate professor of art history at Otis College of Art and Design in Los Angeles, has assumed the position of vice president of the Art Historians of Southern California (AHSC). Her predecessor, Paul Zelevansky, moved to Pittsburgh, Pennsylvania, where he will continue his distinctive work in education and on the web.

Ramela Abbamontian, associate instructor at Los Angeles Pierce College, will chair the AHSC affiliated-society session at the 2010 CAA Annual Conference in Chicago. Entitled "In California: Artists Explore Hybrid Identities," the session will focus on experiences of immigration, diaspora, hybridity, and cultural difference in southern California.

The AHSC annual meeting is scheduled for October 24, 2009. Members are encouraged to submit abstracts on any topic to Nina Berson at [therizuli@ca.rr.com](mailto:therizuli@ca.rr.com) until October 1.

### Association of Art Museum Curators



The Association of Art Museum Curators (AAMC) is pleased to announce the election of John Ravenal as its fourth president.

Ravenal is Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at

the Virginia Museum of Fine Arts in

Richmond, a position he has held since 1998. Prior to that he was the associate curator of twentieth-century art at the Philadelphia Museum of Art in Pennsylvania.

"I'm honored to take on the leadership of the foremost professional organization for art museum curators in the United States," says Ravenal. "Our profession is now more important than ever as we maintain the artistic vision of the museums we serve and engage ever broadening audiences."

Also elected to the AAMC executive committee are Carol Eliel, curator of modern and contemporary art at the Los Angeles County Museum of Art in California, and Helen Evans, Mary and Michael Jaharis Curator for Byzantine Art at the Metropolitan Museum of Art in New York, both of whom will serve two-year terms as co-vice presidents of AAMC.

### Association of Historians of American Art

The Association of Historians of American Art (AHAA) offers a grant of up to \$500 for an ABD student of historical art of the United States who will travel to the 2010 CAA Annual Conference in Chicago to participate in the program. The successful recipient must be currently enrolled in a graduate program and an AHAA member in good standing. The application deadline is February 1, 2010. For more information, please see [www.ahaaonline.org](http://www.ahaaonline.org).

### Association of Historians of Nineteenth-Century Art

After three years of service, Laurie Dahlberg will step down as the editor of the Association of Historians of Nineteenth-Century Art (AHNCA) semiannual *Newsletter* after publication of the fall 2009



## National Gallery of Art, Washington

### CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Center for Advanced Study in the Visual Arts announces its program for visiting senior, senior, and postdoctoral fellowships. Fellowships are for full-time research, and scholars reside in Washington and participate in the activities of the Center throughout the fellowship period. In addition to the stipend, fellows will be provided with housing in apartments near the Gallery, subject to availability. Fellows are provided with studies and have access to the notable resources of the National Gallery of Art, as well as to the Library of Congress and other research libraries and collections in the area. Fellowships are awarded without regard to age or nationality of applicants.

#### Visiting Senior and Senior Fellowship Program, 2010–2011

Applications will be considered for research in the history, theory, and criticism of the visual arts of any geographical area and of any period. Visiting senior fellowships (up to 60 days) and senior fellowships (usually ten-month appointments) are intended for those who have held the PhD for five years or more or who possess an equivalent record of professional accomplishments. Visiting senior fellowship award period: March 1–August 31, 2010 (application deadline: September 21, 2009) and September 1, 2010–February 28, 2011 (application deadline: March 21, 2010). Senior fellowship award period: academic year 2010–2011 (application deadline: October 15, 2009).

#### A.W. Mellon Postdoctoral Fellowship Program, 2010–2012

Applications will be considered for research in the history, theory, and criticism of the visual arts of any time period or culture. Each year of the fellowship also carries some teaching responsibilities. Applicants for 2010–2012 must have received the PhD degree between September 1, 2004 and September 30, 2009. Applications must be received by November 1, 2009.

For information and application forms contact:

National Gallery of Art • Center for Advanced Study in the Visual Arts

2000B South Club Drive, Landover, MD 20785

Tel: 202-842-6482 • Fax: 202-789-3026

E-mail: [casva@nga.gov](mailto:casva@nga.gov) • Web address: [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm)

edition. Caterina Pierre assumes the helm in time for the spring 2010 issue. If you have news to share or an idea for a short feature article relevant to the study of nineteenth-century art or art history, please contact Pierre at [caterinapierre@yahoo.com](mailto:caterinapierre@yahoo.com).

## Association for Textual Scholarship in Art History

The Association for Textual Scholarship in Art History (ATSAH) celebrates the five hundredth anniversary of Giorgio Vasari's birth at the 2011 CAA Annual Conference. Guest speakers will include Norman Land, David Cast, Alessandro Cecchi, Karen Goldstein, Serenia Nocentini, Daniella Galoppi, and Leon Satkowski. For further information, please contact Liana De Girolami Cheney of the University of Massachusetts, Lowell, and ATSAH president at [lianacheney@earthlink.net](mailto:lianacheney@earthlink.net).

ATSAH would also like to invite papers on "Symbolism: Its Origins and Consequences" for the CAA conference in 2011. This session seeks papers on the origins of Symbolism and its consequences. Discussion may focus on Symbolist manifestations in art, literature, music, and philosophy created throughout Europe. Submit abstracts to: Rosina Neginsky, University of Illinois, Springfield, Liberal Studies, 1 University Plaza, BRK 438, Springfield, IL 62703, [megi1@uis.edu](mailto:megi1@uis.edu); and Deborah Cibelli, Nicholls State University, Division of Art, PO Box 2025, Thibodaux, LA 70310, [Deborah.Cibelli@nicholls.edu](mailto:Deborah.Cibelli@nicholls.edu), fax: 985-448-4596.

## Design Studies Forum

The Design Studies Forum (DSF) announces volume 1, number 2 of *Design and Culture*, the peer-reviewed journal published by Berg.

Edited by Elizabeth Guffey with associate editors Guy Julier, Pekka Korvenmaa, and Matt Soar, *Design and Culture* is the official DSF journal. The spectrum of interdisciplinary work assembled in this issue has a special focus on design and film. The editors welcome CAA member involvement; more information on the journal can be found at <http://designandculture.org>.

DSF would also like to make notice of CAA 2010 session topics: "By the Book: Toward a New Paradigm of Design Studies?" and "Design and the Rhetoric of Democratization." More information on these sessions can be found at <http://designstudiesforum.org>.

## Historians of Eighteenth-Century Art and Architecture

The Historians of Eighteenth Century Art and Architecture (HECAA) is pleased to announce the launch of *Enfilade*, a new serial newsletter. Under the direction of the editor Craig Hanson, the blog will be updated two or three times each week. In addition to member news, the format is perfectly suited for sharing favorite online resources, links to exhibitions, or media coverage of eighteenth-century topics. Visit *Enfilade* online at <http://enfilade18thc.wordpress.com>.

## Historians of Islamic Art Association

The Historians of Islamic Art Association (HIAA) is pleased to announce that its 2010 annual *majlis*, including a program of papers and business meeting, will be held at the University of Chicago in Illinois on February 13, 2010, 9:00 AM–1:00 PM.

The second biennial symposium of HIAA, on the theme of "Objects, Collections, and Cultures," will be held at the Freer and Sackler Galleries in Washington, DC, on

October 21–23, 2010. Calls for participation and more information about these events can be found at [www.historiansofislamicart.org](http://www.historiansofislamicart.org).

## Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) will host an international conference from May 27 to 29, 2010, in Amsterdam, the Netherlands. The second HNA conference to be held in Europe, the event will provide a rich and varied program of sessions and workshops, all of which will address the overall theme of “Crossing Boundaries.” Sixty speakers will present their findings on issues related to the erection, dismantling, and breaching of boundaries, natural and artificial, be they geographical, methodological, temporal, political, or artistic; the boundaries of gender; or those imposed by and on different media. Sixteen workshops will give participants the opportunity to partake in discussions in smaller groups. Conference participants must be HNA members in 2010. Details of the program and conference registration will be posted in early 2010 to [www.hnanews.org](http://www.hnanews.org).

## International Association of Art Critics

The annual International Association of Art Critics (AICA-USA) Distinguished Critic Lecture at the New School will be presented this year by Roberta Smith, senior critic for the *New York Times*, on November 3, 2009, at 6:30 PM. Entitled “Criticism: A Life Sentence,” the lecture will offer Smith’s view of the craft, process, and use of art criticism and the rising challenges of crisis management and relevance maintenance. The event is open to the public. For more information about AICA-USA, visit [www.aicausa.org](http://www.aicausa.org) or write to [board@aicausa.org](mailto:board@aicausa.org).

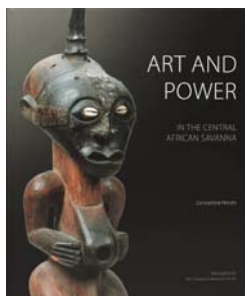
## International Center of Medieval Art

The International Center of Medieval Art (ICMA) has recently received two grants from the Samuel H. Kress Foundation. The first grant of \$15,000 per annum designed to support research in the field of medieval art over the next three years, will be awarded to five postdoctoral scholars who will each receive \$3,000 per year. The first awards will be made in October 2009.

The second award from the Kress is for \$15,000 per annum for the next three years. The funds support ICMA-sponsored sessions at medieval conferences, including the International Congress of Medieval Studies in Kalamazoo, Michigan, and the International Medieval Congress in Leeds, England, as well as events at the annual conferences of CAA and the Medieval Academy of America. Those scholars supported must be active ICMA members; full details are available at [www.medievalart.org](http://www.medievalart.org).

ICMA also looks forward to holding its annual fall board meeting in Pittsburgh, Pennsylvania, where a conference will be organized in conjunction with the meeting at the University of Pittsburgh.

## Midwest Art History Society



The Midwest Art History Society (MAHS) has announced the winner of its Outstanding Catalogue Award: Constantine Petridis, *Art and Power in the Central African Savanna* (Cleveland:

Cleveland Museum of Art; Brussels: Mercatorfonds, 2008).

Session proposals are being solicited for the society's thirty-seventh annual conference, to be held April 8–10, 2010, in Omaha, Nebraska. MAHS has also sent out a call for papers for its special session and business meeting to be held at the 2010 CAA Annual Conference in Chicago. More information about these matters is available at [www.mahsonline.org](http://www.mahsonline.org).

### New Media Caucus

The New Media Caucus (NMC) is sponsoring several activities and events at the 2010

CAA Annual Conference in Chicago. First, an onsite open-session panel, "New Media/ New Terrain: Pioneering a PhD in Creative Research," will be chaired by Jessica Walker. Additionally, several panels will be held at Columbia College Chicago: Vagner Whitehead is chairing "Cybersex: What's Art Got To Do with It?"; Jane Marsching and Andrea Polli are cochairing "Far Field: Digital Culture, Climate Change, and the Poles"; and Adam Trowbridge is leading "Limited Set: Generative Intersections of Theater and Artificial Life." NMC is also planning a Live

# WYETH FOUNDATION FOR AMERICAN ART PUBLICATION GRANT

**DEADLINE: OCTOBER 9, 2009**

Awards will be made to publishers to support one or more book-length scholarly manuscripts in the history of American art, visual studies, 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 DETAILS VISIT:  
[WWW.COLLEGEART.ORG/WYETH](http://WWW.COLLEGEART.ORG/WYETH)**



Cinema event, reception, artist colloquium, and two lunchtime roundtables focusing on “New Media and the Tenure Track” and “New Media Syllabi.” Some of these events have open calls for participation; please check [www.newmediacaucus.org](http://www.newmediacaucus.org) for further information. Anyone interested in membership should contact Paul Catanese, NMC president, at [pcatanese@colum.edu](mailto:pcatanese@colum.edu).

### Private Art Dealers Association

The Private Art Dealers Association (PADA) is pleased to announce the recipient of the sixteenth annual PADA Award (2009): *Master Drawings*, a quarterly journal published by the Master Drawings Association and the only periodical devoted to the study of draftsmen, draftsmanship, and drawings since the Renaissance. The award will be presented at the PADA annual dinner on November 2, 2009.

### Radical Art Caucus

The Radical Art Caucus (RAC) will have a strong presence at the 2010 CAA Annual Conference in Chicago. Susan King and Alan Moore will cochair RAC's 2½-hour panel on “Autonomizing Practices in Art and Art History,” and Sarah Kanouse will chair an advocacy session, “Occupations: Labor, Art, and the Academy in Times of Crisis.” In addition, RAC will sponsor an offsite reception at the conference (date and time to be announced). Visit [www.radicalartcaucus.org](http://www.radicalartcaucus.org) for more on membership and events. You can also contact Joanna Gardner-Huggett, RAC secretary, at [jgardner@depaul.edu](mailto:jgardner@depaul.edu).

### Society of Architectural Historians

The Society of Architectural Historians (SAH) has launched a new image archive, SAHARA

(SAH Architecture Resources Archive) in collaboration with ARTstor. The interactive online archive, which contains more than ten thousand architectural images for teaching and research, is open to all SAH members. You can upload and share your own images as well as download images contributed by fellow scholars, architects, preservationists, and students. Visit the SAHARA website today at [www.saharaonline.org](http://www.saharaonline.org).

## Solo Exhibitions by Artist Members

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

### Abroad

**Reynolds.** studio.ra, Rome, Italy, August 6–14, 2009. *Works by Reynolds.* Performance.

### Mid-Atlantic

**Muriel Hasbun.** Warner Gallery, O'Brien Arts Center, Saint Andrews School, Middletown, DE, September 5–October 5, 2009. *Vessels and Vestiges.* Photography and installation.



Muriel Hasbun, *Barquitos de Papel/Paper Boats*, 2006/8, video installation (artwork © Muriel Hasbun)

### Midwest

**Les Barta.** Illini Union Art Gallery, University of Illinois, Urbana-Champaign, Urbana, IL, October 2–November 2, 2009. *Les Barta.* Photoconstructions.

**Pete Driessen.** Waseca Arts Center, Waseca, MN, June 19–July 25, 2009. *Waseca Fleet.* Installation.

**Daniel Falco.** Art and Design Gallery, University of Kansas, Lawrence, KS, August 27–September 18, 2009. *Imperfect.* Mixed media.

### Northeast

**Michele Brody.** Lower East Side Tenement Museum, New York, August 1–December 15, 2009. *Tea Cart Stories.* Installation.

**Fredericka Foster.** Fischbach Gallery, New York, October 15–November 14, 2009. *Waterway.*

**Daniel Hill.** Koussevitzky Art



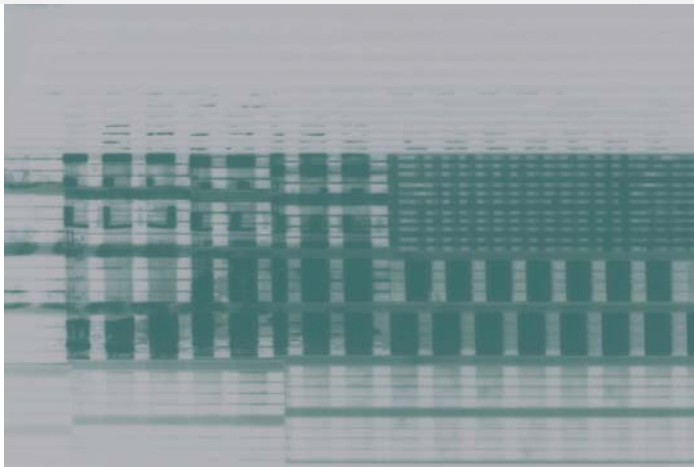
Christopher Paquet, *Taig*, 2009, oil on canvas, 18 x 24 in. (artwork © Christopher Paquet)

Gallery, Berkshire Community College, Pittsfield, MA, October 13–November 12, 2009. *Daniel Hill: Digital Painting.*

**Lauren Kalman.** University Gallery, University of Massachusetts, Lowell, MA, October 5–30, 2009. *Blooms, Efflorescence, and Other Dermatological Embellishments.* Photography, objects, and video.



Fredericka Foster, *Baywater IV*, 2009, oil on canvas, 42 x 64 in. (artwork © Fredericka Foster)



Daniel Hill, *Modern Grid 6*, 2009, archival inkjet print, 24 x 35 in. (artwork © Daniel Hill)

**Shona Macdonald.** Proof Gallery, Boston, MA, September 12–October 17, 2009. *Two Northeast*.

**Christopher Paquet.** Gotte Projects, Brooklyn, NY, June 26–28, 2009. *Christopher Paquet: An Evening with....* Painting.

**Gayle Tanaka.** Soho 20, New



Lauren Kalman, *Blooms, Efflorescence, and Other Dermatological Embellishments (Cystic Acne, Chest)*, 2009, inkjet print of semipermanent acupuncture needles, gold-plated silver, pearls, semiprecious stones, 26 x 26 in. (artwork © Lauren Kalman)

York, October 27–November 21, 2009. *Gayle Tanaka: About Face*. Photography and mixed media.

## South

**Michael Aurbach.** Slocumb Galleries, East Tennessee State University, Johnson City, TN, September 21–October 9, 2009. *Secrecy Series: Selected Works*. Sculpture.

**Michael Aurbach.** Downtown Gallery, University of Tennessee, Knoxville, TN, August 14–September 12, 2009. *The Administrator*. Sculpture.

**Kent Anderson Butler.** Art Gallery, Florida Gulf Coast University, Fort Myers, FL, September 3–October 9, 2009. *Kent Anderson Butler: Recent Works*. Video and installation.

**Ruben C. Cordova.** ArteReyes Contemporary Art Gallery, Blue Star Art Complex, San Antonio, TX, September 4, 2009. *Christmas in New York*. Photography.



Gayle Tanaka, *Family Ties*, 2009, digital photograph, 16 x 24 in. (artwork © Gayle Tanaka)

**Virginia Derryberry.** Flood Fine Arts Gallery, Asheville, NC, November 13–December 5, 2009. *Eide/Eidola*. Painting and installation.

## West

**Hong Skains.** Fine Art Gallery, Colorado State University, Pueblo, CO, September 4–25, 2009. *I Am Placeless*. Painting, printmaking, photography, and video.

## Books Published by CAA Members

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

**Ruben C. Cordova.** *CON SAFO: The Chicano Art Group and the Politics of South Texas* (Los Angeles: UCLA Chicano Studies Research Center Press, 2009).

**Cynthia Maris Dantzie.** *100 New York Photographers* (Atglen, PA: Schiffer Publishing, 2009).



**Kelly Dennis.** *Art/Porn: A History of Seeing and Touching* (Oxford, UK: Berg Publishers, 2009).



**Anne Dunlop.** *Painted Palaces: The Rise of Secular Art in Early Renaissance Italy* (University

Park: Pennsylvania State University Press, 2009).

**Elina Gertsman**, ed. *Visualizing Medieval Performance: Perspectives, Histories, Contexts* (Burlington, VT: Ashgate, 2008).

**Piri Halasz.** *A Memoir of Creativity: Abstract Painting, Politics, and the Media, 1956–2008* (Bloomington, IN: iUniverse, 2009).

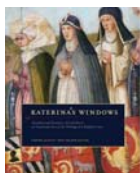
**Charles R. Mack.** *European Art in the Columbia Museum of Art including the Samuel H. Kress Collection. Volume I: The Thirteenth through the Sixteenth Century* (Columbia: University of South Carolina Press, 2009).



**Leslie Ross.** *The Art and Architecture of the World's Religions*, 2 volumes (Santa Barbara, CA: Greenwood Press/

ABC-CLIO, 2009).

**Corine Schleif** and **Volker Schier.** *Katerina's Windows: Donation*



*and Devotion, Art and Music, as Heard and Seen through the Writings of a Birgittine Nun* (University Park: Pennsylvania State University Press, 2009).



**Mira Schor**, ed. *The Extreme of the Middle: Writings of Jack Tworok* (New Haven: Yale University Press, 2009).



**Daniel Schulman.** *A Force for Change: African American Art and the Julius Rosnewald Fund* (Chicago and Evanston: Spertus Museum and Northwestern University Press, 2009).



**Clarissa Sligh.** *Wrongly Bodied: Documenting Transition from Female to Male* (Philadelphia: Independent Publisher, 2009).

## Exhibitions Curated by CAA Members

*Curators who are individual CAA members can send their name,*

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

**Stephanie Barron.** *Art of Two Germanys/Cold War Cultures.* Deutsches Historisches Museum, Berlin, Germany, October 3, 2009–January 10, 2010.

**Ruben C. Cordova.** *Jesse Treviño: Mi Vida.* Museo Alameda, San Antonio, TX, October 21, 2009–February 28, 2010.

**Ruben C. Cordova.** *Día de los Muertos.* ArteReyes Contemporary Art Gallery, Blue Star Art Complex, San Antonio, TX, October 2, 2009.

**Grace Kook-Anderson** with **Kelly Dern.** *WoW: Emergent Media Phenomenon.* Laguna Art Museum, Laguna Beach, CA, June 14–October 4, 2009.

**Beauvais Lyons.** *Hokes Medical Arts: Prints and Drawings from the Hokes Archives.* Hite Galleries, Schneider Hall, University of Louisville, Belknap Campus, Louisville, KY, June 11–August 8, 2009.

**Meredith Malone.** *Chance Aesthetics.* Mildred Lane Kemper Art Museum, Washington University, St. Louis, MO,





Arthur C. Danto, *Head*, 1957, woodcut, 18 x 15 in. (artwork © Arthur C. Danto). From the exhibition *Arthur C. Danto Prints*, curated by Liz Murphy Thomas

September 18, 2009–January 4, 2010.

**Julie Oakes.** *Summerfires*. Galerie Lausberg, Toronto, ON, Canada, July 23–August 30, 2009.

**Daniel Schulman.** *A Force for Change: African American Art and the Julius Rosnewald Fund*. Allentown Art Museum, Allentown, PA, September 13, 2009–January 10, 2010.

**Daniel Schulman.** *A Force for Change: African American Art and the Julius Rosnewald Fund*. Spertus Museum, Chicago, IL, February 5–August 16, 2009.

**Liz Murphy Thomas.** *Arthur C. Danto Prints*. Visual Arts Gallery, University of Illinois, Springfield, IL, August 27–September 23, 2009.

**Peter Trippi, Elizabeth Prettejohn, and Robert Upstone.** *J. W. Waterhouse (1849–1917): The Modern Pre-Raphaelite*.

Montreal Museum of Fine Arts, Montreal, QC, Canada, October 1, 2009–February 7, 2010.

## People in the News

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

### Academe

**Ruben C. Cordova** will serve as a 2009–10 visiting scholar at the Center for Mexican American Studies of the University of Houston in Texas.

**Cynthia Maris Dantzie**, professor of art at Long Island University in Brookville, NY, has been promoted to the newly established rank of senior professor at the university's campus in Brooklyn.



**Virginia**

**Derryberry**, professor of art, drawing, and painting at the University of North Carolina in

Asheville, has been appointed department chair at her school.

**Laura Hollengreen**, formerly associate professor and interim director of the School of Architecture at the University of Arizona in Tucson, has been appointed associate professor in the Architecture Program at the Georgia Institute of Technology in Atlanta.

**Amelia Jones** has been named Grierson Chair in Visual Culture in the Department of Art History and Communication Studies at McGill University in Montreal, QC, Canada. She will begin teaching at McGill in January 2010.

**Allison Smith**, assistant professor of sculpture at California College of the Arts in San Francisco, has been selected as Henry L. and Natalie E. Freund Visiting Artist in the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO.



**Joyce Hill Stoner**, director of the University of Delaware Preservation Studies Doctoral

Program in Newark, has been named Edward R. and Elizabeth Goodman Rosenberg Professor in Material Culture in the College of Arts and Sciences at her school.

**Bruce Yonemoto**, professor and chair of studio art at the University of California, Irvine, has been named a Henry L. and Natalie E. Freund Teaching Fellow at the Saint Louis Art Museum and the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO, for the 2009–10 academic year.

### Museums and Galleries

**Kate Eilertsen** has been appointed director of the Sonoma Valley Museum of Art in Sonoma,

CA. She had been serving as interim director since January, after **Lia Transue** stepped down as director.

**Gregory Gilbert**, chairman of the Department of Art History at Knox College in Galesburg, IL, has been appointed senior curator of collections for the Figge Art Museum in Davenport, IA, as a joint-appointment between both institutions.



**Sumru Belger Krody** has been promoted to curator for eastern hemisphere collections at the Textile

Museum in Washington, DC. She will continue to head the department.

**Karol A. Lawson** has been appointed director of the art collection and galleries at Sweet Briar College in Sweet Briar, VA, and will also serve as an adjunct assistant professor in the Arts Management Program.



**Mary Morton** has been named curator and head of the Department of French Paintings at the National

Gallery of Art in Washington, DC. Her appointment becomes effective in early January 2010.

**Peter Nisbet**, curator of the Harvard Art Museum's Busch-Reisinger Museum in Cambridge, MA, has been chosen as chief curator of the Ackland Art

Museum at the University of North Carolina in Chapel Hill. He assumes the new position on October 1.

## Organizations

**Susan Greenberg Fisher**, Horace W. Goldsmith Associate Curator of Modern and Contemporary Art at the Yale University Art Gallery in New Haven, CT, has been appointed executive director

of the Chaim Gross Foundation, based in New York.

## Grants, Awards, and Honors

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

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**Charles Cajori** has received the Jimmy Ernst Award in Art, given to an artist whose lifetime contribution to his or her vision has been consistent and dedicated, from the New York-based American Academy of Arts and Letters.

**Anne Dunlop** has been awarded fellowships by the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, by the Center for Advanced Studies in the Visual Arts, and by the Sterling and Francine Clarke Art Institute. She will spend the 2009–10 academic year at Villa I Tatti.

**Elizabeth W. Easton**, cofounder and director of the New York-based Center for Curatorial Leadership, has become a Chevalier of the Ordres des Arts et des Lettres from the French government.

**Elina Gertsman**, assistant professor of medieval art at Southern Illinois University in Carbondale, has received a grant from the Medieval Academy of America that will help defray publication costs for her forthcoming book, *The Dance of Death in the Middle Ages: Image, Text, Performance* (Brepols).

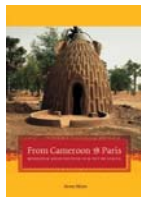
**Olivia Gude**, professor of art education at the University of Illinois in Chicago, has received the National Art Education Association's 2009 Viktor Lowenfeld Award, presented

annually to honor an individual who over the years has made significant contributions to art education.

**Josephine Halvorson**, an artist from Brooklyn, NY, has been selected for the Space Program 2009 by the Marie Walsh Sharpe Art Foundation, based in New York. The program provides studios for the making of new work of art.

**Les Joynes**, an artist based in New York, has received an Edwin Austin Abbey Mural Workshop Fellowship from the National Academy Museum and School of Fine Arts in New York.

**Shona Macdonald**, assistant professor and graduate-programs director in the Department of Art, Architecture, and Art History at the University of Massachusetts in Amherst, has won a 2009 grant from the Pollock-Krasner Foundation, based in New York.



**Steven Nelson**, associate professor of art history at the University of California, Los Angeles, has received the 2009 Alice David Hitchcock Honorable Mention Award from the Society of Architectural Historians for his book, *From Cameroon to Paris: Mousgoum Architecture in and out of Africa* (Chicago: University of Chicago Press, 2007).



**Barbara Rachko**, a painter and photographer, has won a 2009 Lenore Sagan Visual Arts Award, presented

by the Joyce Dutka Arts Foundation in New York.

**The American Council of Learned Societies** (ACLS) has announced the 2009 recipients of its various fellowship programs.

A CAA member recipient of the ACLS Fellowship Program, which awards fellowships to individual scholars working in the humanities and related social sciences, is **Nancy L. Wicker** of the University of Mississippi, who is working on "Goldsmiths, Patrons, and Women: Typology, Chronology, and the Social Life of Early Medieval Scandinavian Jewelry."

The Charles A. Ryskamp Research Fellowships provide advanced assistant professors and untenured associate professors in the humanities and related social sciences with time and resources to pursue their research under optimal conditions. Two CAA member fellows are: **Matthew P. Canepa** of the College of Charleston, researching "Iran between Alexander and Islam: Contesting the Global Idea of Iranian Kingship in the Hellenized and Iranian Near East, Central, and South Asia (330 BCE–642 CE)"; and **Mia M. Mochizuki** of the Jesuit School of Theology, and Graduate Theological Union, working on "The Netherlandish

Print Abroad, 1543–1639: Art, Religion, and Economics in the Early Modern World.”

The Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars support scholars in the humanities and social sciences in the crucial years immediately following the granting of tenure and provide potential leaders in their fields with the resources to pursue long-term, unusually ambitious projects. The CAA member fellow is **Francesca Fiorani** of the University of Virginia, for “Leonardo’s Shadows: Images of Knowledge in Renaissance Art and Culture.”

The ACLS Collaborative Research Fellowship Program provides support to teams of scholars to collaborate intensively on a single, substantive project. The project “Art That Dies: Iconoclasm, Transformation, and Renewal in African Art,” researched by **Elisabeth L. Cameron** of the University of California, Santa Cruz, and **Zoe S. Strother** of Columbia University, was among those chosen for the fellowship, as well as “The Bayeux Tapestry and St. Augustine’s: Patronage, Politics, and Pictorial Narrative in Late-Eleventh-Century England,” by **Elizabeth Carson Pastan** and **Stephen D. White**, both of Emory University.

The Andrew W. Mellon Foundation/ACLS Early Career Fellowships for Recent Doctoral Recipients provide a year’s sup-

port for scholars to advance their research following completion of the doctorate. A CAA member recipient is **Chrsicinda Claire Henry** of the University of Chicago, who is working on “Rustics, Outsiders, Buffoons, and Courtesans: Low Painting and Italian Renaissance Culture.”

In the inaugural year of the Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program, ACLS awarded 65 Dissertation Completion Fellowships, which provide support for young scholars to finish their dissertations. These awards are the first part of a program offering funding to scholars at the early stages of their careers. CAA member recipients and their projects are: **John North Hopkins**, University of Texas at Austin, “The Topographical Transformation of Archaic Rome: A New Interpretation of Architecture and Geography in the Early City”; **Katie Hornstein**, University of Michigan, Ann Arbor, “Episodes in Political Illusion: The Proliferation of War Imagery in France (1804–1856); **William Cole Roskam**, Harvard University, “Variations on ‘the Model Settlement’: Shanghai Building Culture and Modern Architecture, 1842–1937”; and **Winnie Won Yin Wong**, Massachusetts Institute of Technology, “After the Copy: China, Dafen Village, and the Hand-Painted Art Product.”

The Henry Luce Foundation/ACLS Dissertation Fellowships

in American Art are awarded to graduate students in any stage of PhD dissertation research or writing for scholarship on a topic in the history of the visual arts of the United States. Here are CAA member recipients and their projects: **Katherine L. Carroll**, Boston University, “Modernizing the American Medical School, 1893–1940: Architecture, Pedagogy, Professionalization, and Philanthropy”; **Elizabeth A. Ferrell**, University of California, Berkeley, “Collaborated Lives: Individualism and Collectivity in the San Francisco Avant-Garde, 1950–1965”; **Angela George**, University of Maryland, College Park, “The Old New World: Unearthing Mesoamerican Antiquity in the Art and Culture of the United States, 1839–1893”; **Karin Higa**, University of Southern California, “Little Tokyo, Los Angeles: Japanese American Art and Visual Culture, 1919–1941”; **Annelise K. Madsen**, Stanford University, “Model Citizens: Mural Painting, Pageantry, and the Art of Civic Life in Progressive America”; **Rachel Middleman**, University of Southern California, “A New Eros: Erotic Art by Women Artists in New York, 1963–1973”; **Sara Mandel Picard**, Indiana University, Bloomington, “Defying and Delineating Race in Antebellum New Orleans: Jules Lion’s Lithographs and Patronage, 1837–1866”; **Tanya M. Pohrt**, University of Delaware, “Touring Pictures: The Exhibition



**Jappie King Black, *Collection*, 2004, mixed media (grapevine, bark, fiber, wood, wax, wire, and quills), approximately 12 x 10 x 10 ft., installation at Phoenix Gallery, New York (artwork © Jappie King Black; photograph provided by the artist)**

of American History Paintings in the Early Republic”; **Mary S. Trent**, University of California, Irvine, “Innocence Reproduced: Girlhood in the Art of Joseph Cornell and Henry Darger.”

**Creative Capital**, based in New York, has announced its 2009 grants for artists. Among the recipients are the following CAA members. In Emerging Fields category: **Matthew Coolidge** of the Center for Land Use Interpretation receives funding for a new-genre project “American Land Museum”; **Cesar Cornejo** gets funding for the architectural project “Puno Museum of Contemporary Art”; and eTeam, comprised of **Franziska Lamprecht** and **Hajoe Moderegger**, wins funds for the interdisciplinary “Local Landscape Campus (L.L.C.).”

**Kresge Arts** in Detroit, MI, has named its inaugural annual Kresge Artist Fellows in the Visual Arts, which include a \$25,000 prize from the Kresge Foundation. CAA member recipients are: **Shiva Ahmadi**, **Harmut Austen**, and **Kristin Beaver**.

**The Metropolitan Museum of Art** in New York has released the names of its 2009–10 fellowship recipients, which include these CAA members and their fields of study: **Yasmine Al-Saleh** (Islamic art), **Renzo Baldasso** (drawings and prints), **Marisa Anne Bass** (European painting), **Keely Heuer** (Greek and Roman art), **Catherine Holochwost** (American art), **Rachel Johnson** (European painting), **Yumiko Kamada** (Islamic art), **Russell Lord** (photographs), **Judith Noorman** (European painting), **Elizabeth**

**Rudy** (drawings and prints), and **Kathleen Weil-Garris Brandt** (European painting).

**The New York Foundation for the Arts** has released its list of 2009 artist fellows from the state of New York. Among the recipients are these CAA members: **Marina Berio** (printmaking/drawing/artists’ books), **Jappie King Black** (sculpture), **Adam Frelin** (sculpture), **Kimberley Hart** (sculpture), **Kirstin Hassenfeld** (sculpture), **Lenore Malen** (interdisciplinary work), **Cary Peppermint** (digital/electronic arts), **Andrea Polli** (digital/electronic arts), **Zoe Sheehan Saldana** (interdisciplinary work), **Mark Tribe** (interdisciplinary work), and **Monika Weiss** (interdisciplinary work).

**The Smithsonian American Art Museum** in Washington, DC, has announced its 2009–10 fellowship appointments, which include several CAA members. **Dana Byrd** of Yale University is James Renwick Predoctoral Fellow in American Craft; her project is “Reconstructions: The Material Culture of the Postbellum Plantation, 1861–77.” **David Peters Corbett** of the University of York is Terra Foundation for American Art Senior Fellow; his project is “Landscape, City, and Identity in American Painting, ca. 1840–1917.” **Amanda Doublerley** of the University of Texas at Austin is Predoctoral Fellow; she will work on “The Corporate Model: Sculpture, Architecture, and the American City, 1946–

75." **Nika Elder** of Princeton University is Wyeth Foundation Predoctoral Fellow; her project is "Show and Tell: Representation, Communication, and the Still Lives of William M. Harnett."

**Jason Hill** of the University of Southern California is Patricia and Phillip Frost Predoctoral Fellow; he will research "The Artist as Reporter: The 'PM' News Picture, 1940–48." **Nenette Luarca-Shoaf** of the University of Delaware is Predoctoral Fellow; her project is "The Place of the Mississippi River in Antebellum Visual Culture and Imagination."

**James Meyer** of Emory University is Senior Fellow; his project is "The Return of the Sixties: On the Meaning of the Sixties in Contemporary Art and Culture."

**John Ott** of James Madison University is Postdoctoral Fellow; he will research "Brotherhood on Paper: Giacomo Patri and the Representation of Interracial Solidarity in the American Labor Movement." **Sarah Rogers** of Southern Methodist University is Terra Foundation for American Art Postdoctoral Fellow; her project is "Innocents Abroad, Again: American Art in Beirut,

1953–75." **Julia Sienkewicz** of the University of Illinois, Urbana-Champaign, is Joshua C. Taylor Postdoctoral Fellow; she will work on "Citizenship by Design: Art and Identity in the Early Republic."

**The Terra Foundation for American Art Teaching Fellowships** and the **Terra Foundation for American Art Visiting Professorships** were launched in 2009 in collaboration with three European institutions. These fellowships are a 2-year teaching fellowship and 5-week visiting professorships at the Courtauld Institute of Art in London, England; a 2-year teaching fellowship at the Institut National d'Histoire de l'Art in Paris, France, and 5-week visiting professorships shared between the Ecole Normale Supérieure, the Université de Paris-Ouest, Nanterre-La Défense, and the Université de Tours; and 3-month visiting professorships at the John F. Kennedy Institute of the Freie Universität in Berlin, Germany.

At the Courtauld: Terra Foundation for American Art Teaching Fellowship: **Wendy Ikemoto**, Harvard University (2009–10); Terra Foundation for American Art Visiting Professorships: **Jonathan D. Katz**, University at Buffalo, State University of New York (fall 2009), and **Richard Meyer**, University of Southern California (fall 2011). At the Institut National d'Histoire de l'Art: Terra Foundation for American Art Visiting Professorships: **Angela Miller**, Washington University in St. Louis (spring 2010),

### **Assistant Professor - Art History (African OR American)**

*Tenure-track position starting Fall 2010; compensation: Commensurate with qualifications and experience.*

**Closing Date: December 10, 2009 with preliminary Interviews at CAA 2010 in Chicago.**

Candidates should be prepared to teach undergraduate and graduate survey and special topic courses in their specialty and at least one section of the basic survey course every semester. Course load is 21 credits per year with some release time possible for new hires. Shared responsibility for program administration as well as department committee work. Significant student advising and service on department, college, and university committees.

Ph.D. in area of specialization and at least two years of college teaching or comparable experience required. Record of publications and participation in professional conferences necessary. Commitment to teaching undergraduates and graduates in a public university essential as are excellent administrative and communication skills.

Submit a letter of application, resume, statement of teaching philosophy, and copies of at least three significant publications. Copies of prior teaching evaluations a plus. Please provide evidence of excellent administrative and communications skills. Include a self-addressed stamped envelope for return of materials, and names, addresses, titles, email and phone numbers of three references to:

Professor Annette Weintraub, Chair  
Art Department,  
The City College of New York, CUNY  
160 Convent Avenue, CG109  
New York, NY 10031  
212-650-7420; fax 212-650-7438

and **Robin Kelsey**, Harvard University (spring 2011). At the Freie Universität: Terra Foundation for American Art Visiting Professorships: **Joshua Shannon**, University of Maryland (fall 2009), and **Alan Wallach**, College of William and Mary (fall 2011).

**The Terra Summer Residency in Giverny**, which took place June 15–August 9, 2009, provides the opportunity to pursue individual study and research in a community of peers while being mentored by senior artists and scholars. Ten residential fellowships are awarded to artists and scholars from the US and Europe who are nominated by academic departments or institutions: artists must have completed their studies at the masters' level, and predoctoral students must be at an advanced stage of research and writing on American art or transatlantic artistic exchange.

CAA member fellows are: **Jason Hill** of the University of Southern California, working on "The Artist as Reporter: Picturing the News in PM Daily, 1940–1948"; **Prudence Peiffer** of Harvard University, who is studying "Routine Extremism: Ad Reinhardt and Modern Art"; and **Elisa Schaar** of Oxford University, researching "Double Take: Elaine Sturtevant, Richard Pettibone, and the Transition from Pop to Appropriation."

A 2009 American Senior Scholar is **Alexander Nemerov** of Yale University; a 2009 European

Senior Scholar is **David Peters Corbett** of the University of York; and a 2009 Guest Lecturer is **Wanda Corn** of Stanford University.

## Institutional News

*Only institutional CAA members are included in this listing.*

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

**The Amon Carter Museum** in Fort Worth, TX, has received a \$25,000 grant from the Carl B. and Florence E. King Foundation to support the museum's education programs, as well as a \$10,000 grant from the Erwin E. Smith Foundation to support "Cowboy Close-Up," an interactive student videoconference.

**The Center for Advanced Study in the Visual Arts**, run by the **National Gallery of Art** in Washington, DC, has received a bequest from Irma Seitz to establish the William C. Seitz Senior Fellowship. William C. Seitz taught at the University of Buffalo, Princeton University, Brandeis University, and the University of Virginia, and served as associate curator of painting and sculpture at the Museum of Modern Art in New York and as director of the Rose Art Museum and the Poses Institute of Art at Brandeis.

**The Crystal Bridges Museum of American Art** in Bentonville, AR, has received a grant from the Washington, DC-based

Institute of Museums and Library Services. The IMLS Connecting to Collections Bookshelf program gives the museum a core set of conservation books and online resources that will help with the preservation of its collection.

**The Saint Louis Art Museum** in Missouri has received a \$25,000 grant from the Bank of America Charitable Foundation to support the museum's Youth smART program, which provides community organizations, schools, and summer programs with the opportunity to explore the collection and participate in hands-on art experiences at no cost.

**The School of Visual Arts** in New York will begin offering a new 1-year advanced degree, the master's of professional studies in branding, in fall 2010. The program, chaired by Debbie Millman of Sterling Brands and the design historian Steven Heller, will examine the power of design thinking as a way to combine creative skills with problem-solving and decision-making processes.

**The Solomon R. Guggenheim Museum** in New York has expanded access to its archival materials with the support of 4 recent grants, including ones from the National Historic Publications and Records Commission (\$140,400 over 2 years for the purpose of arranging, describing, digitizing, and making more accessible 5 key archives collections that address the administrative and exhibition history of the





Solomon R. Guggenheim Museum restoration completion (photograph by David Heald; image © Solomon R. Guggenheim Foundation, New York)

museum's first 50 years) and the Documentary Heritage Program of the New York State Archives (\$9,842 to fund a project archivist position to process the Learning Through Art records). The Hilla von Rebay Foundation and the New York State Council on the Arts also bestowed grants to the Guggenheim to preserve archives that document the museum's founding history and select areas of exhibition and education programming.

**The University of Wisconsin Press** has received a \$12,000 grant from the Evjue Foundation, a charitable arm of the Madison-based paper *Capital Times*, to publish a comprehensive documentary book on the artistic life and works of Wisconsin's world-renowned printmaker, Warrington Colescott.

**The National Endowment for the Arts** has awarded 2009 grants in the American Recovery and Reinvestment Act to several CAA institutional members to support the preservation of jobs that are threatened by declines in philanthropic and other support during the current economic downturn. In the Visual Arts category: **Auburn University; International Sculpture Center; Lesley University; Massachusetts College of Art; Rutgers University; Santa Fe Art Institute; and Xavier University of Louisiana.** In the Museums category: **Cleveland Museum of Art; Cornell University; Currier Museum of Art; Georgia O'Keeffe Museum; Menil Foundation; Montclair Art Museum; Morehead State University; Newark Museum Association; Regents of the University of California at Los Angeles; San Francisco Museum of Modern Art; University of Georgia; University of Houston; University of Kentucky Research Foundation; University of Minnesota, Twin Cities; University of Rochester; University of Texas at Austin; and Wadsworth Atheneum Museum of Art.**

**The Terra Foundation for American Art** has recently awarded grants related to the presentation of American art worldwide. The Exhibition Program has given \$575,000 to the **Tate** in London, England, to support the exhibition and catalogue for *Arshile Gorky: A Retrospective*; \$250,000 to the **Los Angeles County Museum of Art** in California to support

*In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*; \$75,000 to the **Illinois Institute of Technology** in Chicago to support the exhibition *Moholy-Nagy: An Education of the Senses*; and \$50,000 to the **Art Institute of Chicago** in Illinois to support the exhibition and catalogue for *Apostles of Beauty: Arts and Crafts from Britain to Chicago*.

The Academic and Public Program has awarded \$230,000 to **Northwestern University** in Evanston, IL, to support a new postdoctoral teaching fellow in 1600–1950 American art history in the Department of Art History, to begin in the 2010–11 academic year; \$230,000 to the **University of Chicago** in Illinois to support a new postdoctoral teaching fellow in pre-1945 American art history in the Department of Art History, to begin in the 2010–11 academic year; \$30,000 to **Salem State College** in Salem, MA, to support the March 2010 scholarly symposium, “Visual Culture and Global Trade in the Early American Republic,” which will examine early American visual arts in the context of global trade, particularly that with China and the East Indies; \$24,100 to **University College London** in England to support “Transatlantic Romanticism,” an international scholarly symposium taking place October 15–17, 2009; \$12,000 to *American Art*, the journal published by the **Smithsonian American Art Museum** in Washington, DC, to



support the new Terra Foundation for American Art International Essay Prize, which catalogues works of American art produced between 1680 and 1940 in French public collections and is accessible through the Musée du Louvre's website; and \$9,200 to the Anchor Graphics program at **Columbia College Chicago**, to support 2 talks in the "Scraping the Surface" lecture series.

## Classifieds

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

## For Rent

**Chelsea, NY.** Beautiful 2 BR furnished loft-style apartment in heart of art gallery neighborhood. Available for long-term sublet. \$3,500—all included. Email: [reillynyc@gmail.com](mailto:reillynyc@gmail.com).

**Paris.** Fully-furnished and equipped lovely one bedroom apartment (suitable for couple). 17th, Metro: Courcelles. Two weeks to monthly—rent geared accordingly (reserved October–December 2010). Photos available. [abrpr@juno.com](mailto:abrpr@juno.com).

## Opportunities

**The Metropolitan Museum of Art 2010–2011 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, senior museum curators or established professionals in art history, conservation or scientific research. 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 6, 2009.

The deadline for conservation fellowships is January 8, 2010.

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](mailto:education.grants@metmuseum.org); Web [http://www.metmuseum.org/education/er\\_fellow.asp](http://www.metmuseum.org/education/er_fellow.asp).

## Datebook

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

### September 25, 2009

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

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

### September 30, 2009

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

### October 9, 2009

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

### October 16, 2009

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

**November 30, 2009**

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

**December 1, 2009**

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

**December 4, 2009**

Deadline for applications for projectionists and room monitors at the 2010 Annual Conference in Chicago.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio

Review at the 2010 Annual Conference in Chicago.

Deadline for mentors to apply for service in Career Development Mentoring at the 2010 Annual Conference in Chicago.

**December 7, 2009**

Deadline for participation in ARTexchange at the 2010 Annual Conference in Chicago.

**December 11, 2009**

Deadline for early registration for the 2010 Annual Conference in Chicago.

**January 11, 2010**

Deadline for applications to the Artists' Portfolio Review and

Career Development Mentoring at the 2010 Annual Conference in Chicago.

**January 15, 2010**

Deadline for submission of dissertation titles for posting on *caa.reviews*.

**January 22, 2009**

Deadline for advance registration for the 2010 Annual Conference in Chicago.

**January 31, 2010**

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

# CAA ANNUAL CAMPAIGN

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

**February 10–13, 2010**

98th CAA Annual Conference  
in Chicago.

**March 31, 2010**

Deadline for submissions to  
the May 2010 issue of *CAA  
News*.

**February 9–12, 2011**

99th CAA Annual Conference in  
New York.

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### Donors to 2009 Annual Campaign

CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2008–June 30, 2009).

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CAA warmly thanks those members who made voluntary contributions to the Annual Conference Travel Grants for graduate students in art history and studio art and for international artists and scholars.

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### *The Art Bulletin*

Amherst College, Department of Fine Arts; Barnard College, Columbia University, Art History Department; Boston University, Art History Department; Ruth Bowman; Brown University, History of Art and Architecture; Bryn Mawr College, Department of History of Art; Hans G. and Thordis W. Burkhardt Foundation; Carnegie Corporation Fund; Case Western Reserve University, Department of Art History and Art; Cleveland Museum of Art; Colby College, Art Department; College of William and Mary, Department of Art and Art History; Cornell Fine Arts Museum; Hester Diamond; Linda Downs; Duke University, Department of Art, Art History, and Visual Studies; Emory University, Art History Department; Fine Arts Museums of San Francisco; Isabella Stewart Gardner Museum; J. Paul Getty Museum; Cristina Gonzalez; Harvard University; Hispanic Society of America; Knoedler and Company; Luhring Augustine Gallery; Sheila McKisic; Metropolitan Museum of Art; Montreal Museum of Fine Arts; Charles Hosmer Morse Museum of Art; Museum of Fine Arts; Museum of Modern Art; National Gallery of Art; Nelson-Atkins Museum of Art; Northwestern University, Department of Art History; Pomona College, Department of Art and Art History; Abby Poust; Princeton University, Department of Art and Archaeology; Rice University, Department of Art History; Robert Gore Rifkind Foundation; Spencer Museum of Art, University of Kansas; State University of New York, Stony Brook, Art Department; Tyler School of Art, Temple University; University of Iowa, School of Art and Art History; University of Maryland, College Park, Department of Art History and Archeology; University of Pennsylvania, Department of the History of Art; University of Pittsburgh,

Department of History of Art and Architecture; University of Southern California, Roski School of Fine Arts; University of Toronto, Department of Fine Art; Virginia Commonwealth University, Department of Art History; *Visual Resources: An International Journal of Documentation*; Alan Wallach and Phyllis D. Rosenzweig; Washington University in St. Louis, Department of Art and Archaeology; Wuerth Landesbibliothek.

### **Art Journal**

Barnard College, Columbia University, Art History Department; Ruth Bowman; Hans G. and Thordis W. Burkhardt Foundation; Cleveland Museum of Art; Linda Downs; J. Paul Getty Museum; Kunsthalle Basel; Luhring Augustine Gallery; Museum of Modern Art; National Gallery of Art; Northwestern University, Department of Art History; Phoenix Art Museum; Pomona College, Department of Art and Art History; Rice University, Department of Art History; New England School of Art and Design, Suffolk University; University of Pennsylvania, Department of the History of Art; University of Pittsburgh, Department of History of Art and Architecture; Washington University in St. Louis, Department of Art and Archaeology; Washington University in St. Louis, School of Fine Arts; Yale Center for British Art.

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