

# CAA NEWS

Newsletter of the College Art Association Volume 30, Number 6 November 2005

EXPANDED  
BOSTON  
CONFERENCE  
BEGINS ONE  
DAY EARLY!  
SEE PAGE 15

## CAA's Career-Development Programs

*Career-development programs are a main component of CAA's Annual Conference. Michael Aurbach, professor of art at Vanderbilt University in Nashville, Tenn., and CAA president from 2002 to 2004, describes some of CAA's career-development activities at the conference and beyond.*

The 2006 CAA Annual Conference in Boston marks the tenth anniversary of the Career Development and Artists' Portfolio Mentoring Sessions. These two mentoring sessions provide assistance for those seeking positions as educators, curators, and visual-arts professionals and offer guidance and criticism to artists on the documentation and presentation of their work.

What began as an experiment in 1997 at the New York conference has since become an invaluable feature of the annual meeting. For those first workshops, approximately four hundred people stood in line during the first few hours of the sign-up period. Since then, mentors have served thousands of young artists and scholars.

During each mentoring session, experienced professionals review the dossiers of those looking for jobs in twenty-minute, one-on-one consultations. Participants receive advice about how to present their work in a job interview, strengthen their c.v.s and other written materials, assemble portfolio images, and learn job-search strategies. For some students and emerging professionals, simply hearing that they have a well-organized c.v. can be a great source of comfort during an anxiety-filled job search. Many participants claim that the guidance they received led to their first jobs.

Early-career artists and scholars have expressed a hunger for this kind of practical guidance, which many schools do not provide. In fact, when mentoring sessions were proposed in the mid-1990s and initial mentors sought, a few skeptics doubted the need for such activities at the conference. Some believed that a kind of unwritten Darwinism should operate: candidates who were smart enough to figure out the system deserved teaching positions, and those who could not understand the game were not ready for employment. Given the frequency of this response, it became clear that our mentors must be people who are sympathetic to the needs of students and recent graduates.

The two mentoring sessions continue to evolve. Knowing that the job market is tight and that many recent graduates seek positions outside academia in related art fields (see article on page 8), CAA has mentors in publishing and nonprofit-organization work to



Photo: Emily J. Gomez

Richard Heipp (left) of the University of Florida mentors an artist member at the 2005 Annual Conference in Atlanta.

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## How CAA Became Involved in Career Development

Photo: Andrei Ralko



Susan Ball

**B**uilding on the September issue of *CAA News* on pedagogy, we bring you another cluster of articles on the related topic of career development.

CAA's strategic plan for 2005–2010 identifies workforce issues as a critical area for growth and attention. CAA has been involved in career development for some time, and in the coming years we will build on current programs as we add new ones.

CAA has long been seen and is still viewed by many primarily as a learned society. CAA is also a professional organization, offering services to members at all stages of their careers. Three of these services are most visible: first, our job listings—originally called *Positions Listings*, then *Careers*, and now the Online Career Center—have been a major reason for many to join CAA. Second, our Orientation session, held on Tuesday nights before the start of the Annual

Conference, explains all aspects of the Career Fair and the job-search process to interviewers and candidates. Third, our professional Standards and Guidelines for artists, art historians, teachers, and curators, many of which relate to career development, have been published since the inception of the organization but formally since the early 1970s. These documents remain an indispensable resource for those who wish to further their careers in the arts.

More recent programs have furthered our commitment to career development. In 1993, CAA started its Professional Development Fellowship Program, which has since awarded seventy-eight fellowship to graduate students. This program—funded by an endowment established with Challenge Grants from the National Endowment for the Arts and the National Endowment for the Humanities, generous matching gifts, and additional two- to six-year foundation gifts—grew out of our first strategic plan, begun in 1987. CAA recognized a need to support advanced graduate students during the crucial years after finishing their terminal degrees. These two-year fellowships, to graduate students in the final year of their MFA and PhD programs, present a cash award to fellows in the first year and another payment in the second year to the institution that hires them. In addition to the financial gift, CAA provides career advice and mentoring to the fellows through support to attend the Annual Conference, where each fellow is paired with a mentor who gives advice and assistance at the conference and informal job advice throughout the fellowship term.

The fellowship program was established to address a “pipeline” issue: students from underrepresented constituencies are more likely to enter the arts professions if they have mentors offering encouragement and support. These fellowships have focused on achieving cultural diversity in our fields by supporting emerging professionals who have been marginalized because of race, class, and/or sexual orientation. Unlike most other graduate-student fellowships, ours requires that applicants

identify why they are eligible and what they will give back to the community.

In 1997, under the leadership of Michael Aurbach, then chair of CAA's Professional Practices Committee, and with the support and encouragement of the Board of Directors, we began producing career-development mentoring sessions at the Annual Conference. These projects eventually grew into the Research and Career Development Department at CAA, led by Stacy Miller.

Miller's responsibilities include supervision of the Online Career Center, the Career Fair at the Annual Conference, mentoring sessions offered at the conference and throughout the year, and the fellowship program. She is the staff liaison to the Professional Practices Committee and, with Rebecca Cederholm, CAA director of governance and advocacy, to the Student and Emerging Professionals Committee. Miller also represents CAA on the Coalition on the Academic Workforce, a group of humanities organizations that monitors issues affecting contingency faculty (e.g., part-time, non-tenure-track, and graduate-student faculty). Miller's department will also conduct research on the fields of art and art history.

CAA's professional Standards and Guidelines are one of the most valuable features of CAA; the frequency of visits to this section of our website affirm this. The most frequently consulted guidelines are those concerning tenure and promotion for visual artists. CAA's statement in support of the MFA as a terminal degree for teaching visual art in colleges and universities is also often used.

CAA also serves as a clearinghouse for information about other career-development options, through notices and links on our website, regular sessions at the Annual Conference on careers other than teaching, and articles in *CAA News*.

—Susan Ball, CAA executive director,  
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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.

## CAA's Career-Development Programs

CONTINUED FROM PAGE 1

complement the academic specialists.

As we hear in our town meetings and surveys, career development is a main reason why members join the organization. The ever-changing economic climate, academia's response to the growing student population (part of the baby-boom "echo"), and weakened state university budgets are significant issues that CAA will continue to monitor as they relate to our professions.

Several significant developments within CAA have dovetailed with the evolution of the conference mentoring sessions. A section of CAA's website is devoted to standards and guidelines for professionals at all stages of their careers. CAA has established conventions for creating a c.v. for artists, art historians, and museum professionals, documenting work in slide form and in digital media, and standards for retention and tenure for art historians. There is also a document about proper etiquette at interviews and campus visits. (See related article on page 9 or visit [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines).)

Because the costs and challenges associated with a faculty search (for both employers and candidates), not everyone can attend the Annual Conference for job interviews and mentoring sessions. Therefore, CAA has worked diligently to take career-development activities on the road. In 2002, for example, the J. Paul Getty Museum in Los Angeles helped CAA to host special events for university administrators in southern California and job-hunting seminars for graduate students in art and art history. David Sokol of the University of Illinois, Chicago, conducted the session for art historians, while I led the seminar for visual artists. The events were well attended and afforded CAA an opportunity to learn about the specific needs of members on the west coast.

In October 2003, the CAA Board of Directors held its fall meeting at Vanderbilt University in Nashville, Tenn. Because of the Board's range of expertise and generosity of spirit, about half its members participated in a "careers day" at the university. Undergraduates from local universities and high school students from around Tennessee drove to Vanderbilt—

some more than two hundred miles—to hear CAA Board members give brief presentations about careers in teaching, art conservation, visual resources, publishing, museum administration, curatorial work, publishing, public relations in the arts, art and law, and nonprofit organizations.

CAA is working hard to see that these career-development programs find their way to campuses and art institutions across the country. In conjunction with CAA, I have led more than a dozen three-hour job-hunting workshops, which have been held at Princeton University, the University of Washington, the School of the Art Institute of Chicago, the University of Iowa, and the University of Florida. During these sessions, students are shown various ways to research institutions and departments during a job search. Once they grasp the idea that each application should take into account the unique aspects of the place to which they are applying, they can improve the packaging of their materials. By attending these

workshops, students get a better sense of how universities conduct searches, how CAA's Annual Conference works, the personal costs associated with a search, and some general ways to approach conference and campus interviews. While it is impossible to demystify the entire world of job-hunting in three hours, students gain an appreciation of the kinds of issues they need to discuss with their graduate advisers and faculty.

More career-development programs are on the way. In October 2006, the Southeastern College Art Conference and the Mid-America College Art Association (both CAA affiliated societies) will cohost a conference in Nashville, where CAA will be sponsoring some form of workshop or mentoring session.

Many amazing things have emerged from CAA's career-development events. These programs offer excellent networking opportunities, and some mentors have

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COLLEGE ART ASSOCIATION

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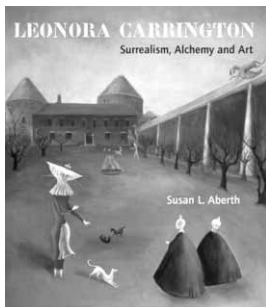
## CAA Offers MFA and PhD Fellowships

The CAA Professional Development Fellowship Program is a unique opportunity for emerging artists and scholars to receive funding toward the completion of their degree and receive one-on-one professional-development support. Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the program nurtures outstanding artists and scholars with the necessary financial support, employment advice, and mentoring that can empower them at the beginning of their careers.

CAA has awarded fellowships to seventy-eight artists and scholars. Former artist fellows have exhibited in prestigious group shows, including the Whitney Biennial and the Venice Biennale, and at institutions such as the Walker Art Center, the Museum of Modern Art in New York, the Institute of Contemporary Art in Philadelphia, and the Smithsonian Institution's International Gallery, among others. Former fellows have published in such journals and magazines as *Artforum*, *Art Asia Pacific*, *Visual Resources*, and *History of Photography*, as well as in CAA's three scholarly publications. Both artist and art-historian fellows have earned teaching positions in public and private colleges and universities nationwide, while other recipients work as

curators in important museums and galleries in the United States and Canada.

Each CAA fellow receives an unrestricted \$5,000 grant during his or her final year of study. Previous fellows have applied the grant toward tuition, travel, supplies, and day-to-day living expenses.



Susan L. Aberth, a 2000 fellow, wrote the first book in English on the Surrealist artist Leonora Carrington.

employer as part of the fellow's salary.

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

Applications are now available at [www.collegeart.org/fellowships](http://www.collegeart.org/fellowships). For more information, please call 212-691-1051, ext. 219, or write to [fellowships@collegeart.org](mailto:fellowships@collegeart.org). **Deadline: January 15, 2006.** ■

## Mentors Needed for CAA Conference

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

### Artists' Portfolio Mentoring Sessions

CAA seeks curators and critics to participate in the tenth annual Artists' Portfolio Mentoring Sessions during the 2006 Annual Conference. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic or curator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer curators and critics provide an important service to early-career artists, enabling them to receive professional criticism of their work.

Interested candidates must be current CAA members, register for the conference, and be willing to provide five successive twenty-minute critiques in a two-hour period on one of the two days of the sessions: Thursday, February 23, and Friday, February 24. Please send your c.v. and a brief letter of interest to: Beth Herbruck, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. **Deadline extended: December 15, 2005.**

### Career Development Mentoring Sessions

CAA seeks mentors from all areas of art history, studio art, art education, the museum professions, and other related fields to serve in CAA's Career Development Mentoring Sessions. Mentors give valuable advice and guidance to young professionals who are beginning their careers;



Chitra Ganesh, *The Awakening*, 2004, c-print, 16 x 20 in. Work by Ganesh, a 2001 fellow, was included in *Fatal Love: South Asian American Art Now* at the Queens Museum of Art in New York in 2005.

they also provide a significant professional service to members. Many previous mentors have described this experience as extremely rewarding. This year, there will be additional categories for candidates interested in art education and art and science.

Mentors spend twenty minutes with each candidate, reviewing cover letters, c.v.s, slides, and other pertinent materials. Given the anxiety associated with job searches, mentors should be sensitive to the needs of the candidates and be able to provide constructive criticism.

Interested candidates must be current CAA members, register for the conference, and be prepared to give two consecutive hours of their time on one of the two days of the sessions: Thursday, February 23, and Friday, February 24. Art historians and studio artists must be an associate professor or tenured; curators must have at least three years of experience and have current employment with a museum or university gallery.

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

Please send your c.v. and a brief letter of interest to: Beth Herbruck, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 15, 2005.*

## Professional Development Roundtable Participants Sought

CAA seeks mentors and discussion leaders to take part in the Professional Development Roundtables at the 2006 Annual Conference. Mentors will lead informal discussions on topics relating to career choices, professional life, and work strategies, providing a significant professional service to members. The roundtables will be geared toward two groups: emerging professionals and midcareer professionals.

Roundtable topics reflect those frequently mentioned by CAA members as particular areas of concern within their



A participant and mentor meet at the 2005 Annual Conference in Atlanta.

lives and work. Past topics have included: Health and Safety for Artists; Coping with the Danger of Individual or Institutional Burnout; From Teaching to Administration; Midcareer Issues for Art Historians; Keeping a Sense of Humor during the Interviewing Process; and Appointments after Thirty-Five.

Prospective mentors need not be career specialists but should have an interest in the emerging generation of artists and scholars. Candor, a sense of humor, the ability to listen, and two hours of your time are required. Interested individuals must be current CAA members, register for the conference, and be available on Thursday, February 23, from 12:30 to 2:00 PM. Please send your c.v. and a brief letter of interest to: Beth Herbruck, Professional Development Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 15, 2005.* ■

## Participate in Mentoring Sessions

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at the Career Fair during the Boston conference. All emerging, midcareer, and

advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about management skills, artists' portfolios, and professional strategies.

## Artists' Portfolio Mentoring Sessions

The Artists' Portfolio Mentoring Sessions offer artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in private twenty-minute consultations at the 2006 Annual Conference. You may bring battery-powered laptops. Sessions are by appointment only and will take place Thursday, February 23, and Friday, February 24.

All applicants must be current CAA members. To apply, download, complete, and mail the Mentoring Sessions Registration 2006 form (in PDF format) at [www.collegeart.org/mentoring](http://www.collegeart.org/mentoring). Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail or e-mail in January. While CAA makes every effort to accommodate all applicants, participation is limited. Please send the completed application to: Beth Herbruck, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 15, 2005.*

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# Good Business Is the Best Art: Artist in the Marketplace

In 1980, the Bronx Museum of the Arts in New York established its Artist in the Marketplace (AIM), a unique program that provides professional opportunities and career management to artists based in the greater New York area. Twice a year, the museum offers twelve-week seminars during the fall and spring to eighteen postgraduate artist applicants. Rather than deal with theoretical and teaching issues, or artists' materials and processes—the core of many academic BFA and MFA programs—AIM engages artists in the practical, nuts-and-bolts side of the profession. As a community, artists examine their own career-building activities and seek ways to improve them.

Led by the painter Jackie Battenfield, seminar director since 1992, AIM provides valuable information on how to present and promote work to galleries and insight into copyright law, contracts, and tax issues. The group also meets curators, critics, dealers, lawyers, accountants, and established artists to discuss contemporary art-world issues. The AIM program ends with an exhibition and accompanying catalogue of the participants' work at the Bronx Museum. (The images illustrating this article are by artists in the AIM 25 program.)

In September, Christopher Howard, editor of *CAA News*, spoke with Battenfield about the AIM program.

**Christopher Howard:** *The program is twenty-five years old. Why was it started?*

**Jackie Battenfield:** AIM began with funds from the Creative Artists in Public Service (CAPS) program, then administered by New York State Council on the Arts. Founded in 1971, the Bronx Museum was still a new institution. I can't speak to everything the program's founders were thinking, but I do know that some felt that artists could use opportunities to get together and exchange practical information about the business of art. To its credit, the Bronx Museum stayed with this program for twenty-five years despite not always having the best funding—AIM is

not a program that is easily funded.

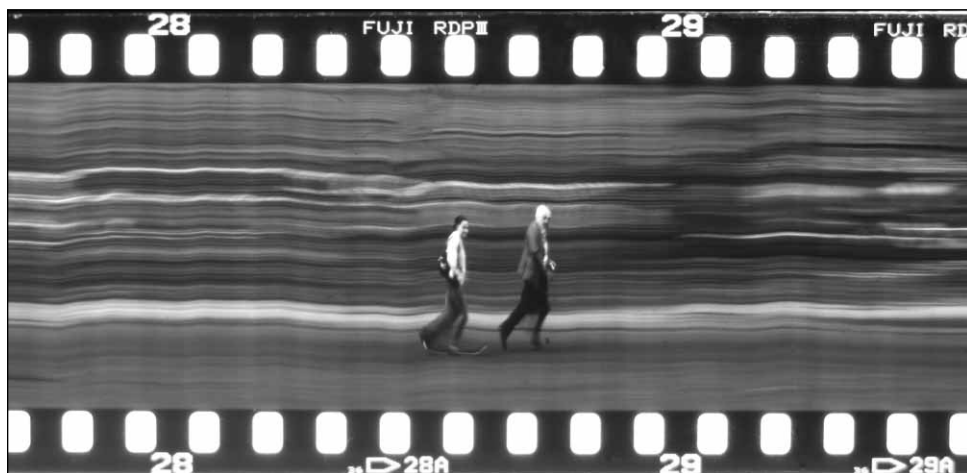
*Do you find that most artists who come to the AIM program haven't had any experience with the business side of art: for example, approaching a gallery, writing an artist statement, or filing for tax deductions?*

Some artists have and some haven't. Some artists have had disastrous incidents with these issues, while others work or have worked in the New York gallery world and know parts of the system. But everyone is ready for this information.

The AIM program accepts a range of artists, from those fresh out of school with BFAs or MFAs through artists in their early forties. Some are self-taught, and others have been knocking around for years struggling with the New York art scene. Every spring and fall, we select

that it's not academic. I teach straightforward, potentially boring stuff: copyright, contracts, taxes, gallery relationships, consignments, and writing artist statements. Schools sometimes present a workshop or two, but attendance can be spotty. And I find that students don't always get it all in one sitting.

In AIM, I provide information in a systematic way, so that one week's information builds on what we discussed the week before. This is a different way of receiving information, which the once-in-while workshop doesn't provide. The generation of artists that we're educating right now is demanding—they want this kind of information. I don't think that professional-practices classes were in such demand when I graduated with my MFA from Syracuse University in the mid-1970s. I did take such a class there, taught by an academic who had spent his whole career



Kwabena Slaughter, detail of *Water Street*, 2004, 35-mm slide filmstrip mounted on lightbox, 3.5 x 53 x 5 in.

eighteen artists with diverse ethnicities, ages, and experiences, and who work in different media, and let them start talking to each other and share what they've learned. I think that oftentimes the best way to learn is to make one big fat mistake. As I say to the artists, "It's okay to make a mistake. It's just not okay to keep repeating it over and over again." The AIM program exists to help artists not repeat their mistakes.

*Do you find that many academic programs, whether BFA or MFA, are not teaching the practical side of being an artist?*

The schools aren't doing it because many feel that it's not an appropriate subject,

but it was unsatisfactory. He basically attempted to get us to write a résumé and to prepare us for a job search at the CAA conference, with the unspoken idea that we earned our MFAs to get teaching jobs. And to get a teaching job you had to figure out CAA. This class didn't address the nuts and bolts of taking an art practice out of the academic environment, where people are somewhat sheltered.

MFA programs are really exciting: students have a community around them that is ready to respond to their artwork and is constantly challenging them. But when students graduate, it's easy to become isolated. An artist's studio may be in the bedroom of an apartment shared with four other people. How can he or she host a

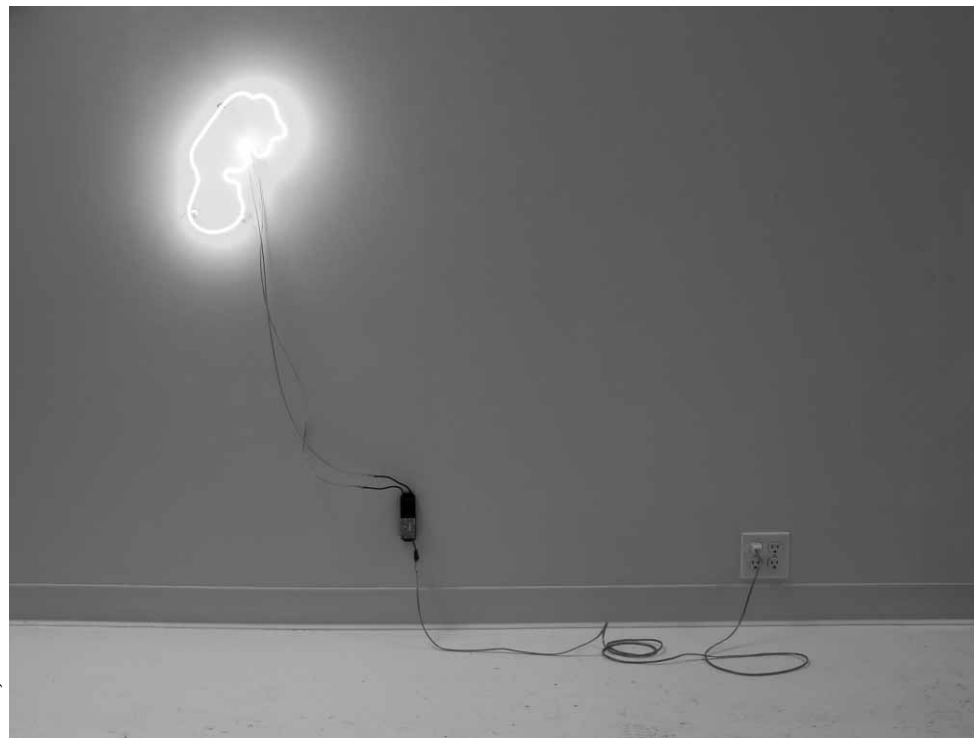
studio visit in a bedroom? What kind of materials does an artist need to get their work out there? Writing an artist statement that academia might like for a thesis statement isn't necessarily the best way to help a nonacademic audience understand and appreciate the work more fully.

I'm always interested in how information is delivered to artists. I'm fascinated by new approaches. And certainly I'm always challenging myself to think about how to better deliver the information I give. What works in the year 2005 can be different than what worked in 2004.

*Can you describe the general curriculum for the twelve-week program?*

We first introduce ourselves and our work. Then I give two very important assignments. The first obliges the artists to respond to a hypothetical opportunity, that is, somebody has dropped their name to a person who is opening a new gallery and is currently looking at artists' work—the best time to get the attention of a gallery is usually during the early days, when a stable of artists hasn't yet solidified. AIM artists have two weeks to assemble a package of their artwork and supporting materials and mail it to another AIM artist. The people on the receiving end answer a list of questions. For example, what do they look at first? Do the visuals make sense? Did they read the artist statement, and did it provide insight into the art? Everyone brings those packages to the next AIM session, where we deconstruct their contents. When putting a package together so quickly, artists realize that they may not have slides or digital images of their best or most recent work, or have an updated résumé. They learn how to deal with technical problems such as burning a CD. AIM artists then get feedback on how others perceive their materials—you may not see problems with your own package, but you can fix problems in somebody else's very quickly.

Next, the artists research nonprofit art spaces. Where do many artists get their start? Nonprofits. Who is constantly looking for fresh meat? Nonprofits. The artist who has lived in New York for more than two months and hasn't explored every nonprofit opportunity isn't doing their job. I send them on a scavenger hunt to research places such as White Columns,



Esperanza Mayobre, *Y dio a luz*, 2005, neon, power cord, transformer, and outlet, dimensions variable.

Artists Space, and the Drawing Center. What are their mission statements, and does your work fit within them? What kind of services do these nonprofits offer, and how do you apply to get your work in an exhibition or a slide registry? We want to know these things.

Later we meet with a gallerist, who tells us about what happens behind the scenes. How do prices for an artist's work get set? How should an emerging artist start to think about pricing their work? Do dealers and gallery directors take artists without an introduction? Most gallerists say no, and that curators, critics, or other artists often make recommendations to them. AIM artists begin to understand how important building relationships within their community is for the development of their careers.

We then talk about managing the day-to-day operations of an artist's life, such as health insurance, freelancing, taxes, negotiation skills, contracts, and copyright. We look at examples of simple consignment forms that anybody should be able to sign if they're legitimately doing business. We discuss the importance of keeping a paper trail, and about how to negotiate getting help with a show or receiving payments. Artists often feel vulnerable because they don't have the skills to change what feels like a powerless situation into something

better suited to them.

We'll talk to a museum curator about how shows are created and organized. We'll talk to a critic about how they decide to review a show, and about how well they get paid providing that criticism. It's a real eye opener for artists to realize that there is someone below them on the pay scale. For critics getting, say, seventy-five dollars for a review—if anything at all—a well-written artist statement that illuminates the work is immensely helpful. Most artists really don't understand the purpose of an artist statement, which was likely something they wrote under duress while they were in school because a professor told them to do it. An artist statement doesn't need footnotes or highfalutin language. An artist statement is a tool that helps viewers while they're looking at your art, either in an exhibition or when holding up slides to bad fluorescent light. If potential questions about your work can be addressed in your artist statement, then you have provided viewers a more intimate viewing relationship with your work. And intimacy is a good thing.

*What kinds of things do you recommend that artists include in their statement: information about the work's formal elements, process, or conceptual approach?*

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# If Not Teaching, Then What?

*Katie Hollander is executive director of ArtTable, a nonprofit organization for women in leadership positions in the visual arts; ArtTable also fosters the development of women in all stages of their careers. In this article, Hollander briefly examines the range of job opportunities outside academia that is available to recent graduates and how current student can prepare for life after graduation.*

**P**hD and MFA students often find themselves months away from graduating with no real understanding of career options beyond the academic community. Not every artist or scholar will begin his or her career teaching or find early success in the commercial world. Rather than take a job outside their fields, recent graduates have a wealth of opportunities that allow them to remain within the arts.

According to *Arts and Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their*

*Audiences*, released in 2002 by Americans for the Arts, nearly five million people work in the arts. America's nonprofit arts industry produces \$134 billion in economic activity every year: \$53.2 billion spent by arts organizations and \$80.8 billion by arts audiences. \$24.4 billion in federal, state, and local tax revenue is also generated.<sup>1</sup> That's a lot of money and a lot of jobs.

What kinds of career opportunities are available in the visual arts? In addition to traditional teaching positions in studio art and art history, some degreed arts professionals enter the curatorial world, working in museums or university galleries, for private collectors, or independently. Others work in publishing, either as critics, writers, and editors. The widest range of positions can be found in nonprofit arts organizations and museums. Nonprofits can be membership-based organizations, such as CAA or the American Association of Museums, or program-oriented groups, from the National Endowment for the Arts to municipal arts associations. Many museums have education departments, which need skilled arts professionals to plan museum tours and train docents, teach art-making to children and adults, and help organize programs, lectures, panels, and special events. Other museum

activities include graphic design, art handling, library and archive work, marketing and publicity, and membership activities. And, of course, many recent graduates work in commercial galleries and auction houses.

One little-known career opportunity involves corporate-art collections and private collectors of art, who often employ a whole team to help manage their collection. These workers advise on what to buy, catalogue and maintain collections, and organize museum tours and special events in collectors' homes. How can a recent graduate land one of these coveted positions? Working for commercial galleries and art museums provides opportunities to meet and network with collectors.

Recent graduates have a range of skills that qualifies them to work in the arts outside academia. For example, solid research abilities—something every good student should have developed over the course of his or her education—are desired by development departments in museums and nonprofit arts organizations. Those who research foundations and grants, whether for programs, exhibitions, or special projects, are regularly in demand. If writing is your strong point, you could work as a grant writer or as a cataloguer for an auction house.

Before entering the job market, you will need real work experience. The art world is extremely competitive: the more experience you have and the more people you know, the more likely you are to find a job. A high grade point average and good letters of recommendation demonstrate an exceptional level of accomplishment but will not guarantee you a job. For many entry-level positions, basic administrative experience is crucial. Most galleries, museums, auction houses, publishers, arts institutions—even established artists who hire one or more assistants—require a lot of day-to-day administrative work: filing, answering telephones, handling requests, writing letters, and dealing with difficult clients or members. Even though students spend hours in classes, libraries, and the studio—not to mention thousands of dollars for tuition, books, and supplies—all graduates need to demonstrate basic organization and administrative skills. And these skills—however unglamorous they may seem—can only be learned from experience.

It's extremely important to gain this work experience while you are still in

## Fellowship Opportunities in American Art Washington, D.C.

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

**Douglass Foundation Fellowship in American Art**

**Patricia and Phillip Frost Fellowship** for research  
in American art and visual culture

**James Renwick Fellowship in American Craft**

**Sara Roby Fellowship in Twentieth-Century American Realism**

**Joshua C. Taylor Fellowship**, supported by alumni and friends  
of the fellowship program

**Terra Foundation for American Art Fellowships** seek to foster a  
cross-cultural dialogue, supporting work by scholars from the U.S. and  
abroad that investigates international contexts for American art

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

Applications due January 15, 2006

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



Smithsonian American Art Museum



school. To learn more about job opportunities in the arts, speak to arts professionals in areas that interest you. Most people are happy to talk to students about what they do and how they got started. Such conversations may not necessarily lead to a job, but they will certainly be informative—you might learn of a career option that best suits you. Also, complete at least one internship. Volunteering at an area museum, university gallery, local alternative space, or a nonprofit or government arts group also provides valuable insight into how arts organizations work.

For several years, ArtTable has sponsored a CAA conference panel, “Art Paths: Alternative Careers in the Visual Arts,” which brings together a diverse panel of women who started their careers as artists, curators, and academics and have taken those skills in many different directions. For the conference in Boston, ArtTable’s session will be held Thursday, February 23, from 12:30 to 2:00 PM (see the online *Preliminary Program* for location). Participants include: Amy Schlegel, director of the galleries and collections, Aidekman Arts Center, Tufts University;

Diana Gaston, associate curator, Fidelity Investments; Rachel Lafo, director of curatorial affairs, DeCordova Museum and Sculpture Park; Barbara O’Brien, editor-in-chief, *Art New England*; and Judith Fox, visiting curator, Krannert Art Museum, University of Illinois, Urbana-Champaign. Panelists will discuss their career choices, offering recommendations for students and young professionals; the audience will also have the opportunity to ask questions.  
—Katie Hollander, executive director, ArtTable

## Did You Know? CAA Standards and Guidelines

*While CAA is widely known for its conference, publications, and career services, our professional Standards and Guidelines, found at [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines), are among the most frequently consulted pages on our website.*

Since its founding in 1911, CAA has regularly issued Standards and Guidelines—professional practices for the fields of art and art history—which are presented by CAA’s committees and special taskforces to the Board of Directors for approval. Published formally since 1973, the Standards and Guidelines can be found at [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines). CAA encourages all members, institutional and individual, to read, understand, and use these documents.

The Standards and Guidelines are divided into eight categories. **Career Development** provides information on preparing résumés and c.v.s for artists, art historians, and museum professionals; employment-advertising criteria and job-interview etiquette; and information on labeling and formatting slides and digital work.

**Part-Time Employment** addresses the rights and responsibilities of individuals and institutions regarding part-time work, from adjunct and part-time positions to guest curatorships.

**Legal Issues** tackles a range of law-related topics, including artists’ copyright, the acquisition of artwork by museums, the sale and exchanges of artwork among institutions, and printmakers’ contracts. Currently under revision is Reproduction Rights in Scholarly and Educational Publishing.

The remaining five categories—**Professional Practices for Artists, Professional Practices for Art Historians, Professional Practices for Museum Professionals, Professional Practices for Visual Arts Faculty, and Professional Practices for Visual Resource Professionals**—address a range of topics, including program and degree standards, hiring and promotion issues, and scholarly documentation. The MFA Standards, passed by the CAA Board in 1977 and revised fourteen years later, remains the authoritative source that guarantees the MFA as the terminal degree for visual artists who wish to teach in a college, university, or art school.

The most recently adopted Standards and Guidelines are: Guidelines for Curatorial Studies Programs (2004) and CAA Statement on the Importance of Documenting the Historical Context of Objects and Sites (2004). The most recently revised texts are: Guidelines for Part-Time Professional Employment (2004); Standards for Retention and Tenure of Art Historians (2005); and Standards for Retention and Tenure of Visual Arts Faculty (2004).

For more information on CAA’s guidelines, please contact Stacy Miller, CAA director of research and career development, at 212-691-1051, ext. 242; [smiller@collegeart.org](mailto:smiller@collegeart.org). ■

*For more information on ArtTable, visit [www.arttable.org](http://www.arttable.org).*

1. For the full report, see [http://www3.artsusa.org/information\\_resources/economic\\_impact/](http://www3.artsusa.org/information_resources/economic_impact/).

## Participate in Mentoring Sessions

CONTINUED FROM PAGE 5

### Career Development Mentoring Sessions

Artists, art historians, and museum professionals at all stages of their careers may apply for a one-on-one consultation with veterans in their fields at the 2006 Annual Conference. The Career Development Mentoring Sessions offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Mentoring sessions are by appointment only and will take place on Thursday, February 23, and Friday, February 24.

All applicants must be current CAA members. To apply, download, complete, and mail the Mentoring Sessions Registration 2006 form (in PDF format) at [www.collegeart.org/mentoring](http://www.collegeart.org/mentoring). Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail or e-mail in January. While CAA makes every effort to accommodate all applicants, workshop participation is limited. Please send the completed application to: Beth Herbruck, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 15, 2005.* ■

# A Career in Art: An Interview with Chuck Close

In September, the artist Chuck Close spoke to Stacy Miller, CAA's director of research and career development, about his life in art, highlighting some of the issues that have challenged him since his early days. Like CAA, Close is interested in advancing the careers of emerging artists and concerned with problems and issues in the art world.

An active, generous contributor to the art community on international, local, and personal levels, Close tirelessly serves on panels and presentations, gives lectures, and supports individual artists. His reflections in this interview offer insight into the workings of a successful career.

Born in 1940 in Monroe, Wash., Close earned an MFA at Yale University in 1964. Solo exhibitions have been held in major museums and galleries in the United States and around the world, including the Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum of Art, Los Angeles County Museum of Art, San Francisco Museum of Modern Art, and Centre Georges Pompidou; he is currently represented by PaceWildenstein Gallery in New York.

In 2000, Close was honored with the National Medal of Arts Award by the United States Government for his outstanding achievement in art; he has also received a Fulbright fellowship for travel to the Academie der Bildenden Künste in Vienna and a residency at the American Academy in Rome.

*Stacy Miller: How would you describe your career?*

Chuck Close: I emerged in a period of "lowered expectations," because I never really thought that I would have a career in art. I did want people to see my work, and I wanted to be taken seriously. I assumed, like most artists, that I would have to teach or work elsewhere to support myself. Living off the sales of my art has been a big surprise.

The past thirty-five to forty years have been interesting. I was always in the right

place at the right time, which accounts for a great deal. For example, the mid-1960s was the golden moment to be in graduate school at Yale. I came to New York at a great time, when everything was up for grabs. In 1967 and 1968, the whole world was changing, and every institution was being reassessed. It was an interesting time to find reasons to make art.

If success is the ability to make work over a long period of time and have people look at it, then I have been successful. But I was also probably a little hungrier than my friends—I wanted it badly. I had nothing else I was good at doing, and I had no fallback position—if I wasn't an artist I didn't know what I would do.

*What was a defining moment in your career?*

If I had tried to be a financial success, I would have made entirely different decisions. If I had decided, for instance, that in order to make money, I would have to seek commissions for portraits of college presidents and CEOs—which would have been the smart or logical thing to do—I probably would have lived in obscurity.

Who would think that an artist could make a living by selling nine-foot high pictures of other people, and that anyone would want to own them? It never occurred to me, and it certainly didn't occur to my first dealer, Klaus Kertess, at the Bykert Gallery, where I first started showing in the 1960s. No one was more surprised than I was—except perhaps him. Kertess and I were hoping that the work would enter public collections—I have always preferred to have my work in public collections for everyone to see.

I was recently talking to Elizabeth Murray, whose retrospective is on view at the Museum of Modern Art in New York. She asked me how I felt when I had my own retrospective there a few years ago. Did I worry about it? What did I think about it? After I hung the show, I went through it and thought, well, making art has been a reasonable thing to spend thirty-five years doing. It looked like a serious body of work. Whether or not people like the work didn't matter so much because I felt that I hadn't wasted my time all these years. The work has been consistent: it looked like one person made it. When I reflect on my career, I am amazed that I am still making what I am making: I still

find it engaging to paint people's heads. I have found art something I still want to do, and that it still has urgency for me after thirty-five years. As I look back, it looks as if I've had a career.

*Did you have a mentor or mentors?*

Nobody has a career without mentors. All along I had people who believed in me. First of all, my parents believed in me. They felt it was better for me to be an artist than other things—that's a rare attitude coming from the working-class mill town where I grew up. They helped and supported me when I started studying art at the age of eight.

My eighth-grade art teacher was a mentor. In Everett Junior College, the person who saved my life was Russell Day, who is still alive. I was a lousy student and I couldn't have gotten into any college in the United States. I didn't even think I was going to college, but junior college had open enrollment, and they took every taxpayer's son or daughter. I was learning disabled and thus didn't take algebra, geometry, chemistry, or physics—and you couldn't get into college without them. I met wonderful people at Everett who believed in me, helped me, and supported me. Two teachers, Donald Tompkins and Larry Bakke, were great. They changed everything for me.

Later, I transferred to the University of Washington. My mentor there was Alden Mason, who is still alive and painting—we remain friends. Based on my work at Washington, I was a candidate for the Yale Summer School in Norfolk, Conn. This school, which became my out-of-town try-outs for Yale's MFA program, took thirty students from around the country between their junior and senior years of undergraduate studies. The Cuban Missile Crisis and Bay of Pigs Invasion had just happened. I wasn't going to join the army to catch bullets, so I applied to graduate school at Yale. On the basis of my Yale Summer School experience, I was accepted.

*How important is a community of peers to the career of an emerging artist?*

When you live in a large art center like New York, you become part of a community that sustains you. You get turned on by other people's work, which makes you want to go to your own studio and make

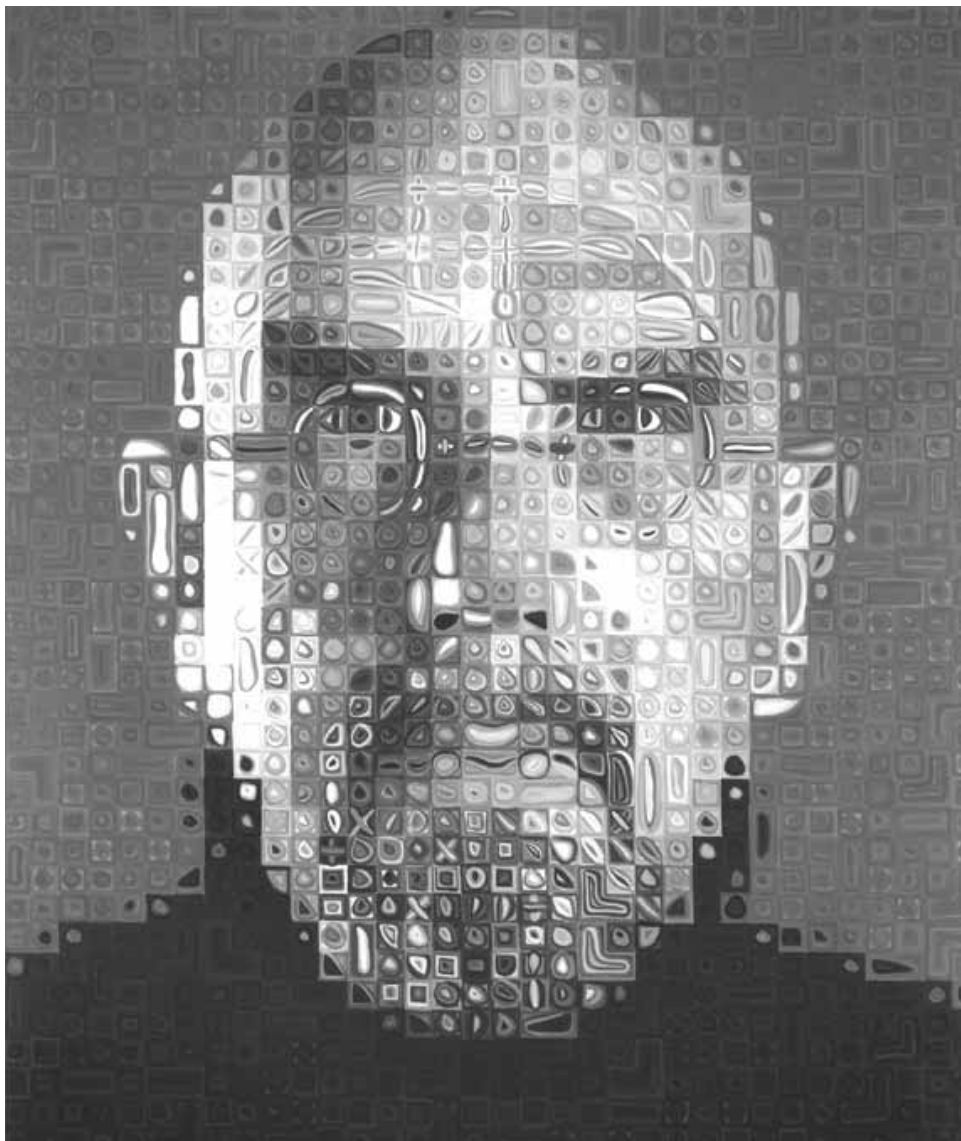


Photo: Kerry Ryan McFate

Chuck Close, *Self Portrait*, 2004–5, oil on canvas, 102 x 84.5 in. (259.1 x 214.6 cm). Image provided by PaceWildenstein.

some art yourself. However, a career doesn't happen without commitment, drive, and hard work.

It is much more difficult to live as an artist today than when I started. The degree of sacrifice is much greater. In the late 1960s, I had a 2,500-square-foot loft for one hundred bucks a month. I could work a couple of days a week and paint the rest of the time. Today, the kinds of sacrifices artists make put tremendous pressure on them. Back then, we felt that we had our whole lives to figure out who we were. We didn't think it would happen overnight. Today, the expense, struggle, and sacrifice to pursue a life of art can be so great that an artist may try to rush to make everything happen at once. This situation hasn't always worked out well for visual artists. From a careerist stance, it

has put unfortunate pressure on them.

*How did your mentors guide you?*

I think it was more attitudinal than anything else. My mentors and teachers encouraged me, telling me that I had what it took to be an artist, and that I would survive and not starve. At Yale, Al Held, who died in July, told us what it was like to live in New York: how to get a loft, how to do your own plumbing and electrical work, how to live illegally, how to put up sheetrock, and how you support yourself. He made the city seem exciting and less scary. Philip Guston was also one of my critics. Many amazing artists, whom I had only read about in books, taught at Yale, and we had a chance to see them as regular people with all their flaws. That experi-

ence knocked them off their pedestals, which is really important because we saw them as human and then focused on the good work they did.

*What do you think of students exhibiting their work before they graduate?*

Part of the problem is that schools require students to make consistent work instead of encouraging them to bash around and try a lot of different ideas and different styles. Young artists should resist zeroing in on one style and narrowing their vision so early. My classmates at Yale University, among them Nancy Graves, Janet Fish, Richard Serra, Brice Marden, and Rackstraw Downes, later became the who's who of the art world, but none of us could have publicly shown the work that we did in graduate school. When Janet lectures, she shows slides of both our student and recent work—her audiences can never figure out who made what as a student. That is a good sign: we figured out we wanted to do after we left school.

I absolutely believe and have always believed that artists shouldn't go public with work until they are ready to lay their necks on the line—which means that anything an artist did before going public is nobody's business. But the minute you decide to go public, an artist sets a specific trajectory and seems to truncate other options. I think it is really good to bang around for a while and really be sure that you can live with the work that you make for a long time before you decide to show it.

*What do you think about getting an education in a small art school as opposed to large university? Does it make a difference?*

I believe in a liberal-arts education. I am not a big fan of art schools. I think artists ought to take a variety of courses outside art or art history. I encouraged my own children, both of whom thought they wanted to be art majors, to go to a liberal-arts school. Both changed their minds and decided to enter careers outside art. However, I also think that art should fit into a larger college and university experience.

Many artists choose not to pursue an

CONTINUED ON PAGE 34

# CAA Honors Moira Roth and Trinh T. Minh-ha

CAA's Committee on Women in the Arts (CWA) will honor two outstanding women—the art historian and critic Moira Roth and the filmmaker and writer Trinh T. Minh-ha—at its eleventh annual Recognition Awards Ceremony during the CAA Annual Conference in Boston. The ceremony will take place Thursday, February 23, 2006, from 5:30 to 7:00 PM; tickets are available in advance (\$25) and on-site (\$30). Please see the Conference Information booklet, mailed to all members in October, for more details. Please join us in celebrating their amazing and continuing careers.

The internationally recognized critic and art historian **Moira Roth** is committed to what she refers to as “retelling the tale” of the history of American art. Currently Trefethen Professor of Art History at Mills College in Oakland, Calif. (and, earlier, a professor at the University of California, San Diego, from 1974 to 1985), Roth has devoted much of her career to studying, teaching, and writing about performance art, women artists, and artists of color, and to bridging cultural divides. She has lectured widely, organized numerous groundbreaking exhibitions, and published books, articles, essays, and conversations with artists that bring visibility and give voice to artists underrepresented in the art world.

Roth received her PhD from the University of California, Berkeley, in 1974. From her early writings on Marcel Duchamp, the subject of her dissertation, to her numerous publications on performance and feminist art and multiculturalism, she has gently and tirelessly urged the discipline of art history to expand and refigure the scope of its vision. In 1991, Roth and the photographer Diane Tani founded Visibility Press and, in conjunction with local galleries, began publishing catalogues on recognized but underresearched Bay Area artists. Among her major publications, Roth edited and contributed to *The Amazing Decade: Women and Performance Art in America 1970–1980* (Los Angeles: Astro Artz, 1983), *Connecting Conversations: Interviews*



Photo: Hulleah J. Tsinmahjinnie

Moira Roth

with 28 Bay Area Artists (Oakland, Calif.: Eucalyptus Press, Mills College, 1988), *We Flew over the Bridge: The Memoirs of Faith Ringgold* (Boston: Little, Brown, 1995), and *Rachel Rosenthal* (Baltimore: Johns Hopkins University Press, 1997).

Her book *Difference/Indifference: Musings on Postmodernism, Marcel Duchamp, and John Cage* (Amsterdam: G+B Arts International, 1998) appears with commentaries by Jonathan D. Katz.

In recent years, Roth has continued to broaden her intellectual reach to

encompass travel, memory, language, and artists' responses to war and its aftermath. A thoughtful, politically impassioned, and courageous interrogation of buried histories and human interconnections, her ongoing series of essays, “Traveling Companions/ Fractured Worlds,” first commissioned by CAA's *Art Journal*, began in 1999. (See [www.collegeart.org/artjournal/moiraroth.html](http://www.collegeart.org/artjournal/moiraroth.html).) She has intermittently published these texts, in print and online, on themes and subjects ranging from Faith Ringgold to Linda Nochlin, and on international cultures from England to Cambodia. Part 12 of the series, “Remnants and Reverberations: Drawing(s) in Time & Space,” is included in the exhibition catalogue *Persistent Vestiges: Drawing from the American-Vietnam War* (New York: Drawing Center, 2005). In this

eight-part text, Roth reflects on the work of Nancy Spero, Martha Rosler, Binh Danh, and Dinh Q. Lê, as well as artists from North Vietnam. She concludes this series with “Letters from Saigon/Ho Chi Minh City,” based on e-mail letters she sent to herself while in Vietnam during August 2005.

Continuing to develop her own creative voice, Roth has been writing fiction and plays during the past several years. In 2001, she began work on *The Library of Maps*, which she describes as “a series of texts revolving around a fictional library and its inhabitants” (see *The Library of Maps Series* [2001–3] at [www.pictureprojects.com/between/essay.html](http://www.pictureprojects.com/between/essay.html)). She has collaborated with several artists in developing multimedia performances, including *The Library of Maps: An Opera in Many Parts* (begun in 2001) with the composer and performer Pauline Oliveros; *From Vietnam To Hollywood* (2003) with Lê, and *Dancing/Dreaming: Izanami and Amaterasu* (2003) and *Amaterasu, The Blind Woman and Hiroshima* (2004) with the dancer Mary Sano, performed in San Francisco, Tokyo, and Kyoto. In 2005, readings of her play *Rachel Marker, Franz Kafka and Alice Sommer* were staged in Hawai'i and California.

The Women's Caucus for Art honored Roth with its Mid-Career Art History Award in 1989 and its Lifetime Achievement Award in 1997. She also received CAA's Frank Jewett Mather Award for art criticism in 2000.

—Melanie Herzog, professor of art history, Edgewood College, and member of the CAA Committee on Women in the Arts

Best known as a film director and writer, **Trinh T. Minh-ha** is a cross-disciplinary artist whose work often defies existing categories and boundaries. After her childhood in Vietnam, Trinh studied comparative literature and music composition in Saigon. In 1970, she moved to the United States and earned a PhD in French literature from the University of Illinois, Urbana-Champaign, at the age of twenty-four. In 1974–75, Trinh lived in Paris, teaching English while continuing to study literature and music at Université de Paris IV-Sorbonne. From 1977 to 1980, she taught music theory at the National Conservatory of Music

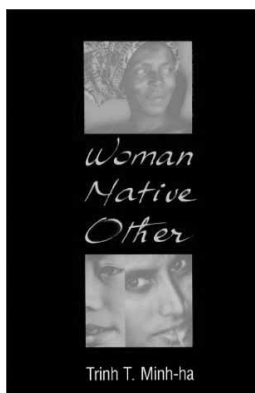


Trinh T. Minh-ha

and Drama in Dakar, Senegal. Inspired by her encounter with the peoples of Senegal, Trinh started making films.

Trinh's widely acknowledged resistance to standardized or normative practices is present in her earliest films. *Reassemblages* (1982), her first work, portrays the lives of Senegalese women in extreme close-up, with jump cuts and repetitions that question the constructed reality of many ethnographic documentary films. Her next film, *Naked Spaces: Living is Round* (1985), continues to explore relationships between African women and their spaces; this film won the Blue Ribbon Award for Best Experimental Feature at the American Film Festival and

received an esteemed showing at the 1987 Whitney Biennial. Trinh earned international acclaim with her third film, *Surname Viet Given Name Nam* (1989), which questions the fixed notions of identity, popular memory, and culture through the eyes of Vietnamese women. The film was featured at the New Director's Film Festival in New York and earned much praise, including the Merit Award from the Bombay International Film Festival and



lected essays on the concepts of anonymity and the decentered subject in literature, music, and painting in an earlier work, *Un Art sans oeuvre* (Troy, Mich.: International Book Publishers, 1981). Her other books include *En Minuscules* (Paris: Le Meridien Editeur, 1987), a collection of her poems; *When the Moon Waxes Red: Representation, Gender, and Cultural Politics* (New York: Routledge, 1991); and three books on film theory and aesthetics: *Framer Framed: Film Scripts and Interviews* (New York: Routledge, 1992), *Cinema Interval* (New York: Routledge, 1999), and *The Digital Film Event* (New York: Routledge, 2005). A professor of women's studies and rhetoric at the University of California, Berkeley, since 1992, she has

the Film as Art Award from the Society for the Encouragement of Contemporary Art (of the San Francisco Museum of Modern Art). Her other films include *Shoot for the Contents* (1991), which received the Jury's Best Cinematography Award at Sundance Film Festival in 1992, and *A Tale of Love* (1995), which premiered in Europe at the Berlin Film Festival. Two of her recent works, *The Fourth Dimension* (2001) and *Night Passages* (2004), are digital videos that meditate on time and travel inspired by contemporary Japanese culture. Her seven films have been shown internationally, and she has had thirty-two retrospectives in Asia, Europe, and the United States. Trinh recently presented two large-scale multimedia installations, *Nothing But*

Still from the digital film *Night Passage*, 2005, produced and directed by Trinh T. Minh-ha and Jean-Paul Bourdier.



*Ways* (1999) at the Yerba Buena Center for the Arts in San Francisco and *The Desert is Watching* (2003) at the Kyoto Biennale 2003, in collaboration with her long-time partner, Jean-Paul Bourdier. She is currently working on a large-scale, twenty-seven-screen installation for the Musée du Quai Branly in Paris, which opens in June 2006.

Among Trinh's numerous publications, *Women, Native, Other: Writing Postcoloniality and Feminism* (1989) garners the most attention from students and scholars in a wide range of disciplines. She also coedited *Out There: Marginalization in Contemporary Culture* (Cambridge, Mass.: MIT Press, 1990) and published her col-

lected on art, feminism, film, and cultural politics at institutions worldwide, from Harvard University to Ochanomizu University in Tokyo.

—Midori Yoshimoto, assistant professor of art history, New Jersey City University, and member of CAA Committee on Women in the Arts



## CAA Offers Preconference Workshops for Artists

CAA is pleased to announce its first preconference series of professional-development workshops for visual artists, art educators, museum professionals, and art historians at different points in their careers. Sessions take place in Boston Tuesday afternoon of the conference week. This year, the primary focus is on artists.

### Workshop on Writing a Better Artist's Statement

An artist's statement is a standard element of any artist's portfolio and résumé package. Although we would like to think that our digital images or slides speak for themselves, a poorly written artist's statement may weaken an otherwise strong presentation. Exhibition curators, academic hiring committees, and gallery owners who receive artists' portfolios are skilled critical readers as well as judges of visual art. What information should an artist's statement include? Is it okay to use the same statement for an academic job application and when submitting a portfolio to a gallery? How creative, stylized, or impressionistic should the writing be? Workshop participants will explore various modes of statement and may bring their own draft texts for review and critique. In addition to content and style, the workshop will review basics of grammar, syntax, and punctuation. Led by Eve Sinaiko, CAA director of publications, this workshop will be given twice, 3:00–4:00 PM and 4:00–5:00 PM, on Tuesday, February 21, 2006.

Each workshop is limited to fifteen participants. Preregistration (\$35) is required; use the preregistration form in the *Conference Information* booklet, which was mailed to all CAA members in October, or visit <http://conference.collegeart.org>.

### Grant-Writing Workshop for Artists

CAA is pleased to announce a special preconference grant-writing workshop for

visual artists, taking place Tuesday, February 21, 2006, 2:00–5:00 PM. Led by Barbara Bernstein, the workshop will be given in two parts. Part 1 is an overview of the complete grant proposal writing process for individual and/or collaborative projects, including gathering background information, setting goals and objectives, activity plans, budget, and assessment. In part 2, small groups will engage in “hands on” practice exercises, including writing abstracts, conceiving goals and objectives, creating documentation and assessment plans, and formulating a budget. Information on researching sources of grant funding will be provided at both sessions. The two parts of the grant-writing workshop will run back-to-back. Each session is limited to fifty participants. To register, please write to [bbdg5344@juno.com](mailto:bbdg5344@juno.com). ■

## Annual Conference Update

For more information about the 2006 CAA Annual Conference in Boston, please visit <http://conference.collegeart.org> or write to Susan DeSeyn, CAA manager of programs, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org).

### Online Conference Program

The *Preliminary Program*, which contains session and meeting listings for the 2006 Annual Conference in Boston, was launched in early November on CAA's website. The program enables you to sample the approximately 150 sessions in detail, and to search by keyword and browse by conference day. Visit <http://conference.collegeart.org>.

The *Conference Information* booklet was mailed to all CAA members last month. It contains information about registration, hotels, travel, receptions, and other special events for the Boston conference. Conference registration is now available online; you must be a paid 2006 member to take advantage of Early Bird registration: \$135 for individual members and \$85 for student members. *Deadline for Early Bird registration: December 16, 2005; deadline for Advance registration: January 13, 2006.*

## Student Guide to the Boston Conference

In December, CAA's Student and Emerging Professional Committee will publish the *Student Guide to the Boston Conference*, which provides links to inexpensive hotels, restaurants, and transportation in the Boston area, as well as to museums, galleries, and other sites of interest. Visit [www.collegeart.org/survivalguide](http://www.collegeart.org/survivalguide).

### Host a Student in Boston

Accommodation at the CAA Annual Conference can often stretch a student's budget. To this end, the Student and Emerging Professional Committee offers a great solution: the Student Hosting Program. This program brings together CAA members living in the Boston area with student members looking for alternative accommodations. A willingness to house more than one student or last-minute requests for accommodation is especially appreciated. If you are interested in hosting a student member or would like to find housing for the Boston conference, contact Alexis Light, CAA governance and advocacy assistant, at [alight@collegeart.org](mailto:alight@collegeart.org).

### Show Your Art at the Boston Conference

CAA invites artist members to exhibit their work at Arts Exchange, the annual open-portfolio session at the Annual Conference sponsored by the Services to Artists Committee. Six-foot tables have been reserved for artists to show prints, paintings, drawings, photographs, work on battery-powered laptops, or anything else that will fit on the table. The general public is able to attend this session free of charge; a cash bar will be available. All reservations for tables are filled on a first-come, first-served basis; please send your request to Julie Green of Oregon State University, Corvallis, at [green@orst.edu](mailto:green@orst.edu), with the subject heading “CAA Arts Exchange.” Indicate your CAA membership number in your e-mail and if you are interesting in presenting work on a laptop.

Participants are responsible for their work; CAA is not liable for any losses or damages. Sales of work are not permitted. Confirmation reply e-mails will be sent. *Deadline: February 1, 2005.*



Addison S. Will (right) displays his art at Arts Exchange at the Atlanta conference in 2005.

## Meet the Editors at the CAA Booth

Come meet the editors-in-chief of *The Art Bulletin*, *Art Journal*, and *caa.reviews* at the CAA booth in the Book and Trade Fair at the 2006 Annual Conference. Discuss the journals, present your ideas, learn how to submit material for consideration, and ask questions. Prof. Marc Gotlieb of *The Art Bulletin*, Prof. Patricia C. Phillips of *Art Journal*, and Frederick Asher of *caa.reviews* will be at the booth Friday, February 24, 2006, from 10 AM–12 noon.

## Publications Committee Session on Art-History Survey Texts

The CAA Publications Committee is sponsoring a 2006 conference session, entitled “The Art History Survey Text: ‘The Next Big Thing?’” and chaired by David A. Levine and Larry Silver. It will take place Thursday, February 23, 12:30–2:00 PM.

Few things matter more to the long-term health of art history than vital, well-conceived introductions to the field. Introductory courses and their textbooks serve as the discipline’s main emissaries to the public. They are the means by which most undergraduate students first encounter art and art history, and their enrollments influence the allocation of resources at the

university. Since introductory texts often become de facto guides for instructors teaching outside their main fields of expertise, they even influence the curriculum at higher levels. Nevertheless, our profession has historically paid scant attention to the content or pedagogy of introductory courses and textbooks designed for novice students. Generally not considered scholarship, these volumes have been left largely in the hands of publishers and a few intrepid authors.

This session focuses on one aspect of this broad topic: the shape and character of next great survey text. What should be the parameters of this imagined volume? How should it differ in focus from those we have today? What is its mission? What teaching techniques should it employ? Such questions elicit a wide variety of answers that will stimulate our thinking about shaping art history for our students and constructing a new generation of instructional tools for our profession. Short presentations and a long discussion period will permit members of the audience to provide commentary, suggestions, and comments. Afterward, the chairs will prepare a brief report to CAA on the session.

We aim to create a sense of community at CAA among art historians interested in the problem of introducing our discipline

to new audiences. To that end, we will ask interested session attendees to give their contact information to us so that we may involve participants in subsequent meetings and discussions on the topic.

## Committee on Intellectual Property Session on Copyright

The CAA Committee on Intellectual Property is sponsoring a session at the Annual Conference in Boston, entitled “Copyright: Cutting Edge or Bleeding Edge: Where Do We Stand?” The session will be held Friday, February 24, 2006, 12:30–2:00 PM.

In 1994–96, the federal government called upon copyright stakeholders from many perspectives to meet and negotiate guidelines for the fair use of electronic materials in a variety of nonprofit educational contexts. The Conference on Fair Use (CONFU) failed to reach agreement on guidelines, leaving copyright holders and users to navigate the uncertainties of fair use by defining best-practices codes for themselves or by attempting to resolve specific areas of potential conflict. The session will focus on recent efforts to address some of these specific concerns. Christine Kuan, editor of *Grove Art Online*, will discuss how museums are

## Boston Conference Begins One Day Earlier

The 94th CAA Annual Conference, to be held February 22–25, 2006, in Boston, will begin one day earlier than in previous years.

Under the new conference plan, sessions begin Wednesday morning—not Thursday, as before. Each conference day, from Wednesday through Saturday, features morning and afternoon sessions; no panels are scheduled for Thursday and Friday nights. This change does not reduce the number of sessions and panels, which continues to provide the same rich core of intellectual, creative, and practical content as before, but rather extends the conference for one full day.

At the same time, the number of short sessions offered during the early morning, lunchtime, and early evening slots will also remain unchanged, providing the usual opportunities for affiliated societies, allied organizations, and institutional members to hold special sessions, business meetings, reunions, and receptions. And Convocation will still take place Wednesday evening, February 22; a gala reception held at the Museum of Fine Arts, Boston, will follow this event.

We hope that all participants and attendees will now be able to enjoy special events, exhibition openings, receptions, and opportunities for socializing and networking during the evening hours. Please make sure your travel plans accommodate the extended conference.

Conference information and the *Preliminary Program* can be found on CAA’s website; please visit <http://conference.collegeart.org> for details. We look forward to seeing you in Boston! ■

reassessing attitudes toward sharing images and information; Jeffrey Cunard, CAA counsel, will discuss efforts by the U.S. Copyright Office to study and develop proposals regarding the status of so-called orphan works; and Kenneth Hamma, executive director of digital policy and initiatives at the J. Paul Getty Trust, will discuss advancing the availability of works in the public domain.

### **Art Journal Roundtable: The Roles of the University Art Museum/Gallery**

The editorial board of *Art Journal* seeks interested CAA members to join us at the 2006 CAA conference in Boston for a roundtable discussion on the roles of the university art museum/gallery. The closed discussion, scheduled for Thursday, February 23, 2:00–4:00 PM, will be led by Patricia Phillips, *Art Journal* editor-in-chief; John Paul Ricco, chair of the *Art Journal* Editorial Board; and Anna Hammond, Editorial Board member. Topics for discussion will include: collection development, educational initiatives and the relationship between pedagogy and exhibitions, and curatorial issues. We

intend to facilitate a discussion that will advance the discourse on this topic and provide material for publication in a future issue of *Art Journal*.

As space is limited, please send a brief e-mail explaining the nature of your interest in the topic and how you foresee contributing to this discussion to John Paul Ricco at [John.Ricco@ccmail.nevada.edu](mailto:John.Ricco@ccmail.nevada.edu), with cc's to [phillipp@lan.newpaltz.edu](mailto:phillipp@lan.newpaltz.edu) and [anna.hammond@yale.edu](mailto:anna.hammond@yale.edu). Invitations to participate will be sent by mid-January 2006. *Deadline: December 10, 2005.*

### **Publishing in Art History Session**

With a grant from the Andrew W. Mellon Foundation, Hilary Ballon, professor of architectural history at Columbia University, and Mariët Westermann, director of the Institute of Fine Arts at New York University, are conducting a study of the state of scholarly publication in the history of art and architecture. The study is prompted by cutbacks in the art-history lists of several academic presses and shrinking opportunities to publish monographs. The purpose of the study is to map trends in art-history publishing, the effect on scholars at different stages of their careers, and reasons for the reductions from the perspective of

academic publishers.

Ballon and Westermann are gathering numerical and qualitative data on trends in PhD conferral, tenure standards, and publication opportunities. They are also consulting with junior, midcareer, and senior scholars and will convene a meeting of publishers and scholars for the purpose of exchanging information and thinking through new ways of addressing the challenges facing art historians and publishers. Data collection will be coordinated by Lawrence T. McGill, deputy director of the Center for Arts and Cultural Policy Studies at Princeton University and director of research and planning for the Cultural Policy and the Arts National Data Archive in Princeton.

At the CAA Annual Conference in Boston, Ballon and Westermann will present the preliminary results of their study and invite discussion; this session is scheduled for Saturday, February 25, 2005, 12:30–2:00 PM. A final report will be made available to the CAA membership.

### **American Institute for Conservation Workshop**

Chaired by Andrea Kirsh, "Looking Again at Cubism" is a gallery-based workshop to

#### **GETTY DISSERTATION WORKSHOP** March 16-17, 2006

**Getty Research Institute**  
Los Angeles

Today's students of the history of art are confronted by a discipline recently opened up to a much wider range of methods, approaches, and interpretive frameworks than existed only thirty years ago. In the wake of post-structuralism, the social history of art, and cultural studies, the field today finds itself beneficially influenced by ideas from history, literary studies, anthropology, and identity politics; at the same time, art historians are increasingly looking back to the theoretical foundations of their own discipline—including a renewed interest in formalism—in order to arrive at a more thoroughly visual approach to works of art. As they are often compelled to present themselves to the profession with some kind of methodological alliance, students may find it useful and thought-provoking to discuss their work and its broader art historical implications with their peers. The two-day workshop at the Getty will provide twelve advanced doctoral candidates with an opportunity to present their work to each other and to two senior professors in the discipline. Participants will discuss not only the significance of their individual projects, but also how they might position their work within an increasingly pluralistic professional world.

Applicants must be advanced to candidacy and have had a dissertation proposal accepted or approved by their committee prior to applying. Applications should include: a 2-3 page statement explaining how the student's dissertation would contribute to the workshop's purpose; a current CV; a copy of the student's accepted/approved dissertation proposal (not to exceed 20 pages); a letter of recommendation from the dissertation advisor. Application deadline: 2 January 2006. Successful applicants will be notified by 30 January 2006. The Getty Research Institute will cover travel expenses up to \$500 (to be reimbursed after the workshop), will provide the participants with two nights lodging near The Getty Center, and will hold a dinner at the conclusion of the workshop. Applications should be sent to: Christopher Hughes, Getty Research Institute, Suite 1100, 1200 Getty Center Drive, Los Angeles, CA, 90049. For further information, please contact Christopher Hughes at 1-310-440-7294 or at [chughes@getty.edu](mailto:chughes@getty.edu).

be held Friday, February 24, 2006, at the Museum of Fine Arts, Boston. As many Cubist works approach the century mark, we will examine how they were made and how time has time affected them. What does this means for their study and display? We will discuss these questions in the gallery of a temporary exhibition, *Facets of Cubism*, which includes painting, sculpture, and work on paper. Priority will be given to those who preregister, with consideration given to a balance of participants among art historians, curators, artists, and conservators. To register, contact Andrea Kirsh at [akirsh@udel.edu](mailto:akirsh@udel.edu) and include a one- or two-sentence description of your discipline and experience.

## Safeguarding of Cultural Heritage Session

Celebrating its sixtieth anniversary in 2006, the International Council of Museums (ICOM), a nongovernmental organization that groups museums and more than 21,000 museum professionals from 148 countries, has an ongoing commitment to safeguarding the world's cultural heritage. The awareness of a pervasive homogenizing process that threatens the identity of minority cultures—and with it world cultural heritage as a whole—prompted ICOM to embrace initiatives to protect cultural diversity. The cornerstones of such initiatives are ICOM's Code of Ethics for Museums (first approved in 1986) and the development of information and awareness-raising tools for the fight against the illicit traffic in cultural property. The Code of Ethics, with its stringent guidelines on museum practice, has been a reference for museum legislation in various countries and is frequently quoted by the United Nations Educational, Scientific and Cultural Organization (UNESCO), while the effectiveness of the tools designed to fight illicit traffic has been corroborated by seizures of illegally exported cultural artifacts and by their use by the UNESCO, Interpol, the World Customs Organization, and other international agencies. In combination, they have allowed ICOM to make a substantial contribution to the safeguarding of the world's cultural heritage.

Alissandra Cummins, director of the Barbados Museum and president of ICOM, and John Zvereff, executive direc-

tor of ICOM, will discuss the above initiatives to engage the audience in a dialogue about the initiatives and other cultural-heritage issues that confront and are debated by the museum and art-history community. The session will be moderated by Barbara Hoffman, former CAA counsel, chair of the International Bar Association Committee on Art, Cultural Institutions, and Heritage Law, and editor of *Art and Cultural Heritage: Law, Policy, and Practice* (New York: Cambridge University Press, 2005).

## Projectionists and Room Monitors Sought

CAA seeks applications for projectionist positions at the 2006 Annual Conference in Boston. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 22, to Saturday, February 25, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275

Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 2, 2006.*

Room monitors are needed for CAA's two mentoring programs, the Artists' Portfolio Mentoring Sessions and the Career Development Mentoring Sessions, as well as for several off-site conference sessions. Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 2, 2006.* ■

Photo: Emily J. Gomez

Laura Moriarty of R&F Handmade Paints (left) demonstrates her company's products to an Atlanta conference attendee.

## Advocacy Update

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

### Hurricane Katrina and the Arts

CAA has organized an online clearinghouse of information, opportunities, and relief efforts in response to the devastation caused by Hurricane Katrina and to assist our members and others in need. A number of nonprofit and government arts organizations are providing information on and help to artists and institutions in the Gulf States that have been adversely affected by Katrina. For our compilation of groups and links to their efforts, please visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy).

If you have comments, or if you wish to be added to the list, please contact Rebecca Cederholm, CAA director of governance and advocacy, at [rcederholm@collegeart.org](mailto:rcederholm@collegeart.org).

### 2006 NEA and NEH Budgets

Congress approved the final fiscal year (FY) 2006 Interior Appropriations bill on July 29, 2005, and President George W. Bush signed it into law on August 2. The bill (H.R. 2361), which supports a number of cultural programs, was passed with an internal 0.476 percent across-the-board rescission (or reduction). The National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA) each received a \$5 million increase on the House and Senate floors, which was reduced to a net increase of \$4.4 million for the NEA and \$4.3 million for the NEH after the rescission. Total FY 2006 funding for NEA currently stands at \$125.66 million, and the NEH at \$142.373 million. Should additional government-wide rescissions be imposed, these would almost certainly be applied to the Interior bill, further reducing funding for NEA, NEH, and other programs.

### RAND Report on the Art World

The RAND Corporation, a nonprofit research institution, recently released a

report entitled "A Portrait of the Visual Arts: Meeting the Challenges of a New Era," which looks at significant challenges facing the art world and acts as a roadmap for understanding the state of the visual-arts community.

Some of the rather bleak findings of the report include:

- The growth in museum attendance in recent years is primarily a product of population growth and higher education levels rather than a result of efforts by museums to attract larger and more diverse audiences. Underlying social trends—driven by changing leisure patterns, increasing population diversity, and more intense competition from the entertainment and leisure industries—suggest new growth in demand will not come easily.
- Although a few artist "superstars" sell their work for hundreds of thousands and occasionally millions of dollars, the vast majority of visual artists often struggle to make a living from the sale of their work. These artists typically earn a substantial portion of their income from nonarts employment.
- At the same time that prices have reached headline-grabbing heights, the art market has become increasingly like other asset markets. The value of an artist's work is determined not by the consensus of experts, as was traditionally the case, but increasingly by a small number of affluent buyers who are drawn to purchase works for their potential investment value.
- As the dominant institutions in the art world, museums have always faced tensions among their multiple missions. But these tensions have intensified in an increasingly pluralistic society in which museums are often forced to choose between their art-oriented missions (preservation, presentation, and scholarship) and their market-oriented missions (audiences, community involvement, and responding to financial pressures). Moreover, as museums seek to expand audiences, they face tradeoffs between drawing large crowds and undermining the quality of an individual's museum-going experience.
- The increasing complexity of the art world is reflected not only in the aforementioned trends and challenges, but also in the unprecedented artistic diversity of contemporary work and discourse

and in the proliferation of both for- and nonprofit visual-arts organizations—including nonprofit galleries, artist collectives, community studios, and a host of service organizations—serving a variety of educational, critical, support, exhibition, and other roles.

The study was supported by a grant from the Pew Charitable Trusts to help build research capability in the arts and to foster discussion and communication among cultural leaders, policymakers, journalists, artists, the philanthropic community, and the public.

To read or download the report, go to [www.rand.org/pubs/monographs/2005/RAND\\_MG290.pdf](http://www.rand.org/pubs/monographs/2005/RAND_MG290.pdf).

### White House Renominates Bruce Cole as NEH Chairman



Bruce Cole, chairman of the NEH.

Bruce Cole has been renominated for another four-year term as chairman of the National Endowment for the Humanities (NEH). Cole responded to the White House announcement

with the following statement: "I am honored to be nominated by President George W. Bush to serve a second term as chairman of the NEH. If confirmed, I will continue to vigorously uphold the highest standards of humanities scholarship, while ensuring that more Americans are served by the important work of the Endowment. I am grateful for the support of the President."

Cole cites the NEH *We the People* initiative, an effort to educate more citizens about America's history and culture, as a primary accomplishment of his first term. In his statement, Cole highlights additional achievements: "... the NEH has also increased funding for the state humanities councils; protected endangered languages; preserved early American newspapers; created more teacher workshops; provided classic books to libraries and schools; and supported additional public programming for the American people."

Bruce Cole was the keynote speaker at the 2005 Annual Conference in Atlanta. CAA



endorsed Cole's renomination.

For the official White House press release announcing the president's renomination, visit [www.whitehouse.gov/news/releases/2005/07/20050715-2.html](http://www.whitehouse.gov/news/releases/2005/07/20050715-2.html).

## Letter on the World Trade Center's Cultural Center

CAA has cosigned a letter with the National Coalition Against Censorship (NCAC), an alliance of fifty national non-profit organizations united in the defense of free expression, urging the Lower Manhattan Development Corporation to reconsider its recent decision to impose content constraints on future tenants of a cultural complex at the former World Trade Center site, to be designed by the Norwegian film *Snøhetta*.

To read the letter, please visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy).

## Letter on Cultural Exchanges

CAA joined the Americans for International Arts and Cultural Exchange, a coalition of more than fifty organizations representing the arts, cultural, and foreign-affairs communities dedicated to supporting the cultural aspects of our country's public diplomacy efforts, in a letter to Karen Hughes, the newly appointed under-secretary of state for public diplomacy and public affairs. The letter advocates on behalf of public diplomacy that includes a robust cultural-exchange program.

To read the letter, please visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy).

## Artists Against the War Project

The newest project by Artists Against the War (AAW), *Disarming Images* is a one-hour, three-screen video documenting imaginative dissent in the U.S. after September 11, 2001. *Disarming Images* brings together a wide range of visual media representing the most creative protest since the Vietnam era. The contributors are both professionals and amateurs working in a variety of media—performance, video, billboard, installation, net art, and photography. A timeline of events related to the wars in Iraq and Afghanistan accompanies the images.

AAW will present *Disarming Images* in schools, libraries, and public-exhibition spaces in fall 2005. The group hopes to inspire, inform, and encourage participation in contemporary political issues. For more information on the project, please visit [www.aawnyc.org](http://www.aawnyc.org) or write to [aawnyc@hotmail.com](mailto:aawnyc@hotmail.com). ■

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## CAA News

For more information on CAA activities, visit [www.collegeart.org](http://www.collegeart.org).

## CAA Honors 50-Year + Members

CAA warmly thanks the many contributions of the following dedicated members, who joined CAA fifty years ago and more.

Joining in 1955: Carroll W. Brentano, Virgil D. Cantini, Joachim E. Gaehde, Lola B. Gellman, Deborah S. Gibbons, Oleg Grabar, Irving Lavin, Marilyn A. Lavin, Suzanne E. Lewis, Leo Steinberg, Cornelius C. Vermeule; 1954: Erica C. Dodd, Franklin Hamilton Hazlehurst, Patricia C. Loud, Thomas McCormick, Stanley Meltzoff, Alfred K. Moir, Jules D. Prown, Jane E. Rosenthal, Irving Sandler, Lucy Freeman Sandler, Harold E. Spencer; 1953: Dorathea K. Beard, Rodman R. Henry, Myron Laskin Jr., Chu-Tsing Li, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler; 1952: Theodore E. Klitzke; 1951: Wen C. Fong, John D. Hoag, J. Richard Judson, Olga Raggio; 1950: Jane Dillenger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst, Marilyn J. Stokstad; 1949: Dario A. Covi, Sol Alfred Davidson, Norman B. Gulamerian, Ann-Sofi Lindsten; 1948: Rudolf Arnheim, William S. Dale, Clarke H. Garnsey, Peter H. Selz; 1947: Dericksen M. Brinkerhoff, David G. Carter, Lorenz Eitner, Beatrice Farwell, Ilene H. Forsyth, J. Edward Kidder Jr., Mary Meixner; 1946: Mario Valente; 1945: James S. Ackerman, Paul B. Arnold, Rosalie B. Green; 1944: Howard S. Merritt, Marianne L. Teuber; 1943: George B. Tatum; 1942: Charles D. Cuttler; 1940: Creighton Gilbert; 1938: Mildred Constantine; 1931: S. L. Faison, Jr.

## CAA News Archived on Website

Issues of *CAA News* from 2003 to the present have been archived on the CAA website. Full, intact issues are available in PDF format for download at [www.collegeart.org/news/archives.html](http://www.collegeart.org/news/archives.html).

Included are recent special issues of *CAA News*: health and safety in the artist's studio (July 2004); slides and digital images (September 2004); and art pedagogy (September 2005). For more information, write to Christopher Howard, CAA manager of media and communication, at [caanews@collegeart.org](mailto:caanews@collegeart.org).

## Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership's vote. (See page 20 for this year's candidates.)

The current Nominating Committee will select new members at its business meeting held at the 2006 Annual Conference in Boston. Each new committee member is expected to nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee also involves conducting telephone interviews with candidates during the sum-

## CAA ANNOUNCES NEW PUBLICATION GRANTS

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

### CAA Publication Grant

Deadline: March 1

For eligibility and application guidelines and forms: [www.collegeart.org/pubgrant](http://www.collegeart.org/pubgrant)

### Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 1 each year

For eligibility and application guidelines and forms: [www.collegeart.org/meiss](http://www.collegeart.org/meiss)

### Wyeth Foundation for American Art Grant

Deadline: October 15

For eligibility and application guidelines and forms: [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth)

Or visit [www.collegeart.org/publications](http://www.collegeart.org/publications) for general information.

mer months and meeting at CAA's offices in New York in September 2006 to select the final slate. Finally, all committee members are required to attend the Nominating Committee's business meeting at the Annual Conference in New York to select the 2007 committee.

Nominations and self-nominations should include a brief statement of interest and a two-page c.v. Please send all materials to: Diane Edison, Vice President for Committees c/o Governance and Advocacy Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent by e-mail as Microsoft Word attachments to [alight@collegeart.org](mailto:alight@collegeart.org). *Deadline: January 6, 2006.*

## Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed on CAA's

website. PhD-granting institutions may send a list of your doctoral students' dissertation titles to [dissertations@collegeart.org](mailto:dissertations@collegeart.org). Full instructions regarding the format of listings can be found online at [www.collegeart.org/dissertations](http://www.collegeart.org/dissertations); they were also sent by e-mail and fax to department heads earlier this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above e-mail address. *Deadline: December 1, 2005.*

## CAA Publishing Grant Offered

CAA invites publishers in art, art history, visual studies, and related fields to submit applications for a new grant to support the publication of a book (or booklike work in another format) in the arts.

This grant is an annual award to a publisher in the sum of \$23,000 to support the publication of one book.

Applicant books are original works of exceptional merit and significant contributions to the scholarship of art, art history, visual studies, art theory or criticism, or a related field. Applications for works in the following areas are especially welcomed: African, East Asian, South Asian, Native American, or contemporary art; works that focus in depth on a single theme, artist, work of art, or cluster of works with an overarching intellectual connection; a first full-length work by a younger author, or by one who has received a PhD within the past ten years. For complete guidelines, application forms, and grant description, visit [www.collegeart.org/pubgrant](http://www.collegeart.org/pubgrant). *Deadline: March 1, 2006.*

## CAA Publication Grant Jury Seeks Members

CAA seeks jurors with expertise in any area of art history, visual studies, or a related field for its new Publications Grant Jury. Candidates must be current CAA members who are actively publishing scholars with demonstrated seniority and achievement. Jury members may not themselves apply for grants in this program during their tenure on the jury. The jury will receive applications from publishers each spring and will select finalists by e-mail, convening in early June at the CAA office in New York to choose a grantee. The first jury will meet in spring 2006. Jurors are asked to serve a five-year term. For further information, please visit [www.collegeart.org/pubgrant](http://www.collegeart.org/pubgrant) or contact Eve Sinaiko, CAA director of publications, at [esinaiko@collegeart.org](mailto:esinaiko@collegeart.org).

Nominations and self-nominations are welcomed. Nominators should first ascertain their nominee's willingness to serve. Candidates should send a letter of interest and c.v. to: Publication Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2005.*

## caa.reviews Improves Access

To log into *caa.reviews*, our online book- and exhibition-reviews journal, individual CAA members can now use the same password system used for the Member Portal on our main website. You now need only one username and password to gain access to special content on both websites.

## Candidates for 2006–10 Board of Directors

CAA's 2005 Nominating Committee has selected the following slate of six candidates for our Board of Directors for the 2006–10 term: Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution; Andrea Kirsh, University of Delaware; Beauvais Lyons, University of Tennessee, Knoxville; Katherine Manthorne, City University New York; Barbara Nesin, Spelman College; and Charles Reeve, Ontario College of Art.

In accordance with a 2004 CAA by-law amendment, the CAA membership will elect four new members to the Board of Directors at the Annual Business Meeting, which will be held at the 2006 Annual Conference in Boston. All members will receive a ballot and the candidates' biographies and statements in December (either by postal mail or e-mail, depending on what you indicated on your membership form).

You will have the option to either return your ballot by mail or e-mail before the Annual Business Meeting, or to cast it in person during the 2006 Annual Conference. All voting will end at 5:00 PM EST on Friday, February 24. Results will be announced at the close of the Annual Business Meeting, and new Board members will take office at the spring meeting.

If you wish to vote during the conference, CAA will provide computers in the registration area for electronic ballots and a ballot box for paper ballots.

We urge you to attend our Meet the Candidates session at the Boston conference, to be held Wednesday, February 22, at 5:00 PM EST. Please take this opportunity to hear the candidates before casting your ballot. *Deadline to return ballots: Friday, February 24, at 5:00 PM EST.*

Members of the 2005 Nominating Committee were: Diane Edison, University of Georgia, CAA vice president for committees, chair; Kaucyila Brooke, CalArts, CAA Board; Dennis Ichiyama, Purdue University, CAA Board; Joan Marter, Rutgers University, CAA Board; Steven Bleicher, Coastal Carolina University; Anna Calluori Holcombe, Kansas State University; Katie Hollander, ArtTable; and Richard Saunders, Middlebury College Museum of Art. ■

Institutional members must still use the earlier username-password combination. A representative from each institution must register with the journal upon first use and find the best way to circulate the username and password to its users. CAA is working toward providing IP address recognition for schools, libraries, museums, departments, and research centers.

If you are an individual member visiting either *caa.reviews* or the Member Portal for the first time, you must log in with the username and password that have been preset for you. You may change your preassigned password anytime after your first log in. Your username is your member number, which can be found on your membership card or the label on most CAA mailings. Your preset password is included in your membership packet. If you have forgotten your member number or password, contact Member Services at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org) or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST.

## New Staff Members

**Ida Musemic** has joined CAA as manager of development. In addition to the Annual Campaign, she is responsible for CAA's grant management and development. A native of Zagreb, Croatia, Musemic holds a BA in fashion design, visual arts, and theatre studies from the University of

Zagreb and the University of Oslo in Norway. She received an MS in arts administration from Drexel University in Philadelphia, Pa.

Musemic was recently assistant director of the Philadelphia International Children's Festival and coordinator of the 24th Annual International Showcase of Performing Arts for Young People, both hosted by the Annenberg Center for the Performing Arts at the University of Pennsylvania in Philadelphia. She also served as director of marketing and development for Boca Ballet Theatre in Boca Raton, Fla. She currently volunteers with Lower Manhattan Cultural Council in New York.



Michele Snyder

**Michele Snyder** has joined CAA as director of development, membership, and marketing. In this newly created position, she is responsible for overseeing CAA's development

efforts, expanding the Member Services Department with a focus on increasing membership, and raising CAA's visibility within the national and international arts and academic communities.

Snyder comes to CAA from Sculpture Center in New York, where she was development and marketing director. She has

also worked at the Brooklyn Museum and the Museum of Modern Art, both in New York. She holds a BA in English literature with a minor in studio art from Thiel College in Greenville, Pa., and an MA in arts administration from American University in Washington, D.C. ■

## Letter to the Editor

*From time to time, CAA News publishes letters from readers addressing issues of importance to us as arts professionals. If you would like to respond to an article in CAA News, please send your letter in an e-mail to [caanews@collegeart.org](mailto:caanews@collegeart.org)*

As an acquisitions editor at Ashgate Publishing Company, I'm writing in response to the mention of Ashgate in an article, "CAA Revises Tenure Guidelines for Art Historians," from the July 2005 *CAA News*, which seemed to indicate that Ashgate is canceling or severely reducing its publishing in art history.

There have been some personnel changes at Ashgate in the last few years, which may have somehow given rise to a misunderstanding. But Ashgate is in fact very interested in retaining and even expanding its publishing in art history, to the extent that we will soon have two dedicated visual-studies editors—one each in our U.K. and U.S. offices. (I am the U.S.-based editor for visual studies.)

In general, I absolutely agree with the overall tenor of the article. I certainly wouldn't argue against the point that we're experiencing, within academic publishing generally, something of a crisis with respect to publishing art-history books.

I'm concerned, though, that the mention of Ashgate in the article might discourage potential authors from sending us book proposals, further (and unnecessarily) limiting their already restricted options for possible publishers. Ashgate still welcomes book proposals from art historians.

Sincerely,  
Erika Gaffney  
Senior Editor, Ashgate

## Renew Your CAA Membership Now!

Since July, CAA has accepted memberships on a rolling basis, much like a magazine subscription. Because the older schedule was based on the calendar year, many current individual and institutional memberships expire December 31, 2005. Your access to essential online resources, printed materials, and journals, as well as to important Annual Conference information, is available only with a current membership.

In addition, special conference-registration discounts apply only to current CAA members. The Early Bird registration deadline is December 16. Don't miss out on these great savings—be sure your membership is current!

It's easy to check your membership status or to renew your membership online: log on to [www.collegeart.org](http://www.collegeart.org) and enter the Member Portal, which can be accessed with your member number (located on your membership card or mailing address label) and password. Your preset password is included in your membership packet. If you have forgotten your member number or password, contact CAA's Member Services at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org) or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST.

Thank you for supporting CAA. We look forward to seeing you at the Boston conference in February! ■

## Affiliated Society News

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

### American Society for Aesthetics

The sixty-third annual meeting of the American Society for Aesthetics (ASA) was held October 19–22, 2005, at the Westin Hotel in Providence, R.I. Christopher Rothko, the son of the abstract painter Mark Rothko, delivered the keynote address, entitled “The Artist’s Reality: Mark Rothko’s Crystal Ball,” at the Rhode Island School of Design. For more information about ASA’s current activities, visit [www.aesthetics-online.org](http://www.aesthetics-online.org).

### Association of Historians of American Art

The Association of Historians of American Art (AHAA) is awarding a conference grant of up to \$500 to an ABD student of the art of the United States (colonial art to 1945) who is delivering a paper at the 2006 CAA Annual Conference in Boston. AHAA is particularly concerned with helping students who have no support for conference attendance from their institutions or other sources. The applicant must be a

member of AHAA. For details, write to [kimberlyorcutt@aol.com](mailto:kimberlyorcutt@aol.com). *Deadline: November 25, 2005.*

### Community College Professors of Art and Art History

The Community College Professors of Art and Art History seeks participants for its roundtable discussion, “Best Practices: An Interactive Forum (We’re All in the Audience Together)” at the CAA conference in Boston. Topics will include but are not limited to: art history, curriculum, associate of fine art (AFA) program development, professional development, student transfer credit, and service learning. Please prepare to exchange information and network. For more details, please contact Thomas Morrissey at [tomartist2004@yahoo.com](mailto:tomartist2004@yahoo.com) or [tmorrissey@ccri.edu](mailto:tmorrissey@ccri.edu).

### Leonardo/ISAST

Leonardo/International Society for the Arts, Sciences, and Technology (ISAST), through the Leonardo Education Forum (LEF), has begun two student initiatives. One is a mentoring project to initiate programs and activities that benefit the professional development of students and emerging professionals in the fields of art, science, and technology. Second, in conjunction with students at the University of Northern Colorado in Greeley, we have initiated a blog to encourage and stimulate international contact among students in art, science, and technology; please visit [www.timingingames.blogspot.com](http://www.timingingames.blogspot.com) to participate. Proposals from other student groups interested in creating blogs on the intersections of art, science, and technology are welcomed. For input and more information the two projects, contact Gabel Harp, LEF graduate student committee chair, at [gharp@umich.edu](mailto:gharp@umich.edu).

In addition, we invite all CAA members to submit abstracts to the Leonardo Abstracts Service (LABS). LABS is an online database of abstracts of MFA or PhD theses that in some way relate to the intersections of art, science, and technology. Our quarterly submission deadlines are: March 30, June 30, September 30, and December 30. For more information, see <http://mitpress2.mit.edu/e-journals/Leonardo/isast/journal/calls/labsprojectcall.html>.

### New Media Caucus

The New Media Caucus (NMC) announces the inaugural issue of *Media-N*, a peer-reviewed and invitational journal of digital and media arts; the journal is published at [www.newmediacaucus.org/media-n/index.htm](http://www.newmediacaucus.org/media-n/index.htm). The journal aims to reflect the energy and interests of media-arts practitioners, educators, and theorists. Each issue features a call for themed texts for forthcoming editions; we encourage you to submit texts for future issues. We also seek guest editors with proposals for themed editions of the journal. Please contact Rachel Clarke, editor-in-chief, at [rclarke@csus.edu](mailto:rclarke@csus.edu).

NMC is hosting two sessions at CAA’s 2006 conference: Marisa Olson, an artist and editor and curator at [Rhizome.org](http://Rhizome.org), is chairing “From Database and Place to Bio-tech and Bots: Relationality versus Autonomy in Media Art”; and Mina Cheon of the Maryland Institute College of Art is leading “Asia Effects in New Media.” NMC is also organizing an exhibition of new-media work at Art Interactive Gallery, a nonprofit experimental art space in Cambridge, Mass. For details, see [www.newmediacaucus.org](http://www.newmediacaucus.org).

### Society for Photographic Education

The Society for Photographic Education will hold its 43rd national conference in Chicago, Ill., March 23–36, 2006. The conference theme is “A New Pluralism: Photography’s Future.” The 2006 conference seeks to explore the current cultural and conceptual evolution of the photographic image and the influence new technologies have on our understanding of what it means to make photographs both in and out of our departments. Henry Jenkins, DeFlorez Professor of the Humanities and director of the Comparative Media Studies Program at the Massachusetts Institute of Technology in Cambridge, will give the keynote address. Carl Toth, artist-in-residence and head of the Department of Photography at Cranbrook Academy of Art in Bloomfield Hills, Mich., will be the honored educator. In addition to these featured talks, more than forty general session speakers, portfolio reviews, preconference workshops, an exhibits fair, and unique

CONTINUED ON PAGE 35

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## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2005), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions. E-mail to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Abroad

**Sara Paula Hoffman.** Center for Ibsen Studies, University of Oslo, Oslo, Norway, August 21–27, 2005. *The Doll House Paintings*.

**Robbie Lacomb.** Combes Gallery, American University of Paris, Paris, France, September 29–October 18, 2005. *Robbie Lacomb, Texas Printmaker*. Work on paper.

**Daniel Olson.** Modern Fuel, Kingston, Ontario, Canada, July 6–August 13, 2005. *Other Conditions*. Video, photography, sculpture, printmaking, installation, audio, performance, multiples, and artist's book; Galerie Sans Nom, Moncton, New Brunswick, Canada, April 22–May 20, 2005. *Unknown Seventies Artist*. Video, photography, sculpture, printmaking, installation, audio, performance, multiples, and artist's book; Gallery TPW, Toronto, Ontario, Canada, January 13–February 19, 2005. *Dead End*. Video, photography, and sculpture.

**Kevin Salemm.** Galerie Athenee 4, Geneva, Switzerland, October 31–November 30, 2005. *Kevin Salemm, Photographs*.

**Jennifer Yorke.** SNAP Gallery, Edmonton, Alberta, Canada, July 28–September 3, 2005. *Bombshell*. Drawing, work on paper, and mixed media.

### Mid-Atlantic

**Virginia Batson.** Nexus/Foundation for Today's Art, Philadelphia, Pa., April 1–May 1, 2005. *Lacunae*. Installation.



Virginia Batson, detail of *Urge and urge and urge*, 2005, cast glue, ink, silk tissue, and language, dimensions variable.

**Janet Pritchard.** Gallery 1401, University of the Arts, Philadelphia, Pa., September 30–October 28, 2005. *Dwelling in Mansfield*.

**Larry Walker.** Sande Webster Gallery, Philadelphia, Pa., September 9–October 7, 2005. *Cross Cultural Dialogue*. Painting.

### Midwest

**Christine Holtz.** Gallery 1101, Southern Illinois University, Carbondale, Ill., August 21–September 30, 2005. *Meeting Places*. Photography; James Watrous Gallery, Wisconsin Academy of Sciences, Arts, and Letters, Madison, Wisc., June 28–August 7, 2005. *Meeting Places*. Photography.

**Phillip Michael Hook.** Thornhill Gallery, Avila University, Kansas City, Mo., August 26–September 26, 2005. *Persephone Series: Centerview Missouri Farmland*. Painting.

**Kim Lucci-Elbualy.** Kent State University Sculpture Gallery, Kent, Ohio, August 12, 2005. *Faith: From the Inside Out*. Sculpture.

**Mary C. Nasser.** St. Peters Community and Arts Center, St. Peters, Mo., September 24–October 17, 2005. *Surface and Subterranean Landscapes*. Drawing and painting.

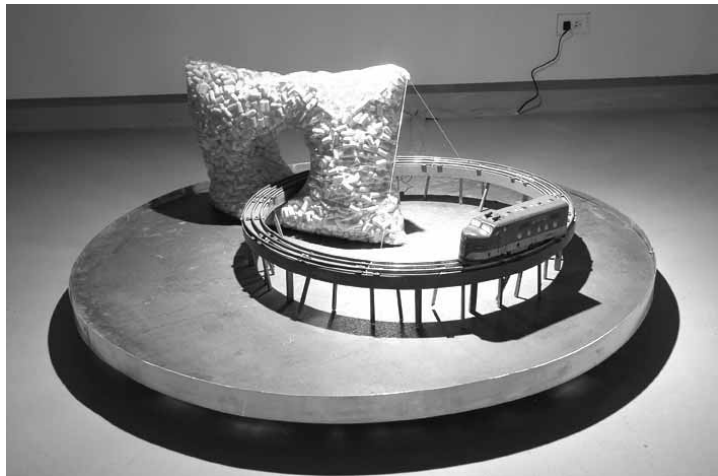
**Yasue Sakaoka.** Paper Circle, Nelsonville, Ohio, September 24–December 3, 2004. *Recent Works*. Sculpture. Sauder Visual Arts Center, Bluffton College, Bluffton, Ohio, August 23–September 14, 2004. *Bluffton Installation*. Installation.

**Nancy Sharak.** Starbucks on Roscoe, Chicago, Ill., August 1–31, 2005. Painting.

**Jan Wurm.** Miller-Weitzel Gallery, Cleveland, Ohio, March 25–April 16, 2005. *Drawn In: The Seduction of Line*. Drawing.

### Northeast

**Rebecca Allan.** 2/20 Gallery, New York, August 30–September 13, 2005. *Recent Work*. Painting and work on paper.



Terry Berlier, *Slatter's Court Sound Sleeper Pillow Prototype*, 2005, 7,500 orange earplugs, clear vinyl, Marx toy train, and metal base, 4 x 4 x 2 ft.

**Gretchen Beck.** Central Gallery, University of Massachusetts, Amherst, Mass., September 22–November 3, 2005. *Torridity: An Exhibition of Drawings Based on the Degradation of the Nigerian Landscape*.

**Beth Campbell.** Nicole Klagsbrun Gallery, New York, October 7–November 5, 2005. *How Did We End Up Here?* Video, sculpture, and drawing.

**Anne Culver.** ALL Gallery, New Haven, Conn., August 19–September 25, 2005. *Metamorphosis*. Sculpture and drawing.

**Virginia Davis.** NOHO Gallery, New York, December 6–22, 2005. *Constructed Canvases/Embedded Images*. Painting and weaving.

**Karen Dolmanisth.** Last Minute Gallery, Northampton, Mass., September 2–24, 2005. *Fluent: Works on Paper and Ephemeral Constructions*.

**Todd Hebert.** Aldrich Contemporary Art Museum, Ridgefield, Conn., October 16–March 12, 2006. *Todd Hebert: 2005 Aldrich Emerging Artist Award Recipient*.

**Laura Larson.** Lennon, Weinberg Gallery, New York, September 8–October 8, 2005. *Apparition*. Photography.

**Steve Locke.** Mills Project Space, Mills Gallery, Boston Center for the Arts, Boston, Mass., September 9–October 30, 2005. *Steve Locke: Circumference*. Drawing.

**Irina Nakhova.** Nailya Alexander Gallery, New York, September 1–24, 2005. *Probably Would*. Installation.

**Christopher Nitsche.** Maxwell Library, Bridgewater State College, Bridgewater, Mass., March 15–May 14, 2005. *Vindauga*. Installation.

**Michael Rich.** George Billis Gallery, New York, January 26–February 23, 2006; Old Sprouter Gallery, Nantucket, Mass., August 19–September 1, 2005. *Sky, Sea, and Stone: New Paintings and Works on Paper*.

**Duston Spear.** Sara Tecchia Roma New York, New York, October 27–November 26, 2005. *Read*. Painting and work on paper.

**Judith Uehling.** Gallery Merz, Sag Harbor, N.Y., September 10–October 1, 2005. Painting and cast paper; Ceres Gallery, New York, April 26–May 21, 2005. *In Spite of Ghenghis, Marco, and Tamerlane*. Digital printmaking on canvas.

### South

**Becca Albee.** Lump Gallery, Raleigh, N.C., October 7–30, 2005. *Off Season*. Photography, video, and audio.

**Scott Betz.** Furman University Gallery, Greenville, S.C., September 12–October 14, 2005. *Monitor*. Painting and audio.

**Todd Drake.** Waterworks Visual Arts Center, Salisbury, N.C., June 3–August 24, 2005. *Et al*. Painting.

**Aimee Koch.** SRO Photo Gallery, Lubbock, Tex., January 16–February 11, 2006. *Aimee Koch: Baby Doll Series*. Photography; Southern Light Gallery, Amarillo, Tex., October



Aimee Koch, *Baby Doll #3*, 2005, c-print, 20 x 16 in.



21–December 2, 2005. *Made by Adults*. Photography.

**Rose Marie Prins.** Arts Center, St. Petersburg, Fla., July 22–August 22, 2005.

**Cliff Tresner.** Abercrombie Gallery, McNeese State University, Lake Charles, La., June 6–July 1, 2005. *Square Peg, Round Hole*. Sculpture.

**Brooke White.** ArtLab, University of Memphis, Memphis, Tenn., October 21–November 23, 2005. *Passing Over and Through*.

## West

**Terry Berlier.** Richard L. Nelson Gallery and the Fine Arts Collection, University of California, Davis, Calif., July 22–August 26, 2005. *Remain Human: The Slatter's Court Project*. Sculpture, video, and interactive work.

**Jack Bresolin.** Turn of the Century Fine Arts, Berkeley, Calif., August 15–October 16, 2005. Painting.

**Ken Fandell.** Howard House, Seattle, Wash., September 1–October 1, 2005. *The Planets*.

**Geraldine Fiskus.** Red Dot Fine Art, Santa Fe, N.Mex., August 29–September 17, 2005. *New Paintings*.

**Joanna Frueh.** Sheppard Fine Arts Gallery, University of Nevada, Reno, Nev., March 7–April 8, 2005. *Joanna Frueh: A Retrospective*. Mixed media, photography, performance, and video.

**Sandy Lane.** Edge Gallery, Denver, Colo., August 19–September 11, 2005. *Collections and Reflections*.

**Karolyn Snarr.** Shemer Art Center and Museum, Phoenix, Ariz., September 20–October 14, 2005. *Karolyn Snarr: Ceramic Installation*. Sculpture and mixed media; Eye Lounge: A Contemporary Art Space, Phoenix, Ariz., August 5–27, 2005.

**J. Barry Zeiger.** Bang!, Santa Fe, N.Mex., September 3–4, 2005. *Evidence*. Sculpture and installation. ■

## BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send you name, membership ID number, book title, publisher's name and location, and the year published (no earlier than 2005) to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Tanya Augsburg,** ed. *Joanna Frueh: A Retrospective* (Reno: Nevada Museum of Art, 2005).

**Yuheng Bao.** *Contemporary Photography in USA* (Fuzhou, China: Fujian Educational Press, 2005); **Yuheng Bao, Lin Mu, and Letitia Lane.** *Art and Artists of Chinese Modern Painting, 1890–1949* (Lewiston, N.Y.: Edwin Mellen Press, 2005); **Yuheng Bao, Qing**

**Tian, and Letitia Lane.** *Buddhist Art and Architecture of China* (Lewiston, N.Y.: Edwin Mellen Press, 2004).



**Judith Bookbinder.** *Boston Modern: Figurative Expression as Alternative Modernism* (Lebanon, N.H.: University Press of New England, 2005).

**Erin Budis Coe and**

**Gwendolyn Owens.** *Painting Lake George* (Glens Falls, N.Y.: Hyde Collection, 2005).

**Beth Harris,** ed. *Famine and Fashion: Needlewomen in the Nineteenth Century* (Burlington, Vt.: Ashgate, 2005).



**Mark Jarzombek.** *Designing MIT: Bosworth's New Tech* (Boston: Northeastern University Press, 2004).

**Deborah J. Johnson and David Ogawa,** eds. *Seeing and Beyond: Essays on Eighteenth- to Twenty-First Century Art in Honor of Kermit S. Champa* (New York: Peter Lang, 2005).



**Ellen G. Landau.** *Reading Abstract Expressionism: Context and Critique* (New Haven: Yale University Press, 2005).

**Tirza True Latimer.** *Women Together/ Women Apart:*

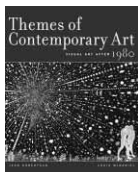
*Portraits of Lesbian Paris* (New Brunswick, N.J.: Rutgers University Press, 2005).

**Cary Y. Liu, Michael Nylan, and Anthony J. Barbieri-Low,** with an essay by **Michael Loewe.** *Recarving China's Past: Art, Archaeology, and Architecture of the Wu Family Shrines*. (Princeton: Princeton University Art Museum, 2005).

**Charles R. Mack,** ed. *Francis Lieber and the Culture of the Mind: Fifteen Papers Devoted to the Life, Times, and Contributions of the Nineteenth-Century German-American Scholar* (Columbia: University of South Carolina Press, 2005).

**Jordana Mendelson.** *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929–1939* (University Park: Pennsylvania State University Press, 2005).

**Gene Ray.** *Terror and the Sublime in Art and Critical Theory: From Auschwitz to Hiroshima to September 11* (New York: Palgrave Macmillan, 2005).



**Jean Robertson and Craig McDaniel.** *Themes of Contemporary Art: Visual Art after 1980* (New York: Oxford University Press, 2005).

**Lisa Rosenthal.** *Gender, Politics, and Allegory in the Art of Rubens* (New York: Cambridge University Press, 2005).

**Joseph Stanton.** *The Important Books: Children's Picture Books as Art and Literature* (Lanham, Md.: Scarecrow Press, 2005).

**Heghnar Watenpaugh.** *The Image of an Ottoman City: Imperial Architecture and Urban Practice in Aleppo in the Sixteenth and Seventeenth Centuries* (Boston: Brill, 2004).

**Marcia Werner.** *Pre-Raphaelite Painting and Nineteenth-Century Realism* (New York: Cambridge University Press, 2005).

**James L. Yarnall.** *Newport through Its Architecture: A History of Styles from Postmedieval to Postmodern* (Newport, R.I.: Salve Regina University, in association with University Press of New England, 2005).

**Lilian H. Zirpolo.** *Ave Papa/Ave Papabile: The Sacchetti Family, Their Art Patronage, and Political Aspirations* (Toronto: Centre of Reformation and Renaissance Studies, 2005). ■

## OBITUARIES

**Linda Farris,** an art dealer based in Seattle, Wash., died July 22, 2005, at age 61.

Farris was born in San Francisco and graduated from the University of California, Berkeley, in the mid-1960s. After a stint in Europe, she moved to Seattle, where she opened her first gallery. From 1970 to 1995, Farris showed the work of young artists, many recent graduates of the University of Washington, as well as nationally known artists such as Louise Nevelson and Robert Rauschenberg, who received their first shows in the Pacific Northwest in the late 1970s.

In the late 1990s, she founded the Contemporary Art Project, where 13 members paid annual dues to buy contemporary art. This collection, which includes newer artists such as Inka Essenhigh, Cecily Brown, Sue De Beer, and Zhang Huan, has since been donated to the Seattle Art Museum.

**Al Held,** an American abstract artist who painted large-scale works, died July 27, 2005, in Todi, Italy. He was 76.

Born in Brooklyn, Held served in the U.S. Navy in 1945–47; afterward, he took classes at the Art Students League in New York. Held moved to Paris in 1950, where he studied art at the Académie de la Grande Chaumière in Paris. He had his first solo exhibition in 1952 at Galerie Huit in Paris, and a second show in 1959 in New York at the Poindexter Gallery. Throughout his career, Held's work was shown in galleries and museums internationally.

Held's work evolved from colorful impasto paintings to a more refined, geometric style. He abandoned color in the late 1960s and early 1970s for a refined geometric, black-and-white style, only to return to bright hues a decade later—the work also became increasingly complex with shapes, forms, grids, and lines. His paintings also became larger and larger—

with one work measuring 15 feet high and over 60 feet wide.

Held taught art at Yale University from 1960 to 1980, influencing a number of artists, among them Judy Pfaff and Chuck Close, who have also had important painting careers.

In addition to painting, Held created public art for the Ronald Reagan Washington National Airport and the New York subway system. A recent commission of a colossal laminated art glass window for the U.S. Courthouse in Orlando, Fla., will open in 2007.

**John Michael Montias,** an economist of art and an important Vermeer scholar, died July 26, 2005, in Branford, Conn., at the age of 76.

Born in Paris, Montias taught economics at Yale University in the late 1950s, where he focused on economic systems of the Soviet bloc and did consulting work for government officials.

Montias met the art historian Egbert Haverkamp-Begemann in the mid-1960s at Yale. Begemann, who specialized in Dutch and Flemish art, inspired Montias to develop further his interest in the art of the Lowlands.

His study of Vermeer was a pioneering effort into the social and economic history of the artist, which involved thorough research into letters, receipts, and legal papers as well as painting. His book *Vermeer and His Milieu: A Web of Social History* (1989) was an innovative effort in social art history.

In 1975, Montias was awarded a grant to write a comparative study of Dutch art guilds. The resulting book, *Artists and Artisans in Delft: A Study of the 17th Century* (1982), examines the Guild of St. Luke in Delft. His other books include *Artists, Dealers, Consumers: On the Social World of Art* (1994); *Public and Private Spaces: Works of Art in 17th-Century Dutch Houses* (2000), with John Loughman; and *Art at Auction in 17th-Century Amsterdam* (2003).



Donald Posner

**Donald Posner** died at age 73 on August 13, 2005, in New York, where, except for 2 brief periods at the Universities of Washington and Virginia, he taught at the NYU's Institute of Fine Arts during the past 40 years.

Posner received his BA from Queens College, was then a crack radar specialist in the U.S. Air Force in Japan, and subsequently earned his MA from Harvard and his PhD from NYU. He served as associate editor of *The Art Bulletin* from 1967 to 1968 and then editor from 1968 to 1971. But he will surely be most remembered for his work on painting in 17th-century Italy and 18th-century France. Before his 1971 monograph and catalogue raisonné on Annibale Carracci, the Carracci school was barely recognized outside Bologna as one of the formative cultural movements in early modern European painting. Though publications on the Carracci family and Emilian studies preceded Posner's, their impact was limited. His 2-volume study caused a sea change in the modern evaluation of Annibale. By introducing his book with

the subtitle, *A Study in the Reform of Italian Painting around 1590*, Posner positioned Annibale as a protagonist of Baroque art, substantiating his interpretation with essays on Annibale and low-life painting in Italy, the foundations of caricature and landscape, the Carracci Academy, and the interconnections between Lombard color and Roman design. Posner's influential book stimulated other art historians to write studies of Annibale's circle and followers, Ludovico Carracci, Domenichino, Guido Reni, Guercino, Giovanni Lanfranco, Sisto Badalocchio, and Francesco Albani. Just as Annibale was the "father" of the next generation, so Posner's monograph laid the groundwork for future Bolognese studies. It still stands as a cornerstone in the field.

Posner's many publications on Italian painting continue to provoke debate, for example, his resolute stance on Domenichino vis-à-vis Lanfranco in the history of high Baroque painting (1965), and his original interpretation of Caravaggio and homoeroticism (1971). Posner's written work, like his teaching, benefited consistently from the clarity of his sharp mind, his spirited prose, and his desire to engage and enlighten both reader and student, whether on Italian or, subsequently, French art. Beginning with a small book on Antoine Watteau's *Lady at Her Toilet* (1973) and continuing with a monographic investigation of that artist's oeuvre (1984), Posner asked discerning questions, bringing insight to bear on identifying the painter's sources and development, and writing with elegance while discussing his cultural context. His article on "The Swinging Women of Watteau and Fragonard" (1982) also revealed his wit, which his friends already knew about. His *17th- and 18th-Century Art* (1971), written with Julius Held, was for many years the textbook of choice for teachers in the field.

Posner's publications continually demonstrated how his approaches broadened after his graduate training with Walter Friedlaender. Documentary sources, historical context, literary evidence, and even fashion plates merged with his sensitivity to and appreciation for works of art. Never prone to theorize when he stood before an object, he responded concretely, and it is not far-fetched to say that he went exactly where the work of art channeled him. One of the very best witnesses to this is his unpretentious but superb article, "The *Duchesse de Velours* and Her Daughter: A Masterpiece by Nattier and Its Historical Context," published in the *Metropolitan Museum Journal* in 1996. There, the same historian who had begun his long career with a sophisticated analysis of the complex organization of the grandiose Farnese frescos became the compassionate and warm interpreter of Jean-Marc Nattier's luminous double portrait, which Posner admired for its "tender feeling and decorous restraint."

Posner's very phrase describes, but in reverse order, his own working relationship and close friendship with students. He never "colonized" acolytes, and he imposed no opinions or thoughts from without. He initiated probing conversations; if no response was forthcoming, it had to be hunted up. It is not surprising that friendship regularly followed study with Donald, and that it transpired almost as a matter of course. "Tender feeling" invariably accompanied those friendships on both sides. Disagreement during lively

conversations might arise (How many times in a single lifetime can one attend a performance of *Parsifal*?), but there was always a good reason to come together after an evening at the opera; mention of Mozart, Gluck, or Bellini would immediately restore harmony. He loved reading on American history (for several years he taught early American art at the Institute) and responded passionately to today's politics; he was absorbed by nature and investigated it in both outings and books.

Posner expressed his generosity of spirit with "decorous restraint," and so to some outside his circle of friends, he seemed removed or distant. But those within knew better, as did the many visitors to the Central Park Zoo who enjoyed his tours as docent. His kindness and thoughtfulness extended well beyond his students and city: he left sizeable donations to both the New York Public Library and Doctors without Borders. His death leaves a vacuum in art-historical studies, among his colleagues and students, and for his friends, family, and companion.

—William L. Barcham, professor, Dept. of the History of Art, Fashion Institute of Technology, State University of New York

**Gustina E. Scaglia**, professor emerita of the history of art at Queens College, City University of New York, died March 21, 2003, in Glastonbury, Conn. She was 86.

Scaglia was an authority on Italian technical drawings and texts and a specialist in the arts of Italy and in Asian architecture. She pioneered art-historical studies of Renaissance technologies—architecture, building, engineering, mechanical—as they were recorded in texts and images. Scaglia was a leading expert on Francesco di Giorgio Martini, Mariano Taccola, and Leonardo's machines, and also published critical discussions of Filippo Brunelleschi and Lorenzo and Buonaccorso Ghiberti. She had a deep knowledge of paleography and of manuscripts and drawings (how they were made, copied, used, circulated).

Scaglia's major publications include *Brunelleschi: Studies of His Technology and Inventions* (1970, with Frank D. Prager); *Mariano Taccola, De machinis: The Engineering Treatise of 1449* (1970); *Mariano Taccola, De ingeneis* (1972 and 1984, with Prager); *Il "Vitruvio Magliabecchiano" di Francesco di Giorgio Martini*, a critical edition of the 15th-century Italian translation of Vitruvius's *De architectura* (1985); and *Francesco di Giorgio: Checklist and History of Manuscripts and Drawings in Autographs and Copies from ca. 1470 to 1687 and Renewed Copies (1764–1839)* (1992).

Born in Glastonbury, Scaglia received a BFA from the Rhode Island School of Design in 1945. She then taught art at Briarcliff High School and Briarcliff Junior College in New York (1945–47) and Miss Hewitt's Classes (1949–56). She spent 1947–48 in Florence, studying at the Centro di Cultura per Stranieri and at the Accademia di Belle Arti e Liceo Artistico, earning a "diploma di merito" for painting. She earned a PhD from the Institute of Fine Arts, NYU, in 1960.

In 1959, Scaglia became one of the first women to teach art history at Queens College, where she had a formative influence on the dept. until her retirement in 1986. A deeply respected and well-loved teacher, she inspired, motivated, and guided her students, who admired her high standards and uncompromising com-

mitment to the discipline, responded to her erudition and sympathetic humanity, and blossomed intellectually under her watchful mentoring. Unstinting in service to the dept. and the college, she was a good and always a caring colleague.

Dedicated to her scholarship, Scaglia continued a busy, determined program of research and travel long after her formal retirement. She remained a familiar figure in New York's major libraries, and continued to write and publish until the end. While her work has met with relatively more recognition in Europe than in the U.S., her accomplishment as one of the few outstanding women in her generation of American art historians and as the first woman working in the field of Italian Renaissance architecture remains remarkable and lasting.

—Suzanna B. Simor, Queens College, City University of New York

**Stephen Edward Weil**, an art law expert, arts administrator, and a museum administrator, and museum trustee, died August 10, 2005, in Washington, D.C. He was 77.

Trained as a lawyer with expertise in copyright, trusteeship, and the sale of artwork by museums, Weil served as deputy director of the Hirshhorn Museum and Sculpture Garden from 1974 to 1995. He then became a senior scholar emeritus at the Smithsonian Center for Education and Museum Studies.

Born in New York, Weil received a degree from Brown University in 1949 and earned an LLB from Columbia University Law School in 1956. After working at the New York law firm of Rosenman, Colin, Kaye, Petschek & Freund, he became a vice president and general manager of the Marlborough Gallery from 1963 to 1967. At the Whitney Museum from 1967 to 1974, he served as an administrator, secretary, and trustee. Later, he taught at the Museum Management Institute at the University of California, Berkeley, from 1979 to 1996.

Weil wrote *Making Museums Matter* (2002), *A Deaccession Reader* (1997), *A Cabinet of Curiosities: Inquiries Into Museums and Their Prospects* (1995), and *Rethinking the Museum and Other Meditations* (1990). With Franklin Feldman and Susan Duke Biederman, he authored *Art Law: Rights and Liabilities of Creators and Collectors* (1986). ■

## PEOPLE IN THE NEWS

Please send your name and listing to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Academe

**Laurel Jay Carpenter** has been appointed assistant professor of fine arts at Alfred University in Alfred, N.Y.



Photo: Tom McInnis

Sonya Y. S. Clark

**Sonya Y. S. Clark**, formerly Baldwin Bascom Professor of Creative Arts at the University of Wisconsin in Madison, has been appointed professor and chair of the Craft/Material

Studies Dept. at Virginia Commonwealth University's School of the Arts in Richmond.

**Craig McDaniel** has been promoted from chair of the Dept. of Fine Arts to associate dean at Indiana University's Herron School of Art and Design in Indianapolis.

**Jeff McMahon**, a resident artist and senior lecturer at Arizona State University in Tempe, has been promoted to assistant professor in the Theatre Dept. at the university's Herberger College of Fine Arts.

**Kent Minturn** has been hired as a part-time visiting assistant professor of art history at Sarah Lawrence College in Bronxville, N.Y., for the 2005–6 academic year.

**Jeff Schmuki** has been promoted to associate professor of art at William Carey College in Gulfport, Miss.



Philip Ursprung

**Philip Ursprung**, formerly Swiss National Science Foundation Professor for Art History at the Institute for the History and Theory of Architecture of ETH Zurich, has been appointed professor of modern

and contemporary art at the University of Zurich in Switzerland.

The Dept. of Architecture and its History, Theory, and Criticism of Architecture and Art discipline group at the Massachusetts Institute of Technology (MIT) has promoted **Mark Jarzombek** to full professor and **Heghnar Watenpaugh** to associate professor without tenure, the final and second levels of MIT's 4-tier tenure-track system, respectively. The group's visiting-faculty appointments for 2005–6 are:

**Martha Buskirk** and **Sanford Kwinter** for fall, and **Michael Ann Holly**, **Keith Moxey**, and **Jesús Escobar** for spring.

The Dept. of Art History at Rice University in Houston, Tex., has hired **Leo Costello** as assistant professor and promoted **Marcia Brennan** to the rank of associate professor with tenure.

The Art Dept. at Tulane University in New Orleans, La., has appointed **Suzanne Walker** to assistant professor of Baroque art, beginning fall 2005, and **Florencia Bazzano-Nelson** to assistant professor of modern Latin American art, beginning 2006.

The Dept. of Art at the University of Memphis has made several new appointments: **Carol J. Purtle** has been named to the newly created Benjamin Rawlins Jr. to Meritorious Professorship; **Kenneth Haltman**, formerly of Michigan State University, has been chosen Dorothy Kayser Hohenberg Chair of Excellence in Art History for the 2005–6 academic year; and **Sara Doris** and **Bill McKeown** have joined the faculty as assistant professors of art history.

The Dept. of Art History at the University of Oregon in Eugene has appointed **Deborah Hurtt** assistant professor of modern and contemporary architecture

and **Kate Mondloch** assistant professor of contemporary art.

The School of Visual Arts in New York has appointed **Tom Huhn** as chair of the Art History Dept. and **Suzanne Anker** as chair of the BFA Fine Arts Dept.

The Visual Arts Program at the North Carolina School of the Arts in Winston-Salem has named **Greg Shelnutt** as the director of the program, succeeding **Clyde Fowler**, who retired at the end of the 2004–5 academic year. The program has also appointed **Will Taylor** to its faculty.

## Museums

**William Breazeale** has been selected associate curator of art at the Crocker Art Museum in Sacramento, Calif.



J. Michael Brand

**J. Michael Brand**, formerly director of the Virginia Museum of Fine Arts in Richmond, has been named director of the J. Paul Getty Museum in Los Angeles.

**Thom Collins**, formerly executive director of the Contemporary Museum of Baltimore in Maryland, has been appointed director of the Neuberger Museum of Art at Purchase College, State University of New York, in Purchase, N.Y.

**Michael Gallagher**, formerly keeper of conservation at the National Galleries of Scotland in Edinburgh, has been selected the new Sherman Fairchild Conservator in Charge in the Dept. of Painting Conservation at the Metropolitan Museum of Art in New York.



Chris Gilbert

**Chris Gilbert**, formerly curator of contemporary art at the Baltimore Museum of Art in Maryland, has been appointed curator for the MATRIX Program for Contemporary Art at the Berkeley Art Museum and Pacific Film Archives.



William M. Griswold

**William M. Griswold**, formerly acting director and chief curator at the J. Paul Getty Museum in Los Angeles, has been chosen director and president of the Minneapolis Institute of Arts in Minnesota, succeeding **Evan Maurer**.

**John Leighton**, formerly director of the Van Gogh Museum in Amsterdam, has become director-general of the National Galleries of Scotland in Edinburgh. Leighton will succeed **Timothy Clifford**, who has served as director-general since 1984.



Timothy Standing

**Timothy Standing**, formerly chief curator at the Denver Art Museum in Colorado, has been appointed to fill the new position of deputy director of collections and programs at the museum.

**Dominic Willsdon**, formerly a curator in the Education Dept. at Tate Modern in London, has been appointed Leanne and George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art in California.

**John Wilson** has been appointed director of curatorial affairs and curator of European art at the Joslyn Art Museum in Omaha, Neb.

**Amanda Zehnder** has been appointed assistant curator in the Dept. of Fine Arts at the Carnegie Museum of Art in Pittsburgh, Pa.

The Jewish Museum in New York has restructured its curatorial departments: **Susan L. Braunstein** has been appointed chief of curatorial affairs, and **Norman L. Kleeblatt** has become Susan and Elihu Rose Chief Curator.

The Samuel P. Harn Museum of Art at the University of Florida in Gainesville has made two appointments. **Charles Mason**, curator of Asian art and chief curator at the museum, has been named Cofrin Curator of Asian Art. **Thomas Southall**, formerly curator of photography at the High Museum of Art in Atlanta, Ga., has been appointed curator of photography.

The Walker Art Center in Minneapolis, Minn., has made several curatorial appointments. **Philippe Vergne**, formerly director of the François Pinault Foundation for Contemporary Art in Paris, has returned the Walker (where he worked from 1997 to April 2005) as deputy director and chief curator. The center's curatorial fellows, **Yasmil Raymond Ventura** and **Doryun Chong**, have both been promoted to assistant curator.

## Organizations

**Dyana Curreri-Ermatinger** has been appointed executive director of the San Francisco-based ArtSpan.

**Maria L. Fredericks**, formerly head of conservation at Columbia University Libraries in New York, has been named Drue Heinz Book Conservator at the Morgan Library in New York.

**Juliet Graver Istrabadi** has been appointed curator of the print collection of the New York-based Huguenot Heritage.

**Martha Thorne**, formerly curator of architecture at the Art Institute of Chicago in Illinois, has been hired to work as executive director of the Pritzker Architecture Prize. ■



Todd Hebert, *New Morning*, 2004–5, acrylic on canvas over panel, 44 x 48 in.

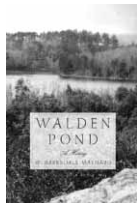
## GRANTS, AWARDS, AND HONORS

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

**David H. Friedman**, associate professor of architecture history at the Massachusetts Institute of Technology (MIT), has been awarded a senior fellowship from the Dibner Institute at MIT for spring 2006.

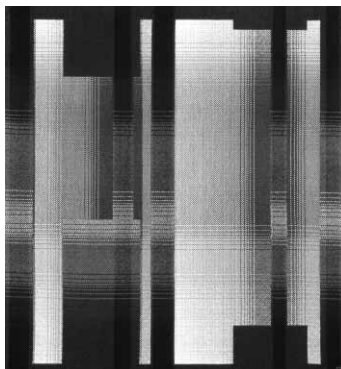
**Todd Hebert** has received the 2005 Aldrich Emerging Artist Award from the Aldrich Contemporary Art Museum in Ridgefield, Conn. His work will be on view at the museum this fall and winter.

**Matthew LaRose**, associate professor of art at Davis and Elkins College in Elkins, W.Va., has been awarded an honorary master of humane letters degree and tenure by the college.



**W. Barksdale Maynard** has received 2 awards—the Boston Authors Club Julia Ward Howe Special Award and a Certificate of Commendation from the American Association for State and Local History—for his recent book, *Walden Pond: A History* (New York: Oxford University Press, 2004).

**Jordana Mendelson** has been awarded fall 2005 membership in the School of Historical Studies at the Institute for Advanced Study in Princeton, N.J., to



Gretchen Romey-Tanzer, *Deep Pool*, 2003, handwoven textile, 20 x 17 x 1 in.

work on a project about Spanish Civil War magazines, which will result in a book and exhibition entitled *Magazines and War*, scheduled to open at the Museo Nacional Centro de Arte Reina Sofia in Madrid in December 2007.

**Gretchen Romey-Tanzer**, an artist and secondary-school art and art-history teacher at Cape Cod Academy in Osterville, Mass., has been awarded a 2005 Massachusetts Cultural Council Artists Grant in the crafts category for her woven works.

**Fran Siegel**, assistant professor at California State University, Long Beach, has been awarded a COLA grant from Los Angeles's Cultural Affairs Department for her project "Tracking Points," which integrates drawing and installation.

**Sally Stein** of the University of California, Irvine, has received the Patricia and Phillip Frost Essay Award for 2004. The prize is presented annually to the author of the most distinguished contribution to *American Art*, the journal published by the Smithsonian American Art Museum. Stein's essay, "The President's Two Bodies: Stagings and Restagings of FDR and the New Deal Body Politic," was included in the Spring 2004 issue.

**Brooke White**, assistant professor of imaging arts at the University of Mississippi, has received an Individual Artist Grant from the Mississippi Arts Commission.

**Steven Zucker**, associate professor and chair of the History of Art Dept. of the Fashion Institute of Technology, State University of New York (SUNY), has received the 2005 SUNY Chancellor's Award for Excellence in Teaching.

The Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., has announced its 2005–6 fellows, including the following CAA members: **Alexander Nagel** was named Andrew W. Mellon Professor; **Stephen J. Campbell** and **Paola Modesti** are Samuel H. Kress Senior Fellows; **Lorenzo Pericolo** was named an Ailsa Mellon Bruce Senior Fellow; and **Faya Causey** is Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow for spring 2006. Resident predoctoral fellows include: **Ara H. Merjian**, **Katharina Pilaski**, and **Ashley West**; nonresident fellows include **Amy J. Bunon**, **Robert Glass**, **Aden Kumler**, **Michelle Y. Kuo**, **Meredith Martin**, **Melanie Michailidis**, and **Noël Schiller**. Recipients of the Ailsa Mellon Bruce Predoctoral Fellowships for Historians of American Art to Travel Abroad include: **Saadia Lawton**, **Abigail McEwen**, **Stefanie Snider**, and **Leslie Urefia**.

The New York Foundation for the Arts has announced the recipients of its 2005 Artists' Fellowships, including these CAA members: for computer arts, **Mariam Ghani**, **Julia R. Heyward**, and **John R. Slepian**; for film, **Sarah K. Hanssen**; for performance art/multi-disciplinary work, **Shimon Attie** and **Clifford V. Owens**; for printmaking/



Brooke White, *The In Between Series (1)*, 2005, archival digital print, 22 x 30 in.

drawing/artists' books, **Paul F. Fabozzi, Nicola Lopez, China Marks, Jill Parisi, Buzz Spector, and Philip Zimmermann**; for sculpture, **Brian Conley, Carla Rae Johnson, and Scott F. Reynolds**.

The Sterling and Francine Clark Art Institute has announced their spring 2006 fellows, which include CAA members **Mignon Nixon and Martha Ward**. (For additional fellows' names, see the July 2005 *CAA News*.) ■

## INSTITUTIONAL NEWS

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

**ARTstor** and the **Artists Rights Society (ARS)** have joined to provide a rich body of images of modern and contemporary art for educational and scholarly use. ARTstor's collections, found at [www.artstor.org](http://www.artstor.org), will include a significant number of copyrighted works of art by artists and estates represented by ARS.

The **Atlanta College of Art's** board of directors has decided to fold its school into the **Savannah College of Art and Design** in 2006. Founded in 1905, the Atlanta College of Art is the oldest private college of art and design in the southeastern U.S.

The **George Eastman House** in Rochester, N.Y., and the **International Center of Photography** in New York have announced a collaboration that will create the largest freely accessible database of photography on the Internet. The website will eventually house 200,000 photographs by fall 2006; most images will be small, but high-resolution images of works in the public domain will also be available. For more details, visit [www.photomuse.org](http://www.photomuse.org).

The **Getty Center** in Los Angeles recently added a searchable database of more than 100 lesson plans for K–12 and ESL teachers, a step-by-step guide to help teachers build their own arts-based

curricula, and an online forum for discussing and exchanging ideas. Visit [www.getty.edu/education](http://www.getty.edu/education).

The **Sam Fox School of Design and Visual Arts at Washington University in St. Louis** has reconfigured its programs. The School of Architecture is now organized in two parts: the undergraduate College of Architecture and the Graduate School of Architecture and Urban Design. Similarly, the School of Art will become the undergraduate School of Art and the Graduate School of Art.

The **Yale Center for British Art** in New Haven, Conn., has received a major grant from the Andrew W. Mellon Foundation to support the development of the center's research programs in the history of British art. The funding will be used to develop cross-disciplinary projects that will bring together scholars working in museums, universities, and research institutes. The grant will also enable the creation of a senior fellowship and a number of research positions for younger scholars, to ensure the participation of undergraduate, graduate, and postdoctoral scholars in the intellectual life of the center. ■

## OPPORTUNITIES

To read more listings or to submit your own, please visit [www.collegeart.org/opportunities](http://www.collegeart.org/opportunities).

### Awards, Grants, Fellowships

**Asia Society Museum** invites applications for the Asia Society Museum Fellowship, an annual program for the development of professionals in the field of Asian art, sponsored by the Getty Foundation, that fosters direct experience in museum management and curatorship. The fellowship funds 2 fellows-in-residence each year at the Asia Society Museum in New York and is open to qualified Asian art scholars—both gradu-

ate students and early-career postdoctoral professionals—from Asia and the U.S. A stipend will be provided. For a complete description of the application procedures and the fellowship, write to [hannahp@asiasociety.org](mailto:hannahp@asiasociety.org). Indicate "Getty Fellow" in the subject line. *Deadline: November 30, 2005.*

The **Lower East Side Printshop** in New York invites emerging artists of all disciplines and cultural backgrounds to apply for the Special Editions Fellowship Program 2006. No previous printmaking experience is necessary. Awarded artists will create printmaking projects in collaborative residencies that will take place between February 2006 and February 2007. Each artist will have 8–12 day-long working sessions with a master printer to develop and complete a new body of work. The printshop provides materials, tools and equipment, full studio access, technical assistance and an artist honorarium of \$1,500. Application available at <http://printshop.org>, or send an SASE to: Lower East Side Printshop, 306 W. 37th St., New York, NY 10018. *Deadline: December 2, 2005.*

**Princeton University** offers a postdoctoral fellowship for research on French photography or the relation of photography and painting in France prior to 1945. The fellow must reside in Princeton for the 2006–7 academic year; a PhD is required. Send your application letter, description of proposed research project, sample publications, c.v., and 3 letters of recommendation to: Anne McCauley, Gould Fellowship Committee, Dept. of Art and Archaeology, Princeton University, Princeton, NJ 08544-1018. For more details, see <http://web.princeton.edu/sites/dof/ApplicantsInfo.htm>. *Deadline: December 2, 2005.*

The **Eleanor Tufts Award**, presented annually by the American Society for Hispanic Art Historical Studies, recognizes an outstanding English-language publication in the area of Spanish or Portuguese art history. Only books (including monographs and exhibition catalogues) will be considered. To be eligible for the 2006 award, books must have appeared during the 2004 or 2005 calendar years. A letter of nomination or self-nomination should be sent to the committee chair; a copy of the book should be sent to each committee member, including the chair, by the author or publisher of the book. Chair: Jesús Escobar, 75 Bank St., 3J, New York, NY 10014; [jescobar@mail.fairfield.edu](mailto:jescobar@mail.fairfield.edu); Therese Martin, School of Art, P.O. Box 210002, Tucson, AZ 85721-0002; Judith Rohrer, Art History Dept, Carlos Hall, 581 South Kilgo Cir., Atlanta, GA 30322. *Deadline: December 15, 2005.*

The **Huntington Library, Art Collections, and Botanical Gardens** welcomes applications for fellowships to support research in the history of British and American art. Awards will also be considered in areas of Continental European art in which the Huntington has strong holdings. Proposals are judged in terms of the value of the project, ability of the scholar, and degree to which the special strengths of the art collections and library holdings will be used. Awards are considered for both pre- and postdoctoral candidates. Award holders are expected to be in continuous residence throughout their tenure. Applications are accepted each year between October 1 and December 15. For more details, please write to: Committee on Fellowships, The Huntington, 1151 Oxford Rd., San Marino, CA 91108; [cpowell@huntington.org](mailto:cpowell@huntington.org). *Deadline: December 15, 2005.*

### Modern and Contemporary Art Historian BAYLOR UNIVERSITY ALLBRITTON ART INSTITUTE

Assistant/Associate Professor. Tenure-track. August 2006. Ph.D. required. Teaching responsibilities include courses in Introduction to Art for non-majors and upper-level courses in modern and contemporary art. Evidence of scholarship and teaching experience commensurate with rank. Commitment to excellence in teaching and continued professional activity expected. Candidate should be comfortable with undergraduate education in a studio environment and be eager to embrace special opportunities of the Allbritton Art Institute, including faculty-directed student study travel in the U.S. and abroad. Baylor provides competitive faculty benefits. Include letter of application, CV, three current letters of reference, sample of recent scholarship, undergraduate/graduate transcripts, statement of teaching philosophy. SASE. Applications will be reviewed beginning October 15, 2005. To ensure full consideration, applications must be completed and received by December 20, 2005. **Professor John McClanahan, Art History Search, Department of Art, Baylor University, One Bear Place 97263, Waco, TX 76798-7263.** Baylor is a Baptist University affiliated with the Baptist General Convention of Texas. Minorities, women, and persons with disabilities are encouraged to apply. AA/EOE. Baylor is in a campaign to move into tier one status over the next decade. For more information, see <http://www.baylor.edu/>

**The de la Torre Bueno Prize** is awarded annually to a book published in English that exemplifies scholarly excellence and advances the field of dance studies. Awarded for more than 30 years, the prize commemorates Jose de la Torre Bueno, the first university press editor to develop a list in dance studies. Originally presented by the Dance Perspectives Foundation, the prize now is administered by the Society of Dance History Scholars. For consideration for the 2006 prize, authors or publishers must submit 3 copies of books published in 2005 to Mary Bueno, coordinator for the prize. Please send the books to: Mary de la Torre Bueno, Ansonia Station, P.O. Box 237079, New York, NY 10023. Queries may be sent to mbueno\_buenoprize@fastmail.fm. *Deadline: December 31, 2005.*

**The Wolfsonian-FIU** is a museum that promotes the examination of modern material culture. The strengths of its collection are North American and European decorative arts, propaganda, and industrial and graphic design from 1885 to 1945, as well as a rare-books library with 50,000 items. Holders of MAs and PhDs, doctoral candidates, and others with a record of professional accomplishment are eligible for a museum fellowship. Awards are for 3–5 weeks. For more information, contact: Fellowship Coordinator, 1001 Washington Ave., Miami Beach, FL 33139; 305-535-2613; research@thewolf.fiu.edu; www.wolfsonian.fiu.edu/education/research. *Deadline: December 31, 2005.*

**The Italian Art Society** offers a grant of \$500 to aid in travel to the CAA conference in Boston in February 2006. Another grant will be available for travel to the International Congress for Medieval Studies at Kalamazoo, Mich., in May 2006. Students and recent recipients of the PhD (within 3 years) are eligible if they are presenting a paper that concerns the art or architecture of Italy, in any period from late antique to contemporary. Please send a c.v., the abstract of the paper to be presented, and a cover letter that includes the names and contact infor-

mation for the applicant's academic advisor and the chair of the session in which the paper will be presented to Amy Neff at aneff@utk.edu. *Deadlines: January 7, 2006, for travel to CAA; March 15, 2006, for travel to Kalamazoo.*

**The Smithsonian American Art Museum** and its **Renwick Gallery** invite applications for pre- and postdoctoral research fellowships in art, visual culture, and craft of the U.S. A variety of predoctoral, postdoctoral, and senior fellowships are available. The standard residency term is 12 months, but shorter terms are also considered; stipends are prorated for periods of less than 12 months. For details, contact: Fellowship Office, Smithsonian American Art Museum, MRC 970, P.O. Box 37012, Washington, D.C. 20013-7012; 202-275-1557; saamfellowships@si.edu; www.americanart.si.edu/fellowships. For applications, visit www.si.edu/research+study. *Deadline: January 15, 2006.*

**The Winterthur Museum and Country Estate** is awarding research fellowships for 2006–7. Residential fellowships are available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded. For details, contact: Katherine C. Grier, Director, Research Fellowship Program, Winterthur Museum, Winterthur DE 19735; kgrier@winterthur.org. *Deadline: January 16, 2005.*

**The New England Regional Fellowship Consortium**, a collaboration of 13 major cultural agencies, will offer at least 8 awards in 2006–7. Each grant provides a \$5,000 stipend for 8 weeks of research at participating institutions. Applications are welcomed from anyone with a serious need to use the collections and facilities of the organizations. Candidates must be U.S. citizens or foreign nationals with permission from the U.S. government to hold such awards. The consortium's grants are designed to encourage projects that draw on the resources of several

agencies. Each award will be for research at a minimum of 3 different institutions. Fellows must stay at each of these organizations for at least 2 weeks. For a list of participating institutions and the Massachusetts Historical Society's short-term and NEH-MHS long-term grants, write to cpina@masshist.org; www.masshist.org. *Deadline: February 1, 2006.*

## Calls for Papers

**Critical Interventions: Journal of African Art History and Visual Culture** is a new peer-reviewed publication for studies in the history of classical, modern, and contemporary African arts, to begin publication in spring 2006. We invite submissions for our inaugural issue, "Is African Art History?" We welcome essays that address the problem of history in continental African art practice, especially those texts that engage directly with ideas of modernity and that propose or critique a clearly articulated methodology. Send articles to: John Pepper, Editor, *Critical Interventions*, c/o HAVC, Porter Faculty Services, University of California, Santa Cruz, CA 95064. *Deadline: December 1, 2005.*

**The Society for Renaissance Art History (SRAH)**, an affiliate of the South-Central Renaissance Conference (SCRC), invites 20-minute papers in any area of Renaissance art and architectural history. Send abstracts of 250 words to the SRAH program co-chairs and to the SCRC program chair (3 copies total). SRAH program co-chairs: John Alexander, Dept. of Architecture, Texas A&M University, College Station, TX 77843-3137; jalexander@archone.tamu.edu; and Brian Steele, College of Visual and Performing Arts, Box 45060, Texas Tech University, Lubbock, TX 79409-5060; brian.steele@ttu.edu. SCRC program chair: Maurice Hunt, Dept. of English, 1 Bear Pl. #97404, Baylor University, Waco, TX 76798-7404; Maurice\_Hunt@baylor.edu. *Deadline: December 1, 2005.*

**Constructions of Death, Mourning, and Memory** is a conference taking place October 27–29, 2006, in Woodcliff Lake, N.J.; it is sponsored by the WAPACC Organization. Papers are sought on any aspect of death and dying as represented in art. Topics may include the commemoration of the dead, death as a result of war, the plague, old age and preparation for death, martyrdoms, suicide, human

sacrifice, triumph over death, apotheoses, or the pursuit of immortality. For information on submissions, contact Lilian Zirpolo at lzirpolo@optonline.net or Joanna Gardner Huggett at jgardner@depaul.edu; www.aurorajournal.org. *Deadline: December 15, 2005.*

**Friends, Foes, and Lovers**, the 27th annual Medieval and Renaissance Forum at Plymouth State University, takes place April 28–29, 2006. Sessions and papers are not necessarily limited to the central topic. For full information, call for papers, and registration, contact: Naomi Kline, Art Dept., MSC 21, Plymouth State University, Plymouth, NH 03264; nkline@mail.plymouth.edu; www.plymouth.edu/medieval. *Deadline: January 15, 2006.*

**Piedmont Arts** seeks workshop proposals for the 2006 Tri State Sculptors Annual Conference, to be held September 7–10, 2006. Possible programs include but are not limited to: hands-on demonstrations, business issues, and presentations of special projects. An honorarium will be offered to presenters to cover supplies and expenses. Send proposals to: Emily Smith, Director of Exhibitions, 215 Starling Ave., Martinsville, VA 24112; fax: 276-638-3963; esmith@piedmontarts.org. *Deadline: March 31, 2006.*

## Conferences & Symposia

**The Americanization of Postwar Architecture**, taking place December 1–3, 2005, at the University of Toronto, is an international conference that examines the architectural exchanges between the U.S. and the rest of the world after WWII. Led by initiatives such as the Marshall Plan, the U.S. disseminated its architecture and planning innovations by exporting housing programs, publications, and exhibitions that generated fruitful exchanges between international scholars and professionals. However, these ideas were also met with foreign resistance, often resulting in creative but counterconceptual adaptations of American ideas. By considering several diverse case studies, this conference explores these cultural exchanges, the various modes by which this information circulates, and the impact of these interactions on postwar economic and cultural globalization. For information on the program, participants, registration and sponsors, visit www.utoronto.ca/csus/about/confupcoming.

# BAYLOR UNIVERSITY

## GRAPHIC DESIGN

**Assistant Professor.** Tenure-track. August 2006. Salary and benefits competitive. M.F.A. required. College/university teaching experience preferred. Demonstrated professional experience and/or design research and publication. Continued professional activity expected. Experience/expertise in current print and web media software. Participate in the continued shaping of graphic design program. Share responsibilities for classroom and computer lab. Include letter of application, CV, 3 letters of recommendation, undergrad/graduate transcripts, statement of teaching philosophy, 20 slides of personal work or copies of representative publications and/or CD rom of web design work, and 20 slides of student work. SASE. Applications will be reviewed beginning October 1, 2005, and will be accepted until the position is filled. To ensure full consideration, applications must be completed and received by December 30, 2005.

**Professor Terry Roller, Graphic Design Search, Department of Art, Baylor University, P. O. Box 97263, Waco, TX 76798-7263.**

Baylor is a Baptist University affiliated with the Baptist General Convention of Texas. As an affirmative action/equal employment opportunity employer, Baylor encourages minorities, women, and persons with disabilities to apply.

**University of California Riverside Assistant Professor, tenure-track.** Position begins July 1, 2006. **Historian of Latin American art and architecture** (Pre-Columbian onwards). The successful candidate will build the Latin American component of our undergraduate and graduate (M.A.) programs; teach courses spanning the field and ranging from lower division surveys to graduate seminars; and advise students in a methodologically diverse department on a campus with strong interdisciplinary interests in Latin American culture. Ph.D., teaching experience and a promising record of research and publication required. Salary commensurate with education and experience. Send a letter of application, c.v. and three letters of recommendation to Caroline Murphy, Chair, Latin American Search Committee, History of Art Dept., Univ. of CA, Riverside, Riverside, CA 92521 0319. Review of applications will begin December 15, 2005 and continue until the position is filled.

The University of California, Riverside is an EEO/AA Employer



**The Materials of Modern Sculpture** is a 1-day graduate-student symposium to be held February 4, 2006, at the Yale Center for British Art. The symposium will address the nature of the sculptural object through the physical materials from which sculptures are made—both the expansion of sculptural material from 1945 to the present and new uses of traditional materials such as marble and bronze—to consider the ways in which material reconceptualizes the sculptural object. The program will include discussion sessions with curators, conservators, and practicing artists. The day concludes with a keynote lecture. For further information, contact: Morna O'Neill, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280; [morna.oneill@yale.edu](mailto:morna.oneill@yale.edu).

**The Symposium on the History of Art**, an annual event sponsored by the Frick Collection and the Institute of Fine Arts, New York University, will be held April 7–8, 2006. Graduate students from 15 northeastern colleges and universities will present their recent research on a wide range of art-historical topics. The Friday afternoon session will be held at the Institute of Fine Arts and the Saturday sessions will be at the Frick. All interested graduate students, faculty members, and museum professionals are invited to attend the symposium and its related events. No registration is necessary; seating is available on a first-come, first-served basis. For more information and the program of speakers, please visit [www.frick.org](http://www.frick.org) or [www.nyu.edu/gsas/dept/fineart](http://www.nyu.edu/gsas/dept/fineart).

## Exhibition Opportunities

**The University of Massachusetts, Boston**, seeks submissions for a juried exhibition entitled *Queer Eye*, designed to present the work of lesbian, gay, bisexual, and transgender artists, as well as heterosexual artists creating queer art. By “queer art,” the organizers mean art that critically engages the issues of gender and sexual orientation, both as cultural constructions and/or essential psychological and bodily experiences. The exhibition is motivated by several questions: How is “queerness” visually expressed? Does queer art have characteristic subject matter or visual forms and strategies? In short, what is “queer art” today? For a full description and information on submitting your work, please e-mail [david.areford@umb.edu](mailto:david.areford@umb.edu).

**Affif Gallery** seeks art for *City as Nature*, an exhibition that aims to represent human living environments and the connection of architecture to our existence and to the elements. Themes include: explorations of urban decay, the feeling of light and air among things, or human or animal presence in relation to architecture. Submit slides, photos, digital prints, or CD, labeled with your full name (arrow indicating up for slides). Enclose list of works with your name, address, phone number, e-mail, title, media, size, and retail price. Submission fee is \$20 for 1–4 works; \$5 each additional. Work may also be sent to [submissions@affifgallery.com](mailto:submissions@affifgallery.com). For more information, call 215-

520-4062; [liz@affifgallery.com](mailto:liz@affifgallery.com); [www.affifgallery.com](http://www.affifgallery.com). *Deadline: December 29, 2005.*

**The Lipscomb Gallery** of the South Carolina Governor's School for the Arts and Humanities seeks proposals for individual and group exhibitions from artists over the age of 18 for the 2006–9 seasons. We welcome work in all media. Neither fees are required nor commissions are taken. The gallery provides insurance for work in gallery. Artists are responsible for delivery and pick-up of work. Send an SASE with a brief description of your exhibition, maximum of 20 slides (size, title, media, and artist's name), résumé, and related material to: Gallery Director, Visual Arts Dept., SCGSAH, 15 University St., Greenville, SC 29601; [www.scgsah.state.sc.us](http://www.scgsah.state.sc.us). *Deadline: January 10, 2006.*

**The Katharine Butler Gallery** in Sarasota, Fla., seeks artwork entries in any traditional media for a national juried exhibition to be held at the gallery April 11–May 6, 2006. The guest juror is Larry Forgard, an artist and instructor at the Ringling School of Art and Design. First and 2nd-place winners will be featured later in a 2-person exhibition. For a prospectus and application form, send a SASE to: Katharine Butler Gallery, 1943 Morrill St., Sarasota, FL 34236; 941-955-4546; [rogene@kbutleryallery.com](mailto:rogene@kbutleryallery.com). *Deadline: January 31, 2006.*

**The School of Visual and Performing Arts at the University of Louisiana in Monroe** seeks outdoor sculpture. All work will be on display for 1 year beginning March/April 2006. An honorarium is available for up to 6 artists. For details, contact Cliff Tresner at [tresner@ulm.edu](mailto:tresner@ulm.edu) or 318-342-1385. *Deadline: January 31, 2006.*

**The SoFA Gallery** at Indiana University is accepting submissions for upcoming exhibitions. Lab Project is a series dedicated to experimental projects in any media with a focus on installations. Send 10–20 slides or a CD with images, artist statement, résumé, and SASE to: SoFA Gallery, School of Fine Arts, 1201 E. 7th St., Bloomington, IN 47405. *Deadline: February 27, 2006.*

**Ohio University Art Gallery** is accepting proposals for upcoming solo and/or group exhibitions for work in any medium. Send 10–20 slides with current résumé, artist statement, and exhibition proposal; no fee is necessary. Color copies, photographs, videos, and CD-ROMs are acceptable. Include SASE for return of slides. Please send to: OUAG, Director of Exhibitions, Seigfried Hall 534, Athens, OH 45701; [www.ohiou.edu/art/galleries.html](http://www.ohiou.edu/art/galleries.html). *Deadline: ongoing.*

## Online Resources

**Resources in Art History for Graduate Students** is an online newsletter listing opportunities for graduate students in art history, visual arts, and other areas of the humanities. See <http://members.efn.org/~acd/resources.html>.

## Residencies, Workshops, Exchanges

**The Camargo Foundation** maintains a center in Cassis, France, for scholars and creative projects by visual artists, photographers, video artists, filmmakers, media artists, composers, and writers. The foundation offers, at no cost, 13 furnished apartments, a reference library, a dark-room, artists' studios, and music-composition studios. The residency is accompanied by a stipend, awarded automatically to each recipient of the grant. The normal term of residence is 1 semester (early September to mid-December, or mid-January to the end of May), with precise dates announced each year. Applicants may include university and college faculty who intend to pursue special studies while on leave from their institutions, as well as graduate students, visual artists, photographers, video artists, filmmakers, media artists, composers, and writers with specific projects to complete. Applicants from all countries are welcomed. For more information, call 651-238-8805; [www.camargofoundation.org](http://www.camargofoundation.org). *Deadline: January 15, 2006.*

**The Blue Sky Project**, a socially engaged community of working artists and teens located 60 miles northwest of Chicago, is soliciting artist-designed projects to be carried out during an 8-week session in summer 2006. Artists work cooperatively with young people to realize project goals. Proposed activities should extend the artist's own investigations. Projects will be chosen based on their feasibility, level of articulation, relevance as contemporary creative works,

impact on community, and the opportunities they provide for youth empowerment and growth. Artist should plan their projects around 8 teens. Projects span artistic disciplines. Artists are encouraged to include some form of salable work and/or public art in the proposal. These may be process drawings, art objects, music, video or performances. Stipend is \$6,000. For more information, please see [www.blueskyart.org](http://www.blueskyart.org). *Deadline: February 1, 2006.*

**The Studios Midwest Residency Program** is an 8-week artists residency in Galesburg, Ill., taking place June 11–August 5, 2006. This program is committed to allowing visual artists the opportunity to create freely for 2 months. Artists share a large studio space and 2 houses. Five to 6 artists participate in the residency each year. For an application, contact: Galesburg Civic Art Center, 114 E. Main St., Galesburg, IL 61401; 309-342-7415; [studiosmidwest@galesburgarts.org](mailto:studiosmidwest@galesburgarts.org). Application fee is \$30.00. *Deadline: February 3, 2006.*

**The Santa Fe Art Institute** has established an Emergency Respite Residency for artists affected by Hurricane Katrina. The institute is opening its facility in Santa Fe, N.Mex., to artists, writers, and craftspeople that lost homes, studios, artwork, and jobs. The program provides living space, studios, and food and transportation support to artists whose lives were compromised by the hurricane. Each residency lasts 1–3 months, with space for 4–6 artists at a time. Residencies can begin immediately; applications can be downloaded from [www.sfai.org](http://www.sfai.org). *Deadline: Ongoing.* ■

## Digital Imaging/Photography Lafayette College

Assistant Professor, tenure track. Beginning August 2006. Lafayette College is a highly competitive four-year liberal arts and engineering college located between New York City and Philadelphia. The Art Department is committed to developing a multi-disciplinary and culturally diverse program that works across media and embraces new technologies in the context of both contemporary and traditional art practices and theory. We are seeking applicants who can teach both traditional photographic techniques and digital imaging and emerging technologies. The individual will participate in the general studio curriculum and teach one course per year in the context of the American Studies Program. Requirements: MFA. Teaching experience and exhibition record are desirable. **Please sent letter of application, CV, letter of teaching philosophy, work samples (15 slides and/or CD-ROM, video tape), and three letters of recommendation to: Chair, Art Department Search Committee, 239 Williams Center for the Arts, Lafayette College, Easton, PA 18042-1768. A/D deadline January 1, 2006.** AC-INT. Lafayette College is an equal opportunity employer and encourages applications from women and minorities.

# LAFAYETTE

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## CLASSIFIEDS

To place a classified ad in CAA News, visit [www.collegeart.org/news](http://www.collegeart.org/news) or write to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### For rent

**Florence.** Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing machine, references required. 508-877-2139.

**NYC.** Studio apt. available 1/06–5/06, for 2 wks to 1 semester. Light-filled, conven-

ient and fully furnished for two. #1 subway line. \$350/wk or \$1,350/mo. E-mail: [pdiggs@williams.edu](mailto:pdiggs@williams.edu).

**Paris.** Lovely fully-furnished and equipped one bedroom apartment., 50 sq. m., 17th (near Parc Monceau); two weeks to 11 months. [abpr@juno.com](mailto:abpr@juno.com).

**Umbria, Italy.** Restored country house, sleeps 6, in tranquil countryside 8 miles from Assisi. Available all year round for vacations or longer lets. See [www.holiday-rentals.com/capiola](http://www.holiday-rentals.com/capiola) or contact [janetrobson@tiscali.co.uk](mailto:janetrobson@tiscali.co.uk) for details.

## Opportunities

**Andrew W. Mellon Predoctoral Curatorial Fellowship, The Frick Collection.** The Frick Collection is pleased to announce the availability of a two-year fellowship funded by the Andrew W. Mellon Foundation for an outstanding doctoral candidate who wishes to pursue a curatorial career in an art museum. The Fellow will be expected to divide his or her time between the completion of the dissertation and activities in the curatorial department. *Applicants must be within the final two years of completing their dissertation.* The term will begin in September 2006 and con-

clude in August 2008. The Fellow will receive a stipend of \$30,000 per year plus benefits and a travel allowance. Finalists will be interviewed. The application deadline for the fellowship is *January 17, 2006*. The Frick Collection plans to make the appointment by the end of March. Applications and letters of recommendation should be submitted to: Mellon Curatorial Fellow Search, Office of the Chief Curator, The Frick Collection, 1 East 70th Street, New York, NY 10021. Please see our website ([www.frick.org](http://www.frick.org)) for details.

**Artists' Enclave at I-Park** offers four week residencies May through November

## CAA THANKS DONORS

### Donors to the 2005 Annual Campaign

**CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2004–June 30, 2005):**

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**Gifts have been received in honor of the following people:** Michael Aurbach, Susan Ball, Carmen Bambach, Richard Brilliant, Professor Anne De Coursey Clapp, Mary Edison, Ofelia Garcia, Elizabeth Johns, Emmanuel Lemakis, Andrea Norris, Marta Teegen, the Toasters.

**Gifts have been received in memory of the following people:** Dr. Leila Avrin, Phyllis P. Bober, Otto Brendel, Larry Day, Albert M. Friend, Leslie Furth, Rona Goffen, Leon Golub, Anne Coffin Hanson, Ellen Johnson, Dr. Richard Krautheimer, Bates Lowry, Tom Lyman, Charles R. Morey, Hilda Pang, James A. Porter, Roberta F. Roos, Dr. H. Diane Russell, Meyer Shapiro, Eloise Rave Slick, Hilda Thorpe, Anne Truitt, Rudolph Wettkower, Nathan T. Whitman, Christopher Wilmarth, Brucia Witthof.

### Donors to the Samuel H. Kress Foundation Matching Gift

**CAA thanks the following individuals for their generous support of the Samuel H. Kress Foundation Matching Gift for the 2005 Annual Campaign (February 14–20, 2005):** Michael Aurbach, Susan Ball, Judith K. Brodsky, Kevin Consey, Nicola Courtright, Katherine Crum, Diane Edison, Michael Fahlund, Susan Grace Galassi, Anne C. Goodyear, John Hyland, Paul Jaskot, Tran T. Kim-Trang, Dale Kinney, Suzanne and Emmanuel Lemakis, Ellen K. Levy, Adriane Little, Joan Marter, Virginia Mecklenburg, Nicholas Mirzoeff, Andrea Norris, Ferris Olin, Gregory Sholette, Duane Slick, Joyce Hill Stoner, Christine L. Sundt, Carolyn C. Wilson, Barbara Wolanin.

### Donors to the Anne Coffin Hanson Fellowship Fund

**CAA thanks the following individual donors for their generous support of the Anne Coffin Hanson Fellowship Fund (July 1, 2004–June 30, 2005):** Susan Ball, Jeffrey N. Blanchard, Marilyn R. Brown, Elizabeth Chew, Judith Colton, Elizabeth Easton, Hilarie Faberman, Bernard Hanson, Peter J. Holliday, Sol and Carol Lewitt, Judith A. Little, Barbara Monahan, Danielle Rice.

2006 to visual artists, music composers, environmental artists, landscape and garden designers, and architects. \$20 application processing fee. I-Park is a 450-acre natural woodland retreat in rural East Haddam, Connecticut. Accommodations include comfortable private living quarters in 1850s farmhouse, shared bathroom facilities, and private studios. An electric kiln, music equipment, and library facilities are provided. [www.i-park.org](http://www.i-park.org). E-mail: [ipark2002@ureach.com](mailto:ipark2002@ureach.com). 860-873-2468. *Application Deadline: January 16, 2006.*

**The Bowery Gallery** is accepting applications from artists outside the New York City area for invitational exhibitions in Summer 2006. For information visit our webpage, [www.bowerygallery.org](http://www.bowerygallery.org). *Deadline: January 12, 2006.*

**Conservation Fellowships, The Metropolitan Museum of Art.** The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Photograph Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$30,000 plus up to \$5,000 for travel. Fellowships begin on September 1, 2006. A typed application (in triplicate) should include: full résumé of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). *The deadline for completed applications is January 6, 2006.* Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan's Museum's website at [http://www.metmuseum.org/education/er\\_fellow.asp](http://www.metmuseum.org/education/er_fellow.asp).

**Formulating a Response: Methods of Research on Italian and Northern European Art, 1400–1600.** April 20–23, 2006. Leiden University, Netherlands. To view the complete concept of the program, please visit: [www.pallas.leidenuniv.nl](http://www.pallas.leidenuniv.nl).

**Master of Arts in Curatorial Studies.** The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, the visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For information contact: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; tel: 845-758-7598; e-mail: [ccs@bard.edu](mailto:ccs@bard.edu); web site: [www/bard.edu/ccs/](http://www/bard.edu/ccs/).

**O'Keeffe and Me: Abstracts of Our Letters** is a website that explores Georgia O'Keeffe's latter days of her life in New Mexico. Featured are previously unpublished conversations among the artist, her guests, house staff, and the artist Mym Tuma, as well as other unpublished correspondence. Please visit [www.okeeffeandme.com](http://www.okeeffeandme.com).


**Terra Foundation for American Art Announces Grant Program.** The Terra Foundation for American Art is pleased to announce the official launch of its new grant program, marking an important phase in the Foundation's evolution as an institution designed to respond to and support worldwide needs in American art.

The Foundation anticipates granting \$7.5 million annually in its program areas

of Exhibition, Academic and Public Programs, and Chicago K–12 Education. These three areas will shape the grant program as well as other Terra-initiated projects in this inaugural year.

The Terra Foundation seeks to create an inclusive dialogue on American art across geographic borders and welcomes project proposals that share this objective. It has a particular interest in projects that highlight American art internationally or in the Foundation's hometown of Chicago. However, the Terra will also support projects taking place nationally that emphasize multi-national perspectives and participation.

You may access information on the new grant program, including guidelines and the application process, at the Foundation's Website, [www.terraamericanart.org](http://www.terraamericanart.org).



COLLEGE ART ASSOCIATION

**ANNUAL CAMPAIGN**

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**CAA is your leading visual arts and education resource.**

Your contribution will help us:

- Enhance CAA's career-development services
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- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

We welcome your suggestions for issues you would like addressed. You may contribute to CAA's General Fund or directly to:

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If you have an idea or a project that fits within these grant areas, the Foundation welcomes your inquiry as the Terra works to foster American art presentation, study, and enjoyment in Chicago and around the world.

**Terra Summer Residency in Giverny.** Terra Foundation for American Art, Musée d'Art Américain Giverny, France, June 15–August 8, 2006. The Terra Summer Residency in Giverny provides artists and doctoral candidates with an opportunity for independent study of American art within a framework of interdisciplinary exchange and dialogue. Located in an environment rich in historical and cultural significance, the residency fosters a community for creation, as well as the exploration and discussion of transatlantic cultural contributions and

their contemporary resonance, while building an intellectual network for life-long exchange. The Terra Foundation for American Art offers ten summer fellowships to artists who have completed their studies at Masters level and doctoral candidates from the United States and Europe. Throughout the eight-week program, senior artists and scholars are also in residence to mentor fellows and pursue their own work. Terra Summer Residency fellows are awarded a stipend of \$4,500, and artists receive an additional \$200 for the purchase of materials.

Applicants must be nominated by a senior professor at an academic institution. Such nominees must fall within one of the following categories: 1) American and European doctoral candidates with a research subject containing an American art focus or a significant American com-

ponent, or a focus on artistic exchange between American and European culture. Candidates should be at an advanced stage of their doctoral research and writing; or 2) American and European artists who have completed a Masters of Fine Arts program in painting and/or mixed media.

For application information, please consult the Musée d'Art Américain website at <http://www.maag.org>, or contact Miranda Fontaine at [m.fontaine@maag.org](mailto:m.fontaine@maag.org).

**Texas National 2006**, hosted by the Stephen F. Austin State University School of Art and College of Fine Arts, will take place April 8–April 30, 2006. Now in its 12th year, this annual juried exhibition welcomes submissions in all media (except film, video, and performance) from artists working in the United States.

Juror is New York painter and critic Paul Brach. Awards: 1st - \$3,000; 2nd - \$1,000; 3rd - \$500; Honorable Mentions. All artists entering Texas National receive an illustrated catalogue; exhibiting artists receive 3 catalogues. Two-dimensional works cannot exceed 46" in height and 32" in width (including frame). Three-dimensional works cannot exceed 60" in height (including pedestal), 24" in width, and 24" in depth. Weight limit (including packaging) is 50 lbs. Works must be submitted as 35mm slides (not glass mounted). Entry fee is \$25 for up to 3 slides. For prospectus and entry form, contact Shannon Bailey at Texas National 2006, P.O. Box 13041, SFA Station, Nacogdoches, TX 75962-3041; 936-468-1131; [baileysl@sfasu.edu](mailto:baileysl@sfasu.edu); [www.art.sfasu.edu](http://www.art.sfasu.edu). *Postmark deadline: January 27, 2006.*

## THE UNIVERSITY OF KANSAS

### Judith Harris Murphy Distinguished Professorship in Art History

**(Open specialization with preference for African-Diaspora, or European, or Latin American, or Native American Art)**

Nominations and applications are invited for this endowed chair. The Murphy Professor will join a large and diversified department with an established PhD program and rich undergraduate curriculum. The University of Kansas, with more than 25,000 students and 1300 faculty on the Lawrence campus, is the major educational and research institution in the state. The university has a full complement of 18 art and architectural historians in Asian and Western art. Endowments support active visiting lecturer programs, teaching initiatives, and research travel for faculty and doctoral candidates. The department is located in the Spencer Museum of Art, whose collections and exhibitions provide a foundation for introductory and graduate course work. The Murphy Library of Art and Architecture, with holdings of over 150,000 volumes, and a large slide library offer essential support of research and instruction.

The Murphy Professor will exercise leadership in research and will teach undergraduate and graduate courses, and supervise theses and dissertations. She or he is expected to promote interaction among scholars in related fields and to provide service to the department, the university and the profession. The position will be awarded with tenure and is endowed with substantial research support; a reduced teaching load leads to expectations of substantial and continuing research productivity.

**The search is open to all art historical specializations with preference for African-Diaspora, or European, or Latin American, or Native American visual culture.** Candidates should have a distinguished international reputation for research and publication in their specialties, which complement existing faculty strengths. They should be significantly engaged in other professional activities and provide evidence of outstanding teaching abilities. It is expected that candidates should be tenured professors or have equivalent credentials. Women, minorities, and candidates who will contribute to the climate of diversity in the College, including a diversity of scholarly approaches, are especially encouraged to apply.

**Salary: To be determined; substantial research support.**

**Starting Date: 18 August 2006**

First consideration will be given to completed applications received by January 13, 2006, and continue until the position is filled. Completed applications should include: a current CV, and names and contact information for three references. Applications, nominations and inquiries should be addressed to: Prof. Linda Stone-Ferrier, Chair, Murphy Search Committee, c/o Maud Humphrey, Department of Art History, Spencer Museum of Art #209, University of Kansas, 1301 Mississippi Street, Lawrence, KS 66045. Email: [maud@ku.edu](mailto:maud@ku.edu). EO/AA Employer. Paid for by KU.

## DATEBOOK

### November 10, 2005

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

### December 1, 2005

Deadline for nominations and self-nominations to the CAA Publication Grant Jury

Deadline for submissions of dissertation titles for the June 2006 issue of *The Art Bulletin*

### December 2, 2005

Deadline for 2006 Annual Conference session chairs to receive final drafts of speakers' papers

### December 6, 2005

Deadline for the proposals of resolutions for the Annual Business Meeting at the 2006 Annual Conference in Boston

### December 15, 2005

Deadline for applications to the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions for the 2006 Annual Conference in Boston

Deadline for critics and curators to apply for service as mentors in the Artists' Portfolio Mentoring Sessions at the 2006 Annual Conference in Boston

Deadline for mentors and discussion leaders to apply for participation in the Professional Development Roundtables at the 2006 Annual Conference in Boston

Deadline for mentors to apply for service in the Career Development Mentoring Sessions at the 2006 Annual Conference in Boston

### December 16, 2005

Deadline for Early Bird registration for the 2006 Annual Conference in Boston

### January 2, 2006

Deadline for applications for projectionist and room-monitor positions at the 2006 Annual Conference in Boston

### January 6, 2006

Deadlines for nominations and self-nominations to the CAA Nominating Committee

**January 10, 2006**

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

**January 13, 2006**

Deadline for Advance registration for the 2006 Annual Conference in Boston

**January 15, 2006**

Deadline for applications to the Professional Development Fellowship Program

**February 1, 2006**

Deadline for participation in Arts Exchange at the 2006 Annual Conference in Boston

**February 22–25, 2006**

94th CAA Annual Conference in Boston

**February 24, 2006**

Deadline to return ballots for the CAA Board of Directors election

**March 1, 2006**

Deadline for submissions to the CAA Publications Grant

**March 10, 2006**

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

**March 15, 2006**

Deadline for spring submissions to the Millard Meiss Publication Grant

**May 10, 2006**

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

**July 10, 2006**

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

**September 10, 2006**

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

**October 1, 2006**

Deadline for fall submissions to the Millard Meiss Publication Grant

**October 15, 2006**

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

**November 10, 2006**

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

**January 10, 2007**

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

**February 14–17, 2007**

95th CAA Annual Conference in New York

**March 15, 2007**

Deadline for spring submissions to the Millard Meiss Publication Grant

**February 20–23, 2008**

96th CAA Annual Conference in Dallas

## CAA's Career Development

CONTINUED FROM PAGE 3

stayed in touch with their “mentees” over the years. In many cases, the participation of mentors at the Annual Conference is considered so important that institutions are often happy to provide travel support for their faculty to serve in these sessions. Most compelling is that career-development events put a face on CAA and the profession. Through their own generosity, mentors have tried to provide realistic expectations for post-graduate life, directly serving our common goal to create a nurturing environment for the generations of artists and scholars to come.

I encourage university administrators, department chairs, and graduate-program directors to contact CAA about its various career-development activities. CAA would also like to encourage its members to participate in the Artists' Portfolio and Career Development Mentoring Sessions and related events both as mentors and as participants; see pages 4–5 to find out how to get involved.

—*Michael Aurbach, Vanderbilt University*

## Good Business is the Best Art

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It depends on the art. If there's a really interesting process that isn't obvious but that really informs the work, then absolutely include this information. If there are specifics about the materials, the form or content, or the artist's intentions, then include that as well. Sometimes simply the scale is important to address in an artist statement. I once had an AIM artist who painted these amaz-



Photo: Wade Kavanagh

Wade Kavanagh, *Movement Study 3e: Foot Striking the Ground in Prospect Park*, plywood, 15 x 12 x 2 ft.

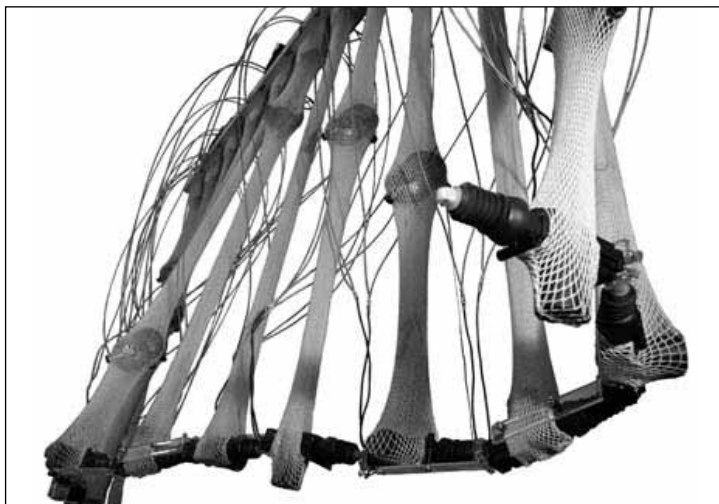
ing works that look like Hudson River School landscapes, and not one of them was bigger than four inches wide. If someone looks at that image in a slide and didn't realize that the painting is only four inches of landscape, then an important element of the art is lost. This is exactly the kind of information that should be addressed up front in an artist statement.

We then talk about grants and fundraising. After writing artist statements, we morph them into proposals with budgets. We work with real-life experiences, finding things artists will actually apply to.

*What are some major issues that emerging artists must struggle with?*

One of the biggest things the program deals with is rejection—how not to take rejection personally. I give an assignment to the artists over the twelve weeks of the program: each one must do studio visits with six other artists alphabetically ahead of them on the class list, so they don't pick the people they're doing studio visits with. They spend weeks scrambling to negotiate, schedule, and conduct these studio visits. Often artists don't appreciate what it takes for a curator or dealer to make the time to see their work. Many other problems can arise, for example, if your studio is entirely on your laptop computer, or if your studio is located in, say, New Haven, Conn. If a curator can't come to you, what can you bring to them? This assignment doesn't just deal with scheduling and presenting work: each artist must “curate”





Meridith Pingree, detail of *Worm Decoy*, 2005, power door lock actuators, hand-dyed fishnet stockings, toy motion sensors, wire, tacks, and wood, 38 x 72 x 12 in.

a two-person show. Through having to make judgments about their peers, AIM artists realize that rejection isn't personal. If they can get a handle on rejection, they'll be in this game a lot longer. On the flip side, artists shouldn't take success too personally either, because the New York art scene has a nasty habit of kicking you in the butt just when you're feeling best about yourself.

We start every weekly session with what I call "News You Can Use." I want AIM artists to bring me stuff they find that everyone should know about: Is there a great show happening? Is there a curator looking for artists? Who is accepting slides or e-mail submissions for a group show? Is there a grant deadline coming soon? Can someone talk about residencies at the Skowhegan School of Painting and Sculpture? Does somebody know about a great studio for rent? Tell us about it.

*How do you measure an artist's success in the program at the end of the twelve weeks?*

It's my challenge to help them develop lifelong skills that stay

with them, capitalizing on the immediate afterglow of the AIM program. Artists initially say they feel much more confident about what they're doing and have a flurry of activity; they feel that they really understand what their materials should look like and what steps they should take to further their career. They also feel confident to negotiate issues that might come up in the art world because they know the kinds of questions they can ask.

In the long run, artists who figure out how to continue living their lives with art in them become the true successes. My barometers of success are not necessarily artists who show in big-name Chelsea galleries or exhibit in major exhibitions such as the Whitney Biennial or *Greater New York*—although many AIM artists do so. Others take the plunge to start a family, have a baby, and figure out how to continue making art. There's no single way to build a career: some shoot off quickly and end in a few years, and others move slow and steady. People have their ups and downs. My work with the AIM artists prepares them to negotiate the ups and downs.

Sometimes AIM artists wonder if they should leave New York? I emphasize that artists must go where they can make work and feel nurtured. And if all you're doing in New York is working to pay rent—and you're not creating art—then what good is it? Artists can build and nurture contacts here in New York but should go anywhere they need to make their art: go where studios are cheap, where housing is cheap, where a part-time job allows you to support yourself while still making art. The AIM artists who figure out how to be productive making work they love—those are the success stories. Their names may not be on the tips of everyone's tongues, but for me, these artists are the true success stories—they're the ones I'm most proud of.

*To read more about the Artist in the Marketplace program, visit [www.bronxmuseum.org/aim.htm](http://www.bronxmuseum.org/aim.htm). To contact Jackie Battenfield, please write to [jbattenfield@nyc.rr.com](mailto:jbattenfield@nyc.rr.com).*

## A Career in Art: Chuck Close

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MFA, which I usually find to be a mistake. Most people who didn't go to graduate school say years later that they wished they had.

*What advice would you give today's undergraduates, graduates, and perhaps even high school students?*

I think a life in art can be a wonderful life. One of the great indictments of the capitalist system is that so few people in America get any pleasure from what they do for a living. There is something about being

an artist that can be wonderful and fulfilling, no matter if he or she is successful or not. But I would caution against having raised expectations—that the world owes you a living or that the art world beats a path to your door. I don't think there is undiscovered genius out there, but I do think that you can be a very competent artist—and even become a better artist than others who are more successful. However, a lack of success or recognition can be distressing and can make an artist bitter, resentful, and angry. I think it's important to remember that life isn't fair. You had better be doing what you're doing because the very activity itself is important. The pleasure you get from making art will sustain you because you cannot count on getting or maintaining attention and success. Only a handful of artists make a living from their work. And often the living is barely above poverty level. If you expect to get rich and famous, you will probably be disappointed.

*What would you say to students who begin teaching after they graduate?*

In my time, the art world was exploding in size, and art education was taking off. Art schools went from a faculty of two or three to a faculty of forty within only a few years. There were jobs everywhere. It's not the same today, but now there are more artists competing for those jobs. Not everyone should teach, though. Not everyone does well in a teaching environment. Many teachers cannot fit their art making into their work life. Sometimes it's better to find another occupation to support oneself. Do something different for a living and then come home and do art.



*How has the art world changed since you emerged as an artist?*

When I came to New York in 1960s, there were eighteen to twenty galleries between 55th and 86th Street that showed contemporary art. You could walk it all in one afternoon, once a month, and see everything. If you showed, everyone—particularly friends and fellow artists—saw the exhibition easily. There are so many galleries and so many choices today. It's much harder to have people see what you do, which is a problem. The buzz is more important now, and the artist has to create it. Gallery owners ask, "Who are the hot people?" and flock to see the artists, who are seeking attention. Those artists can become instantly "hot," but then artists live and unfortunately die by that hype.

*Any advantages to having so many galleries today?*

What is good for the art world is sometimes tough on the individual artist. The art world is such a dynamic place because it gobbles up artists and always demands something new. While there may be a smorgasbord of things to look at, which is a plus, artists often think that they need a career strategy. This kind of strategizing has put an unfortunate pressure on young and emerging artists, who feel like they have to do desperate things in order to get attention. If artists stayed home and worked, they would probably be in better shape to make something happen. And yet there is a rich and enormous range of art showing today, which is good for everyone. ■

## THE ART BULLETIN AND ART JOURNAL IN JSTOR!



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

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

Online access to *The Art Bulletin* and *Art Journal* is also available through CAA to individual members who are not affiliated with an institution for an annual \$15 fee.

To gain access to our journals' back issues in JSTOR, log in to the Member Portal at [www.collegeart.org](http://www.collegeart.org).

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## Affiliated Society News

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opportunities for students will be offered. For more information, visit [www.spenational.org](http://www.spenational.org).

## Southern Graphics Council

This year, the Southern Graphics Council (SGC) formed the Southern Graphics Educational Outreach Organization (SGEO), a 501(c)(3) nonprofit entity that functions as the charitable arm of SGC. This new organization will work hand in hand with SGC to continue its educational goals and to offer new awards and scholarships to the printmaking community.

SCG will present its international conference, entitled "Genetic ImPrint," at the University of Wisconsin in Madison, April 5–9, 2006. The conference will discuss the intersection of biotechnology and printmaking, consider issues surrounding genetics, and reflect on the current and future condition of humanity and printmaking. "Genetic ImPrint" will promote practices, with humor and seriousness, that map, document, and recombine the codes that structure both the human genome and printmaking.

## Women's Caucus for Art

The Women's Caucus for Art (WCA) national conference, "Digging Deeper to Build New Paradigms," will be held February 19–22, 2006, in Boston, Mass. It features Coco Fusco as the keynote speaker, several panel discussions, and two related exhibitions. WCA's national juried exhibition, *Vital Voices: Women's Visions*, will

be held at the Brandeis University Women's Studies Research Center in Waltham, Mass. The Jewish Women Artists Network has also organized a juried show, *L'Dor V'Dor: From Generation to Generation*, to be held at Hebrew College in Newton Centre, Mass. The 2006 Lifetime Achievement Awards will be presented at a benefit dinner and a public ceremony on February 22. For full conference details, please visit [www.nationalwca.org](http://www.nationalwca.org). ■

# CFA NEWS

NOVEMBER 2005

College Art Association of America  
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New York, NY 10001  
[www.collegeart.org](http://www.collegeart.org)

**BOSTON CONFERENCE BEGINS EARLY  
SEE PAGE 15**

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