

CAA NEWS

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Paul Jaskot (photograph by Teresa Rafidi)

FROM THE CAA PRESIDENT

Paul Jaskot is president of the College Art Association.

As I write, the stock market remains tumultuous, and Congress has attempted to stabilize the financial sector through unprecedented interventions. Times like these remind us how much a part of the broader world we are. With institutional endowments and budgets subject to this economic ebb and flow, so too are new job positions, new art acquisitions, and other changes that we might like to make, sitting on the edge of that knife.

Recognizing our connection to the world outside our institutional environment has also come with great rewards. Who could deny how, for example, the global interconnections made possible by the internet have had a resoundingly positive effect on our creative and scholarly lives? With that close involvement comes risks, of course.

CAA faced such a difficult situation this year when we were confronted with a potential UK-based libel suit (www.collegeart.org/artjournal/legal_settlement). Whenever a legal issue surfaces within the organization, the Board of Directors is charged with making the final decision for CAA (in this case, acting as publisher of *Art Journal*). In this situation as in others, the board also works proactively and has done so subsequently, through an informative workshop held this summer that examined international publishing with legal experts, freedom-of-speech advocates, editors and publishers, and representatives of CAA's own board and editorial staffs (www.collegeart.org/publications/editorialworkshop).

This ongoing process of education is good for all members, as we hope that it can open a debate not just about the potential difficulties we face as artists and art historians in the world around us, but also of the real possibilities to engage with that world to the fullest extent as creative and critical intellectuals.

I look forward to welcoming you at a special board-sponsored session—designed to carry on that debate as we contemplate our future together—at our upcoming conference in Los Angeles.

Paul Jaskot, CAA president

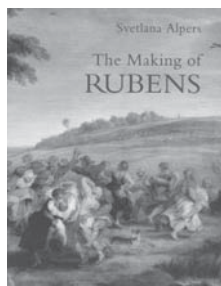
Svetlana Alpers, Distinguished Scholar at 2009 Conference

Mariët Westermann is Paulette Goddard Professor of Fine Arts at the Institute of Fine Arts and vice chancellor for regional campus initiatives at New York University Abu Dhabi.

The Distinguished Scholar Session, entitled "Painting/Problems/Possibilities" and chaired by Westermann, takes place on Thursday, February 26, 2009, 2:30–5:00 PM, at the Los Angeles Convention Center, Room 502AB, Level 2.

Svetlana Alpers is distinguished not just in the colloquial sense of eminent and renowned, but more precisely in the distinctness of her work and intellectual person. In Alpers, distinctness manifests as clearly delineated position and as consistent intellectual trajectory. Each of her publications has demarcated a new critical space within a dense field of argumentation on artists, pictures, texts, and cultural moments of signal consequence for the European tradition of painting. From her first article—the remarkable rereading of Vasari's *Vite* as staking out a new aesthetics (1960)—Alpers has surprised, delighted, and, one of her favorite words, vexed her readers with novel readings and viewings of artists about whom, it would seem, we had said all: Vasari, Bruegel, Rubens, Velazquez, Tiepolo, Rembrandt, Vermeer. Never shy of the large historical argument, and convinced that, like the making of art, art history should be motivated by problems, she intervened crucially in overarching questions like art history's double-barreled name and mission—does art give access to history, or the other way round, or is the interest in the tension?—and the epistemological status of *all* Dutch depicting in the seventeenth century.

The distinctiveness of Alpers's contributions is enhanced by a style that makes you remember her interpretations by their pithy phrasing, apt literary reference, or sudden summations.



Silenus's black reveler was up to in the *Drunken Silenus* of Rubens (*The Making of Rubens*, 1995).

"Is art history?" "No telling, with Tiepolo." The language never feels pedantic, recondite, or forced; forceful would be a good word for it, and visual even better. Reading Alpers, you see what she thinks she saw, or, following Michael Baxandall, what she thinks about what she saw, even if you can't believe your eyes, as many could not when tracking her probing look at what

Alpers's way with words is a matter of deep affinity for language. She came from the study of literature at Radcliffe, where she was taught close reading the old-fashioned way. Although the infinite regress of literary interpretation bored her, she retained the attentive habit. A lecture course on quattrocento painting with Millard Meiss drew her to art history. Hoping to become a historian of Byzantine art, she took up studies with Richard Krautheimer at New York University's Institute of Fine Arts. Wonderful as she found his mentorship and intellectual rigor, he was teaching deserted architectural sites in the Mediterranean rather than the objects that captivated her. On transferring to Harvard, she took a seminar with the visiting Ernst Gombrich; it soon yielded the Vasari paper. Gombrich's uncommon visual acuity shaped the direction of her art-historical work. He was one of several scholars of a marked phenomenological bent and articulate precision who engaged and inspired her; Michael Podro, the philosopher Richard Wollheim, and Michael Baxandall were others. All these writers were motivated by the oddity of the ancient impetus to use words to describe and explain pictures. Over time, Alpers's writing has acknowledged this incommensurability of words and pictures with increasing awareness, as is

Looking at art with Alpers, in writing or in person, is a remarkable pleasure. Her emphasis on looking first has been as central to her teaching as to her writings.

evident in the extraordinary quality of descriptive comparisons, particularly in *Tiepolo and the Pictorial Intelligence* (1994), written with Baxandall, and *The Vexations of Art* (2005), with its powerful passages on Velázquez and Rubens.

Looking at art with Alpers, in writing or in person, is a remarkable pleasure. Her emphasis on looking first has been as central to her teaching as to her writings. At the University of California, Berkeley, where she taught for thirty-two years, she took equal stock in the enormous stimulus of her graduate students and in teaching undergraduates well. Her PhD students have assumed leadership positions in the field, pursuing tracks set out by Alpers but charted with the independence of mind she exemplifies and cherishes. Young scholars of Netherlandish art who were not at Berkeley became her students, entering the field because *The Art of Describing* (1983) energized it with its dynamic argumentation, its close looking, and its bold vision of an unusually innovative period in the history of art. Even if Alpers would resist the excessive focus on that book as her transformative contribution, that is what it was, as its ideas were taken up well outside the discipline. In the early days of interdisciplinarity, when art history was examining its own relevance, Alpers, along with others,



Svetlana Alpers (photograph by Michael Baxandall)

showed that pictures were important things to think with. She would say: to look at!

An openness to the strangeness of pictures as things made for seeing bound Alpers to the late Michael Baxandall. With him she shared intellectual origins in the study of literature, as well as a central concern for the distance between words and paintings. The pleasures of France gave common ground to their different and complementary styles of being in the world. If a marriage of true minds can be, as in Shakespeare, they had it.

From her recuperation of Bruegel as amused anthropologist to her claims for Rembrandt as entrepreneur of the self, from her recovery of Rubens as painter to her capture of Velázquez as curator-critic, from her insistence on Vasari's aesthetic purpose to her redirection of Dutch art studies, Alpers has injected enough energy into the critical discourse to make for multiple distinguished careers. Her persistent emphasis on the centrality of making and aesthetics to the history of art put her at a distinct angle to the arc of art history's developments after World War II, when disciplinary specialization worked against broad questions and against the notion that anyone could write with equal credibility about art and artists in Italy, Spain, and the Netherlands—North and South. The rise of social history and identity politics as forces in the discipline registers in her work without being central to it, for example in the rich context of natural history, mapmaking, and craft she sketched for Dutch paintings, or in her arguments about Rembrandt's studio and style. Her sense of gender as question

only emerged when she pursued Michelangelo's argument (as cited by Francisco de Hollanda) about the differences between Netherlandish painting as art for women and Italian art as masculine endeavor. So gender was for her an intellectual and critical issue, rather than a matter of current gender politics. Alpers has never insisted on her status as a woman at the very top of her discipline, powerful though her example has been for female art historians.

The rhetorical force of Alpers's contributions has made many see her as a quintessential agonist, at loggerheads with traditional art history. Alpers is impatient with that reputation. She was always drawn to Europe (her father was Russian), and her teachers were mostly Europeans. Her assumption had been that she was carrying on a European tradition in the study of the history of art as a philosophical, historical, critical, and aesthetic field. The book that first made the history of art significant to her as intellectual enterprise was Erwin Panofsky's *Meaning in the Visual Arts*, a record of an active mind proposing interesting questions about the structure of images and addressing them with a density and breadth of commentary. The journal *Representations*, which she cofounded with Stephen Greenblatt at Berkeley in 1982, helped renew that sense of seriousness in the humanities. It has given powerful and varied voice to multidisciplinary thought about all genres and media of cultural production.

Yet making, not meaning, remains her primary concern in the visual arts. Her move to New York upon her early retirement in 1994 was also a move from the academy into a world of working and exhibiting artists. She has immersed herself in this creative domain, though she is a critic of the art of our time (in both senses of the word critic). And so she has been writing and making. She is writing *Roof Life*, and, together with the painter Jim Hyde and photographer Barney Kulok, in 2007 made *Painting Then For Now*—collaborative prints taking off from three Tiepolos at the Metropolitan Museum of Art. The suite was acquired by the Museum of Modern Art, and so it now lives in one of the sources of Alpers's abiding commitment to pictures. ■

Continental Rifts: Contemporary Time- Based Works of Africa

Curated by Mary Nooter Roberts, *Continental Rifts: Contemporary Time-Based Works of Africa* is the 2009 CAA Annual Exhibition, to be held at the Fowler Museum at the University of California, Los Angeles (UCLA). Opening on February 22, *Continental Rifts* will be presented in the Getty Gallery, the Fowler Museum's largest space for temporary exhibitions. On view during the CAA Annual Conference, the show continues to June 14, 2009.

Continental Rifts presents the work of five artists with close ties to Africa: Yto Barrada, Claudia Cristovao, Alfredo Jaar, Georgia Papageorge, and Berni Searle. Contemporary works by artists of African heritage have earned significant attention in recent years, in part because of exhibitions by curators like Roberts and Okwui Enwezor and at international forums such as Documenta, the Venice Biennale, and Dak'Art, the Biennale of Contemporary African Art in Senegal. African time-based arts of video, film, and related photography are among the most defining media of the moment.

The featured artists offer compelling examples of the ways in which new media lend themselves to the representation of complex transnational, postcolonial identity politics resulting from diasporic displacement, shifting notions of "home" and "abroad," and deep emotional attachments and divides. They complicate the question of "whose Africa?" through such topics as geography, geology, botany, and medicine, and through issues like war, loss, memory, and exile. All five have complex and divided relationships to the continent because of their multiple heritages, because they reside elsewhere, or because they come from other parts of the world but find themselves compelled to produce work about Africa.

Papageorge's video uses the ancient splitting of Gondwanaland into Africa and South America as a metaphor for social, cultural, and political ruptures, while also offering a chance for redemption and healing. Likewise, Searle's video places images of Spain and Morocco on opposite screens, emphasizing not only the body of water but also the physical, emotional, and legal distances between the two continents. Barrada's work also focuses on Morocco, exploring identity, migration, and dislocation in that country through a video that emphasizes an endangered, native wildflower, and through photographs of Moroccan youths and urban development and entropy. The African-born people in Cristovao's videos describe their memories and projections of the continent, which they left as children. And a work by Jaar uses music, landscape, and



Yto Barrada, *Oxalis Crown—Perdicaris Forest—Rmilet, Tangier*, 2007, from *Iris Tingitana* series, C-print 125 x 125 cm (artwork © Yto Barrada; photograph provided by the Fowler Museum, UCLA, and Galerie Polaris, Paris)

lived realities as launching points for aesthetic meditation.

Mary Nooter Roberts is deputy director and chief curator at the Fowler Museum, where she has worked since 1999, and an adjunct professor at UCLA. She has curated and cocurated many exhibitions for that museum and others, including: *Inscribing Meaning: Writing and Graphic Systems in African Art* (2006–7); *A Saint in the City: Sufi Arts of Urban Senegal* (2003; which traveled nationwide from 2005 to 2007); *A Sense of Wonder: African Art from the Faletti Family Collection* (1997); *The Shape of Belief: African Art from the Michael C. Heide Collection* (1997); and *Secrecy: African Art That Conceals and Reveals* (1993). Her book for *Memory: Luba Art and the Making of History* (1996), written with Allen F. Roberts, won CAA's Alfred H. Barr, Jr., Award for outstanding museum scholarship in 1998. She earned her PhD in African art history at Columbia University in New York in 1991.

A brochure for *Continental Rifts*, published by the museum with help from a grant from CAA, contains an essay by Roberts and reproductions of works by the five artists. The brochure will be available to all conference attendees, to be included in your registration materials when you pick them up onsite.

A second exhibition of African art, called *Transformations: Recent Contemporary African Acquisitions* and featuring eleven works by seven artists, including two monumental metal "cloths" by El Anatsui, will also be on view during the conference. The Fowler Museum at UCLA presents the art and material culture of Africa, Asia, the Pacific, and the Americas, past and present. For more information about this exhibition and related events, please visit www.fowler.ucla.edu and <http://conference.collegeart.org/2009/events.php>. ■

Leonardo López Luján Is Convocation Speaker

Convocation at the 2009 Annual Conference takes place at the Los Angeles Convention Center on Wednesday evening, February 25, 5:30–7:00 PM.

Leonardo López Luján, senior researcher and professor of archaeology at the Museo del Templo Mayor, Instituto Nacional de Antropología e Historia (INAH), in Mexico City, will deliver the keynote address during Convocation at the 2009 CAA Annual Conference in Los Angeles.

For nearly thirty years, López Luján has worked on the excavations of the Templo Mayor (Grand Temple), a fifteenth-century Aztec pyramid and its surroundings that are located in the heart of the Mexican capital; he has been director of the project since 1991. The temple lies beneath the Zócalo, also known as the Plaza de la Constitución, one of the largest public squares in the world. The project began when a monument to the Moon goddess Coyolxauhqui was found by electrical workers on the site of the old temple. During the last several years, other impressive monuments have been uncovered around the Great Temple of Tenochtitlan, among them the largest Aztec sculpture ever found, that of the Earth goddess Tlaltecuhli.

In his talk, López Luján will focus on the most recent archaeological discoveries, while giving an overview of the history of archaeology in the Aztec capital. He will also discuss other topics, among them the recovery of the Tlaltecuhli stone, an iconographic analysis that may unveil this sculpture's functions and meanings, the rich offerings buried underneath it, and the possible presence of a royal tomb in this area of the sacred precinct.

Currently senior researcher at the Museo del Templo Mayor, where he has worked since 1988, López Luján is also senior professor at the Escuela Nacional de Antropología e Historia (ENAH) and the Escuela Nacional de Conservación, Restauración, y Museografía (ENCRyM) since 1987. He earned his doctorate in archaeology, with highest honors, at the Université de Paris-X in Nanterre in 1998. Before that he attended ENAH from 1983 to 1990, receiving a BA and MA—also with highest honors. López Luján was a fellow in pre-Columbian studies in 2005–6 at Dumbarton Oaks in Washington, DC, and received a John S. Simon Guggenheim Fellowship in 2000. He has also taught and researched in Rome and Paris and at Princeton University.



Leonardo López Luján

López Luján has written and cowritten many books on the archaeology of Central Mexico. In *The Offerings of the Templo Mayor of Tenochtitlan* (originally published in Spanish in 1993; revised by the University of New Mexico Press in 2005), he presents the spectacular findings of Templo Mayor Project—masks, jewelry, skeletal remains of jaguars and alligators, statues of gods, precious stones, and human remains—from 1978 to 1997. The first English edition, published by the University Press of Colorado in 1994, was named Outstanding Academic Book by *Choice* and received the Eugene M. Kayden Humanities Award.

Mexico's Indigenous Past, authored with Alfredo López Austin (1996; second English edition: University of Oklahoma Press, 2005), offers a panoramic view of the three super-areas of ancient Mexico—Mesoamerica, Aridamerica, and Oasisamerica—which stretched from present-day Costa Rica to what is now the southwestern United States. The book begins more than thirty thousand years ago and ends with European occupation in the sixteenth century.

With David Carrasco and Eduardo Matos Moctezuma, he is most recently the author of *Breaking through Mexico's Past: Digging the Aztecs with Eduardo Matos Moctezuma* (Albuquerque: University of New Mexico Press, 2007), an overview of their work on the Museo del Templo Mayor.

For more on Leonardo López Luján and the Templo Mayor, please download Johanna Tuckman's "In Search of an Aztec King," from the Summer 2008 issue of *American Archaeology*, at www.collegeart.org/features/lopezlujan. ■



Unusual Art Spaces in Los Angeles

Sara Hines is CAA development and marketing assistant, and Christopher Howard is CAA managing editor.

From now until the CAA Annual Conference in Los Angeles, taking place February 25–28, 2009, both CAA News and www.collegeart.org will focus on the lively art scene—museums, galleries, magazines, and other art centers and institutions—of the conference city.

FARMLAB/UNDER SPRING

The seed of Farmlab/Under Spring was planted in the summer of 2005 when the artist Lauren Bon began transforming a thirty-two acre industrial brownfield in the historic center of Los Angeles into a cornfield. Over the course of one agricultural cycle, Bon cleared the industrial debris, brought in 1,500 truckloads of earth, planted one million seeds, and programmed community events throughout the growing and harvesting phases. After handing back the keys to the California Department of Parks and Recreation, Bon and the “Not a Cornfield” team moved into a warehouse across the street to continue their investigation of the nature of public space, urban ecology, civic engagement, contemporary visual art, and proactive philanthropy.

In their current location, just north of Chinatown, Farmlab/Under Spring functions as think tank, art-production studio, and cultural-performance venue, hosting weekly salons, lectures, and discussions, as well as periodic exhibitions and art actions around the downtown area and beyond.

Visit <http://farmlab.org> for activities and projects and to join the Farmlab cause of sustainable cultural practices and community mobilization.

MUSEUM OF JURASSIC TECHNOLOGY

“The Museum of Jurassic Technology,” says this organization’s website, “is an educational institution dedicated to the advancement of knowledge and the public appreciation of the Lower Jurassic.” Rather than displaying dinosaur bones or leaf-imprinted fossils, this Culver City space showcases strange, diverse collections of objects that could be found in a cabinet of curiosities. Recent exhibitions have included incredibly tiny sculptures, called microminiatures, by the virtuoso musician Hagop Sandaldjian, and a collection of “Napoleana”—relics of the late French emperor (e.g., a piece of fabric, wood from a bookcase, rocks from the Invalides)—that the



The sun sets behind a water tower located inside the Farmlab Agbin Garden (F.L.A.G.) (photograph © Joshua White and provided by Farmlab)

American civil engineer Charles Evans Fowler (1867–1937) amassed during his lifetime. Neither art nor cultural history, exhibitions at this space will make you rethink what museums are all about.

Lawrence Weschler profiled the Museum of Jurassic Technology in his book *Mr. Wilson's Cabinet Of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology* (New York: Pantheon Books, 1995). Visit the museums’s quizzical website at www.mjt.org to learn more.

LAXART

Lauri Firstenberg is a former curator at Artists Space in New York and pulls off her Culver City space, LAXART (or LA><ART), with the same savoir-faire as any venerable “alt space” in New York and beyond. Firstenberg pushes a program focusing on emerging artists and large-scale projects that bring out the art set and the glitterati for festive openings and events. LAXART has truly led the pack in making Culver City a place for art. Neighboring galleries like Blum and Poe and Anna Helwing lend market gravitas, while the funky and strange Museum of Jurassic Technology also makes a cozy neighbor. Billboard projects—apt for a city of freeway stop and go—are often part of the exhibition, so keep an eye out if you’re in the area. See www.laxart.org for the current schedule.

OOGA BOOGA

Located in Chinatown, close to a handful of hip contemporary-art galleries, is Ooga Booga (www.oogaaboogastore.com). Opened in 2004 by Lucy Yao, the space is a uniquely curated



Located in Chinatown in the midst of Los Angeles' leading contemporary art galleries, Ooga Booga displays and sells limited-edition multiples, artist's books, and more (photograph provided by Ooga Booga)

commercial enterprise that sells books on art and by artists, as well as prints, posters, and ephemera. You can find zines by Raymond Pettibon and Laura Owen and limited-edition artworks such as Mike Kelley's talking *Little Friend* plush toy, Tauba Auerbach's 50/50 buttons, and postcard sets by Ryan McGinley. Clothing by the avant-garde fashion designers and artist-designed totes are also available, in addition to hard-to-find DVDs, CDs, and records by musicians and noisemakers both in and outside the art world.

Ooga Booga also hosts gallery exhibitions and special events, including a recent show on the Zurich-based zine publisher Nieves, which was reviewed in *caa.reviews* earlier this year (see www.caareviews.org/reviews/1140).

WENDE MUSEUM

The Wende Museum (www.wendemuseum.org) acquires, preserves, and presents cultural and political objects, personal histories, and documentary materials of cold war-era Eastern Europe: household products, clothing, folk art, diaries and scrapbooks, political iconography, photograph albums, posters, films, textbooks, paintings, sports awards and certificates, and children's toys. Items were salvaged after the end of Communism in the late 1980s and early 1990s, a time when monuments were toppled, documents destroyed, and consumer products discontinued.

See a 2.6 ton piece of the Berlin Wall painted by the muralist Thierry Noir; the complete run of *Neues Deutschland*, the official East German daily newspaper; and artifacts from the recently demolished Palast der Republik in East Berlin. A recent donation from a former East German border guard

includes official documentation that describes the construction and maintenance of the Berlin Wall, as well as the logbooks, stamps, and facial-recognition systems used on the eastern side of Checkpoint Charlie.

The Wende is host two events during the conference. An open house and tour take place on Friday, February 27, 12:30–2:00 PM and 5:30–7:00 PM, where participants can get a behind-the-scenes tour of the museum's extensive collections and see the exhibition *Facing the Wall: Living with the Berlin Wall*. On Saturday night, attend Wende Flicks, a film screening and reception at the Los Angeles Museum of Art, where *The Tango Player* (1991) will be shown. For full details, visit the CAA conference website.

INSTITUTE FOR FIGURING

The Institute for Figuring (<http://theiff.org>) is the brainchild of Margaret and Christine Wertheim. Twin sisters hailing from Australia, the two offer staggeringly cerebral and stimulating programs and projects that meld their areas of expertise in science and art. Recent lecture series have included "On Seeing and Being: A discussion series about neuroscience and the perception of space," and presentations with Shea Zellweger, a former hotel switchboard operator who developed a "Logic Alphabet" that maps the underlying geometry of formal logic.

The Wertheim sisters and the IFF have gained attention with their traveling Hyperbolic Crochet Coral Reef, a project that explores the intersection of higher geometry, feminine handicraft, and the effects of climate change on the marine world. As itinerant programmers, the IFF organizes collaborations with museums, galleries and spaces all over the world. ■

2009 Annual Conference Website

The website for the 2009 Annual Conference in Los Angeles, which contains registration information, travel and hotel details, Career Services features, reception and meeting listings, special events, and more, was launched in October.

The conference website, found at <http://conference.collegeart.org/2009>, expands the *Conference Information and Registration* booklet that was mailed to members in October. New features include a list of frequently asked questions about the conference.

Complete session listings, including those held in ARTspace, have also been posted. You can sample the approximately 150 sessions in detail, search by keyword and browse by conference day, and find out who is speaking and the titles of their papers.

Online registration is now open. You can also buy tickets for other events, such as the Gala Reception, Professional Development Workshops, and postconference tours.

Alternatively, you may use the printed forms in *Conference Information and Registration*.

Career Services at the Annual Conference

Career Services at CAA's 2009 Annual Conference in Los Angeles offers many vital services, from employment opportunities through the Online Career Center and professional-development workshops to one-on-one mentoring sessions and roundtable discussions. Our philosophy is to create a lifetime context for thinking about a career, because a healthy working life is multifaceted and complex and involves more than one strategy to accomplish one's goals. CAA is committed to presenting these activities to help individuals succeed in the short and long term.

Unless otherwise noted, all Career Services (formerly known as the Career Fair) take place at the Los Angeles Convention Center. Job seekers and employers are not required to register for the conference in order to participate in Career Services. For

full details, please visit <http://conference.collegeart.org/2009/careers.php>.

Professional Development Roundtables

The Professional Development Roundtables at the 2009 Annual Conference take place on Thursday, February 26, 12:30–2:00 PM, at the Los Angeles Convention Center. Join colleagues in informal discussions of the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies. Share your ideas, concerns, solutions, and experiences with emerging, mid-career, and senior colleagues in small, open, frank discussion groups.

Topics usually include: Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for You; Professional Networking for Artists and Art Historians; The Search and the Fit; and more. Other topics will soon be announced at <http://conference.collegeart.org/2009/mentoring.php#roundtables>.

For more information, please contact Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.



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Greater Chicago HERC is a member of the National HERC, a project of the nonprofit Tides Center, www.hercjobs.org



Beauvais Lyons of the University of Tennessee explains his printmaking process to Elise Smith of Millsaps College at ARTexchange during the 2008 Annual Conference in Dallas–Fort Worth (photograph by Teresa Rafidi)

Student and Emerging Professionals Lounge

The Student and Emerging Professionals Lounge is open daily throughout the conference in West Hall Meeting Room 511A, Level 2, at the Los Angeles Convention Center. Join CAA's Student and Emerging Professionals Committee in a social space offering relaxation and networking. With free Wi-Fi and daily programming, the lounge creates a comfortable oasis specific to the needs of individuals just entering the field.

This year's brown-bag conversations and coffee hours focus on the challenges that emerging art professionals face in the early stages of their careers. Bring your lunch and join the midday conversations or drop by for a cup of coffee and a more casual discussion following up on the issues raised earlier that day. Take advantage of these opportunities to gain insider information, network with experts in your field, and have your specific questions answered!

Topics this year include:

- Current Career Expectations: Demands on Professionals in the Visual Arts
- Defining the Emerging Professional
- What You Are Getting Into with Academia: The Joys and Traumas of Those First Years in the Job
- Performance Anxiety: New Demands on the Emerging Professional

See <http://conference.collegeart.org/2009/students.php> for all dates and times.

Exhibit Your Art in Los Angeles

CAA's Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. ARTexchange, to be held Friday evening, February 27, at the Los Angeles Convention Center, is free and open to the public; a cash bar is available.

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

To participate in Los Angeles, please write to the ARTexchange coordinators at caaartexchange@gmail.com, with the subject heading "CAA ARTexchange." Include your CAA member number and a brief description of what you plan to present. Please provide details regarding performance, sound, spoken word, or

Los Angeles Conference Registration

The 97th Annual Conference convenes February 25–28, 2009, at the Los Angeles Convention Center in California. The Book and Trade Fair, Career Services, and most conference sessions take place at this location; the headquarters hotel is the Westin Bonaventure Hotel and Suites. Offsite sessions and events take place at the museums, galleries, and other locations throughout Los Angeles and the surrounding cities.

Registration Costs

Early registration through December 19, 2008:

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

Advance registration until January 23, 2009:

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

Onsite registration at the conference:

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

CAA members can register by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2009>.

Or you may fill out the form in the 2009 *Conference Information and Registration* booklet, which was sent to you in October; mail or fax the form to CAA with your check or credit-card information.

Institutional members at the Academic/Corporate and Library/Department/Museum levels can register up to ten faculty and staff members at the reduced individual-member rate (early or advance, depending on the deadline). Contact your school or department chair to find out if your institution holds an institutional CAA membership at these levels. For other membership questions, contact CAA Member Services at 212-691-1051, ext. 12, or memsvcs@collegeart.org.

technology-based work, including laptop presentations. You will receive an email confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

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

Deadline: December 15, 2008.

Conference Survival Guide

The *Conference Survival Guide* will be available as a PDF on the conference website in December. The guide offers guidance to students, emerging professionals, and others attending their first conference for traveling to Los Angeles and navigating conference activities. Suggestions provided in the guide include tips for finding travel funds, options for budget travel, suggestions for lodging and dining, information on transportation in Los Angeles,

listings of events and ways to actively participate in the conference, and guidelines for successful networking during the four-day event. The *Conference Survival Guide* is an annual publication put together by CAA's Student and Emerging Professionals Committee. For more details, contact Vanessa Jalet at vjalet@collegeart.org.

Mentors Needed for Conference

Participating as a mentor in CAA's two Career Services mentoring programs at the Annual Conference—the Artists' Portfolio Review and Career Development Mentoring—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.

Artists' Portfolio Review

CAA seeks curators and critics to participate in the Artists' Portfolio Review during the 2009 Annual Conference in Los Angeles. This program provides an opportunity for

artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years' experience. Curators and educators must have current employment with a museum or university gallery.

Interested candidates must be current CAA members, register for the conference, and be willing to provide at least five successive twenty-minute critiques in a two-hour period on one of the two days of the review: Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

Send your CV and a brief letter of interest to: Lauren Stark, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or email them to lstark@collegeart.org. *Deadline: December 12, 2008.*

Career Development Mentoring

CAA seeks mentors from all areas of art history, studio art, art education, film and video, graphic design, the museum professions, and other related fields to serve in CAA's Career Development Mentoring. Mentors give valuable advice to emerging and midcareer professionals, reviewing



All booth art fair for artists, curated projects and installations.

In the heart of the South Beach art fair district, The Artist Fair is ideally located across from INK Fair, Art Now Fair, Bridge Art Fair and Art Basel Miami Beach.

Shelborne Hotel
1801 Collins Avenue, Miami Beach

Please contact The Artist Fair at 347.844.2680 or at www.TheArtistFair.com.

www.TheArtistFair.com

Exploring the Renaissance 2009 - Call for Papers

An International Conference
5-7 March 2009

The Society for Renaissance Art History, an affiliate of the South-Central Renaissance Conference, invites 20-minute papers in any area of Renaissance art or architectural history. **Deadline: 1 December 2008** for online abstracts: see the SCRC website @ SCRC 2009. A limited number of graduate travel fellowships are available.

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

Interested candidates must be current CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years' experience. Curators and educators must have current employment with a museum or university gallery.

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

Please send your CV and a brief let-

ter of interest to: Lauren Stark, Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or email them to lstark@collegeart.org.
Deadline: December 12, 2008.

Participate in Conference Mentoring

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at Career Services during the 2009 Annual Conference in Los Angeles. All emerging, midcareer, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about career-management skills, artists' portfolios, and professional strategies.

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

Artists' Portfolio Review

The Artists' Portfolio Review offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in personal twenty-minute consultations at the 2009 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download the Career Development Enrollment Form at <http://conference.collegeart.org/2009/mentoring.php> or use the form in the *Conference Information and Registration* booklet. Please send the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline: January 16, 2009.

Career Development Mentoring

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields at the 2009 Annual Conference. Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Sessions are filled by appointment only and are scheduled for Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, please download the Career Development Enrollment Form at <http://conference.collegeart.org/2009/mentoring.php> or use the form in the *Conference Information and Registration* booklet. Please send the completed form to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 16, 2009.*

2009–13 Board of Directors Election

The 2008 Nominating Committee has selected the following slate of six candidates for the CAA Board of Directors for the 2009–13 term: Carol Crown, University of Memphis; Jacqueline Francis, independent scholar, San Francisco; DeWitt Godfrey, Colgate University; Patricia Mathews, Hobart and William Smith Colleges; Patricia McDonnell, Ulrich Museum of Art, Wichita State University; and Perri Lee Roberts, University of Miami.

The board is charged with CAA's long-term financial stability and strategic direction; it is also the association's governing body. The board sets policy regarding all aspects of CAA's activities, including publishing, the Annual Conference, awards and fellowships, advocacy, and committee procedures.

CAA members elect four members from the above slate to the board. All members will receive the candidates' biographies and statements, a ballot, and a proxy in January (by postal mail or email; please change your email communication status on the CAA website to vote online). The biographies and statements—as well as video statements by each candidate—will also be posted at www.collegeart.org/candidates later this month. You can either return your ballot and proxy by mail or online before the Annual Members' Business Meeting at the 2009 Annual Conference in Los Angeles; you may also cast your ballot there in person. Voting ends at 5:00 PM PST on Friday, February 27, 2009. Results are announced at the close of the meeting, and new board members take office in the spring. If you wish to vote during the conference, CAA provides computers in the registration area for electronic ballots and a ballot box for paper ballots.

Members of the 2008 Nominating Committee were: Mary-Ann Milford-Lutzker, Mills College, vice president for committees and committee chair (ex officio without vote); Clara Bargellini, Universidad Nacional Autónoma de México; Linda Downs, CAA executive director (ex officio, without vote); Art Jones, University of North Dakota; Andrea Kirsh, independent scholar and curator, and CAA Board Member; Suzanne McCullagh, Art Institute of Chicago; Jean Miller, Towson University; and William L. Tronzo, University of California, San Diego.

To become a member of the 2009 Nominating Committee, please see the call for nominations on the next page.

Conference Curatorial Proposals

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

- New York, February 2011. *Deadline: September 1, 2009*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and evaluates proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

Proposals must be submitted by email and should include the following:

- Name(s) of curator(s) or organizer(s), affiliation(s), and CV(s)
- A brief statement of 250 words or less describing the exhibition's theme and explaining any special or timely significance it may have
- Identification of the designated venue, including a brief description of the exhi-

bition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended

- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support
- Please send your proposal to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

CAA News

For more information about CAA's activities, please visit www.collegeart.org.

Fifty-Year Members

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

Joining in 1958: William D. Badgett, Samuel Y. Edgerton, Jr., Ellen Sharp, Damie Stillman, Eric Van Schaack, Clare Vincent. 1957: Robert N. Beetem, Barbara K. Debs, Marcel M. Francisocono, Bruce Glaser, Helen B. Harkonen, Egbert Haverkamp-Begemann, Jane C. Hutchison, William C. Loerke, John F. Omelia, Frances P. Taft. 1956: Svetlana L. Alpers, Norman W. Canedy, John Goelet, Joel Isaacson, William W. Leete, Milo M. Naeve, John M. Schnorrenberg, Jack J. Spector. 1955: Carroll W. Brentano, Joachim E. Gaehde, Lola B. Gellman, Oleg Grabar, Irving Lavin, Marilyn A. Lavin, Suzanne E. Lewis, Leo Steinberg, Cornelius C. Vermeule.

1954: Franklin Hamilton Hazlehurst, Patricia C. Loud, Thomas McCormick, Alfred K. Moir, Jessie J. Poesch, Jules D. Prown, Irving Sandler, Lucy Freeman Sandler, Harold E. Spencer, A. Richard Turner. 1953: Dorathea K. Beard, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler. 1951: Wen C. Fong, J. Richard Judson. 1950: Jane Dillenberger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst, Marilyn J. Stokstad. 1949: Dario A. Covi, Norman B. Gulamerian, Ann-Sofi Lindsten. 1948: William S. Dale, Clarke H. Garnsey, Peter H. Selz. 1947: Dericksen M. Brinkerhoff, David G. Carter, Ellen P. Conant, Ilene H. Forsyth, J. Edward Kidder, Jr. 1946: Mario Valente. 1945: James S. Ackerman, Paul B. Arnold, Rosalie B. Green. 1944: Howard S. Merritt. 1943: George B. Tatum. 1940: Creighton Gilbert. 1938: Mildred Constantine.

Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the 2009 Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership's vote. (See the previous page for this year's candidates and committee members.)

The current Nominating Committee will select new members at its business meeting held at the 2009 Annual Conference in Los Angeles. All committee members 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 summer and meeting at the CAA office in New York in September 2009 to select the final slate. Finally, all committee members must attend the Nominating Committee's business meeting at the Annual Conference in Chicago to select the 2010 committee.

Nominations and self-nominations should include a brief statement of interest and a two-page CV. Please send all materials to: Mary-Ann Milford-Lutzker, Vice President for Committees c/o CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent by email as Microsoft Word attachments to vjalet@collegeart.org. *Deadline: January 7, 2009.*

Renew Your Membership

CAA renews memberships on a rolling basis, much like a magazine subscription. However, because the previous renewal schedule before 2005 was based on the calendar year, many current individual and institutional memberships expire on December 31, 2008. Your access to essential online resources, printed materials, and journals, and to the 2009 Board of Directors election (see the previous page) is available only with a current membership.

In addition, special conference-registration discounts apply only to CAA members. The early registration deadline is December 19, 2008. 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: go to www.collegeart.org and click on "Account Log In" at upper right; you can gain access to your profile with your CAA 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, please contact CAA's Member Services at 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.

Georgia O'Keeffe Museum

The Georgia O'Keeffe Museum Research Center stipend program

sponsors research relating to the study of American Modernism (1890s to the present) in the fields of art history, architectural history and design, literature, music, and photography. Stipends are available for three-to-twelve month periods to qualified applicants at the pre- and post doctoral levels, including one that can be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition pertaining to American Modernism for the Georgia O'Keeffe Museum.

More information and application instructions are available by phone at 505.946.1002, or at www.okeeffemuseum.org/center/scholarships.html

Application deadline: Monday after Thanksgiving.

Publications

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

Free Digital Images for Scholarly Publishing

CAA reminds you that two major art museums—the National Gallery in London and the Metropolitan Museum of Art in New York—have made digital images of works from their collections available for free for scholarly publications.

National Gallery: As part of its ongoing commitment to support scholarship and encourage research into England's collection of old-master paintings, the National Gallery waives reproduction charges for digital images for use in academic books and journals that meet specific criteria and where orders are processed and delivered via its Picture Library website. Authors publishing academic work relating to the gallery's collection are encouraged to use high-quality digital images available only from www.nationalgalleryimages.co.uk, where charges will be waived for nonprofit, short-run publications. Discounts are also available for image use in student theses, academic presentations or lectures, and noncommercial private use.

Images are available at A4 and A5 at 300 dpi/ppi. The picture files themselves are derived from fully color-calibrated digital-image files created by the National Gallery. The color is therefore consistent across all images in the collection, meaning image users are able to make informed comparisons about color, tone, and brightness, and be assured of consistent color reproduction through to print.

Victoria and Albert Museum: Since early 2007, the Victoria and Albert Museum in London has ended charging reproduction fees for its images used in scholarly publications. Publishers will be able to download images from the museum's collection of more than 25,000 works directly from its website, www.vandaimages.com.

The museum keeps a broad definition of "scholarly." The images will be available to students and teachers, as well as to publishers, for use in their research and coursework. The museum will continue to charge commercial publications, but their termina-

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GRADUATE SCHOOL

The SCA Graduate School offers a range of POSTGRADUATE DEGREES for students who have a degree in visual arts or equivalent qualifications.

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- / Master of Film and Digital Image
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William Lungga, PhD Candidate at SCA, Arca-Tipo, porcelain, black stain.

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tion of fees for reproduction may encourage other institutions to follow suit.

Metropolitan Museum of Art: In 2007 the Metropolitan Museum of Art formed a partnership, called Images for Academic Publishing, with the nonprofit digital-image provider ARTstor to offer high-resolution digital images of artworks in its collection for scholarly publication—free of charge. This initiative is intended to make it easier and less expensive for authors and publishers license images for reproduction. Under a special agreement with ARTstor, this service will be available to users—both individual and institutional—who are not ARTstor subscribers. See www.artstor.org/what-is-artstor/w-html/services-publishing.shtml for more information.

With this important step in overcoming a longstanding obstacle to scholarly art publication, the museum aims to serve its scholarly mission by disentangling many of its most frequently requested works of art from the burden of permissions paperwork—and from the confusion that often accompanies image rental, artwork copyright, photographic copyright, and licensing. Included are many works whose copyrights have expired (generally, works created before 1923 or whose creators died more than seventy years ago) are in this cluster of images. In some instances, however, third-party copyright permissions may be needed (such as where the underlying work in an image is still under copyright). Other terms and conditions also apply.

For more information on CAA's work on digital images, publishing, copyright, and more, please see the Intellectual Property and the Arts section of our website at www.collegeart.org/ip.

Graduate Program Directories

Ten years after CAA last published our popular directories of graduate programs in the arts, CAA is issuing two new editions, available later this fall. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for some six hundred schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

The first volume, *Graduate Programs in Art History: The CAA Directory*, includes programs in art history and visual studies,

museum studies, curatorial studies, arts administration, library science, and related areas. The second book, *Graduate Programs in the Visual Arts: The CAA Directory*, describes programs in studio art, graphic design, digital media, art education, conservation, film production, and more.

Conveniently divided into separate volumes, these invaluable guides present information on programs for MA, MFA, PhD, and other advanced degrees, with detailed data on admissions requirements, contact addresses, application deadlines and processes, curricula, special programs, facilities (such as studio equipment, libraries, museums, and image resources), financial aid and scholarships, lists of tenured faculty members with their specializations, assistantships, internships, and work opportunities, and myriad other useful facts.

Although these books are designed primarily for students who are considering graduate study in the arts, they also provide a wealth of data for academic departments and programs, researchers, publishers, and funders.

The two volumes will cost \$49.95 each—\$39.95 to CAA members—plus shipping and handling charges. They may be preordered from CAA through our website later this month; please see www.collegeart.org/directories.

Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually on the *caa.reviews* website. (Dissertations formerly appeared in the June issue of *The Art Bulletin* and on the CAA website but will no longer be listed there after the end of 2008.) PhD-granting institutions may send a list of doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding the format of listings can be found at www.collegeart.org/dissertations. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above email address. *Deadline: December 1, 2008.*

AD+CM

Art, Design and the Cultural Moment

A Symposium for Art and Design Graduate School Deans

March 5-7, 2009

Hosted by the Savannah College of Art and Design

Keynote Speaker:

Daniel Pink

Pink is a bestselling author of "A Whole New Mind" and "Free Agent Nation" and a contributing editor for *Wired Magazine*.

For more information, visit www.scad.edu/graddeans or call 912.525.5838.

SCAD

Affiliated Society News

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

American Council for Southern Asian Art

The American Council for Southern Asian Art (ACSAA) is pleased to announce its new website: www.acsaa.us, which seeks to provide updated information for those interested in the study of South and Southeast Asian art. If you have announcements to share regarding gallery openings, publications, conferences, and the like, please email webmaster@acsaa.us. Our listserv is open to members and nonmembers; visit the website to sign up. ACSAA welcomes new members; you may join or renew your membership online. Please follow the links to our membership pages, where you can sign up with a click of a button.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) offers a grant for CAA Annual Conference expenses up to \$500 to be awarded to an ABD student of historical art of the United States who will travel to the 2009 conference in Los Angeles to participate in the program. The successful recipient must be currently enrolled in a graduate program and an AHAA member in good standing. The application deadline is February 1, 2009. For more information, please see www.ahaaonline.org.

AHAA is seeking to sponsor a 1½-hour session at the 2010 CAA Annual Conference in Chicago. Submission guidelines for session proposals are located at www.ahaaonline.org.

Community College Professors of Art and Art History

The Community College Professors of Art and Art History (CCPAAH) is planning to host a roundtable session at the 2008 Mid-America College Art Association conference. CCPAAH members planning to attend this conference should contact Tom Morrissey at

tmorrissey@ccri.edu. If you are going to this conference, we would like you to participate in the session.

The community-college survey is now in its first draft. We are looking for members who would be interested in reviewing this draft and providing input. Pat Block (pblock@midmich.edu) or Tom Morrissey (tmorrissey@ccri.edu) can help get you involved in this process.

Also, don't forget to join our listserv: send an email to ccpaah@yahoogroups.com. Member exhibitions and exhibition exchanges among our institutions are always welcome and can be discussed on the listserv.

Historians of Islamic Art Association

The Historians of Islamic Art Association (HIAA) announces its 2009 annual *majlis* (meeting), to be held February 28, 2009, 9:00 AM–1:00 PM, at the Los Angeles County Museum of Art's Brown Auditorium. The *majlis* will consist of a program of four presentations on current research in Islamic art, followed by a business meeting. HIAA members are invited to submit proposals for twenty-minute presentations in the form of a one-page (maximum) abstract to: Marianna Shreve Simpson, 333 Tuscany Rd., Baltimore, MD 21210. Submissions are also accepted by fax at 410-366-6493 and by email at simpson@jhu.edu. *Deadline: December 1, 2008.*

Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) is pleased to announce the inauguration of an electronic *Journal of Historians of Netherlandish Art (JHNA)* at www.jhna.org. The first issue will contain peer-reviewed articles and appear in June 2009. The journal will be published twice annually. Its articles will focus on art produced in the Netherlands (north and south), and in other countries as they relate to this art, from the Middle Ages through today. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, technical studies, and museum research. In the future, the journal will engage in other forms of presentation made possible by digital technology. Book and exhibition reviews, however, will continue to be published in the *HNA Newsletter*.

All *JHNA* articles will be evaluated in a double-blind peer-review process, which seeks to assure the anonymity of both authors and reviewers. Before an article or



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- Rethinking Assessment as Reflective Critique and a Practice in the Scholarship of Teaching and Learning

SCAD

For more information and to register, call 912.525.5901 or visit www.scad.edu/muse.

essay is accepted for publication, it will be sent to at least two knowledgeable scholars for assessment. These evaluations will help to guide the editors' decision and, in most circumstances, be shared with the author. *JHNA* seeks to ensure the highest critical and intellectual standards. For submission

guidelines please consult www.jhna.org.
Deadline for submissions: January 5, 2009.

Leonardo Education Forum

During a fortieth anniversary retreat held by the board of directors of Leonardo/International Society for the Arts, Sciences

and Technology (Leonardo/ISAST), Jeffrey N. Babcock was elected chairman of the board. Roger F. Malina was named chairman emeritus while continuing to serve as a voting member of the board.

LEF@ISEA2008 was held July 27, 2008, in Singapore. At this large international meet-

Notice of the 97th Annual Members' Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held on Friday, February 27, 2009, 5:00–6:00 PM (PST) in West Hall Meeting Room 502A, Level 2, Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles, California. CAA President Paul Jaskot will preside.

By-Law and Resolution Information

In accordance with the By-laws, Article IV, Sections 1, 2, 3, and 4:

- The Association shall hold an annual business meeting in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting and to elect new Directors to the Board.
- Active Members may propose resolutions for consideration at the Annual Meeting. Any such proposals must (i) be received by the office of the Executive Director no later than eighty (80) days prior to the Annual Meeting; (ii) be in proper parliamentary form; (iii) be signed by at least twenty-five (25) Active Members of the Association in good standing; (iv) be no more than three hundred (300) words in length; and (v) deal with matters relating to the purposes of the Association as set forth in Article II. The Board may also propose matters for consideration at the Annual Meeting.
- The Notice of the Annual Meeting shall give notice of the date, time, and place of the Annual Meeting, the names of and other information regarding candidates for the Board of Directors, and of any resolutions or other matters to be considered at the Annual Meeting. The Notice shall be served personally, by mail or by electronic mail, to all members entitled to notice at least sixty (60) days prior to the date designated for the Annual Meeting.
- At the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting.

The complete by-laws can be found at www.collegeart.org/aboutus/bylaws.html. Any proposed resolutions should be sent to: Linda Downs, c/o CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001, with a copy, in Microsoft Word, sent to vjalet@collegeart.org. *The deadline for receipt of any proposed resolutions to be considered at the Annual Meeting is December 8, 2008.*

Agenda

- I. Call to Order: Paul Jaskot
- II. Approval of Minutes of February 22, 2008, Annual Meeting
- III. President's Report: Paul Jaskot
- IV. Financial Report: John Hyland, Jr., Treasurer
- V. Strategic Planning Discussion
- VI. Governance Task Force
- VII. Old Business
- VIII. New Business
- IX. Results of Election of New Directors: Paul Jaskot

Agenda

If you are unable to attend the Annual Meeting, please complete a proxy to appoint the individuals named thereon to (i) vote, in their discretion, on such matters as may properly come before the Annual Meeting; and (ii) to vote in any and all adjournments thereof. In early January, CAA will either mail you a proxy and a postage-paid reply envelope (along with a ballot), or email you instructions for completing your proxy (and casting your vote) online. Your proxy must be received by no later than 5:00 PM (PST) on February 27, 2009.

Barbara Nesin, Secretary
College Art Association
November 1, 2008

ing, groups discussed the white paper draft, initially developed from feedback at previous Leonardo Education Forum (LEF) meetings. Recommended action points are currently edited for distribution and presentations.

LEF@ARS was held September 7, 2008, in Linz, Austria. Educators gathered for the first LEF meeting at ARS Electronica, the largest annual electronic art festival in Europe. Christa Sommerer and Felix Stalder outlined respective programs in Linz and Zurich, and art and science initiatives from South Africa, Poland, China, Austria, Korea, Germany, Finland, Norway, Spain, Hungary, Latvia, and the US were discussed.

Midwest Art History Society

The biannual board meeting of the Midwest Art History Society (MAHS) will take place November 14–15, 2008, in Chicago, Illinois. Plans will be finalized for MAHS's thirty-sixth annual conference, to be held April 2–4, 2009, in Kansas City, Missouri. The call for papers is available at www.mahsonline.org. Proposals are due to session chairs on December 15, 2009, and all conference participants must be MAHS members for the 2009 calendar year.

Society of Architectural Historians

Join the Society of Architectural Historians (SAH) for its sixty-second annual meeting in Pasadena, California, April 1–5, 2009. In addition to presenting new research in the field of architectural history, SAH will launch its new online library of digital architectural images for teaching and research. Known as SAH AVRN, the online library has been funded by a grant from the Andrew W. Mellon Foundation and is being developed in conjunction with ARTstor. In addition to presenting online images for use by SAH members and ARTstor subscribers, SAH AVRN also will include an upload tool that will enable SAH members from around the globe to contribute their images to this shared online resource. For more information, visit www.sah.org and look under "AVRN."

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its forty-sixth national conference in Dallas, Texas, March 26–29, 2009. This year's theme is "Sprawl." Cultural depictions of sprawl have long been a mainstay in popular culture, including the 1970s photo movement New Topographics, William Gibson's

cyberpunk fiction, and TV shows such as *Weeds*, with its suburb-inspired theme song "Little Boxes." Sprawl—suburban landscape and life—serves as both cultural inspiration and critique. Not only is sprawl a physical manifestation of civic growth and population migration, but it also prompts discussions of environmental conservation and the loss and/or renewal of city centers and close-knit communities.

Join us for a stimulating program of panels, lectures, workshops, portfolio sessions and critiques, an exhibits fair, and featured speakers, including a special preconference lecture for SPE members by Barbara Crane, entitled "It's a Click I Belong To," at the Amon Carter Museum in Fort Worth.

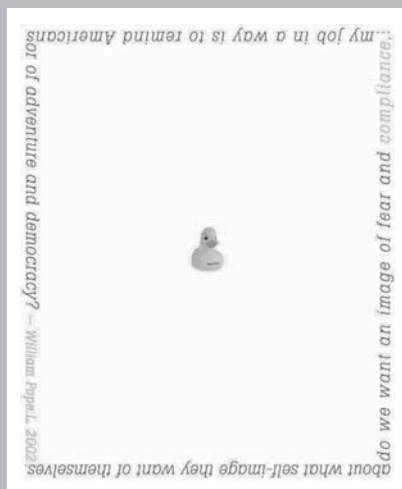
Visit www.spenational.org for more information about the conference.

LIMITED-EDITION ARTIST PRINTS

**Willie Cole | Sam Gilliam | Kiki Smith
Buzz Spector | Kerry James Marshall**

www.collegeart.org/prints

RIGHT: Kerry James Marshall, *May 15, 2001, 2004*, four-color silkscreen on Arches 88 paper, 21.5 x 15.75 inches, edition of 60



**To purchase a print or
project contact Sara Hines at
shines@collegeart.org
or 212-691-1051, ext. 216.**



ART JOURNAL ARTISTS' PROJECTS

**Barbara Bloom | William Pope.L
Mary Lum | Clifton Meader**

www.collegeart.org/artistprojects

LEFT: William Pope.L, *Poster*, 2005, color offset print on coated paper (both sides), 29.5 x 24 inches, signed edition of 100

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2008), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. Email to caanews@collegeart.org.

Abroad

Sol Kjøk. Nordic Museum of Drawings, Laholm, Sweden, July 5–August 31, 2008. *Book of Swells*. Various mediums.

Mid-Atlantic

Janet Goldner. Il Trapezio Gallery, Nutley, NJ, September 21–October 26, 2008. *Steel Sculptures on the Wall*.

Joyce Harris Mayer. Off Main Gallery, Medford, NJ, September 12–November 1, 2008. *Winds of My Mind*.

Alison Weld. Paul Robeson Main Gallery, Rutgers University, Newark, NJ, September 2–October 30, 2008. *The Tenacious Gesture of Alison Weld*.

Midwest

Hartmut Austen. Mott Community College Fine Arts Gallery, Flint, MI, November 3–18, 2008. *Just Filling Spaces*. Painting.

Delores de Wilde Bina. Wild Rose Gallery, University of Iowa Hospitals, Iowa City, IA, August 5–September 25, 2008. *Bina Butterflies*. Collage, painting, and printmaking.

Martin Brief. Bruno David Gallery, St. Louis, MO, October 31–November 29, 2008. *Artforum Series*. Drawing.

Mary C. Nasser. Women's Institute and Gallery, New Harmony, IN, September 13–October 26, 2008. *Personal Geology*. Painting.

Northeast

Peg Zeglin Brand. Hampshire College Main Gallery, Amherst, MA, November 3–8, 2008. *Family Values and Picture Yourself Here* by Peg Zeglin Brand. Painting and

mixed media.

Cora Cohen. Michael Steinberg Fine Art, New York, October 17–November 22, 2008. *Come In a Little Closer: Recent Paintings by Cora Cohen*.

Oriole F. Feshbach. R. Michelson Gallery, Northampton, MA, September 20–October 26, 2008. *The Auroras of Autumn*. Pastel and watercolor.

Deborah Garwood. Berlitz Gallery, New York, September 29–October 31, 2008. *Spain: Spring Sketchbook 2008*. Photography.

Robert Knight. Gallery Kayafas, Boston, MA, October 16–November 26, 2008. *My Boat Is So Small*. Photography.

Ernesto Pujol. Light Work, Syracuse, NY, August 25–October 23, 2008. *Walk #1*. Photography.

Debra Ramsay. eo Art Lab, Chester, CT, October 31–November 30, 2008. *Boundary*. Painting.

Michael Rich. Old Spouter Gallery, Nantucket, MA, August 15–30, 2008. *Like Seeds upon the Sea: New Drawings from Italy and Recent Paintings*.

Lorna Ritz. Firehouse Center Gallery, Newburyport, MA, July 11–September 7, 2008. *Paintings and Drawings*.

Annie Shaver-Crandell. Gravesend Library, Brooklyn Public Library,



Deborah Lawrence, *My Favorite Pacifists*, 2008, acrylic, shredded gun catalogue, collage papers, and varnish on board, 20 x 16 in. (artwork © Deborah Lawrence)

Brooklyn, NY, September 23–November 17, 2008. *Fire, Earth, Air & Water: Four Elements Captured*. Painting and drawing.

Millee Tibbs. University Art Gallery, University of Massachusetts, Lowell, MA, January 26–February 19, 2009. *This is a picture of me*. Photography.

Edie Winograde. Front Room Gallery, Brooklyn, NY, June 5–28, 2008. *Place and Time: Reenactment Pageant Photographs* by Edie Winograde.

South

Sharon Loudon. Birmingham Museum



Robert Knight, *Evan (age 5), Belmont, MA 2008*, 2008, archival inkjet print, 31 x 39 in. (artwork © Robert Knight)

of Art, Birmingham, AL, September 28, 2008–January 4, 2009. *Sharon Loudon: Taking Turns*.

Leslie Raymond. Blue Star Contemporary Art Center, San Antonio, TX, September 4–20, 2008. *Landscapes*. Video.

West

Deborah Faye Lawrence. Catherine Person Gallery, Seattle, WA. September 4–28, 2008. *Citizen Artist*. Collage.

Ruth Weisberg. Norton Simon Museum, Pasadena, CA, October 17, 2008–March 2, 2009. *Ruth Weisberg: Guido Cagnacci and the Resonant Image*. Painting, drawing, and monotype.

Edie Winograde. Colorado Springs Fine Arts Center, Colorado Springs, CO, October 3, 2008–January 4, 2009. *Place and Time: Reenactment*. Pageant Photographs by Edie Winograde.

Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2008) to caanews@collegeart.org.

Oriole Farb Feshbach. *Luminations: Images by Oriole Farb Feshbach for the Poem "Auroras of Autumn" by Wallace Stevens* (New York: Midmarch Arts Press, 2008).



Deborah Faye Lawrence. *Dee Does Utopia* (Seattle: Marquand Books, 2008).

Annette LeZotte. *The Home Setting in Early Netherlandish Paintings: A Statistical and Iconographical Analysis of Fifteenth- and Early Sixteenth-Century Domestic Imagery* (Lewiston, NY: Edwin Mellen Press, 2008).

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2008), and title of show to caanews@collegeart.org; attach the exhibition's press release to the email (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions

Estrellita B. Brodsky and Isabela Villanueva. *Carlos Cruz-Diez: (In) Formed by Color*. Americas Society, New York, September 10–December 13, 2008.

Vidya Dehejia, Dipti Khera, and Yuthika Sharma. *Delight in Design: Indian Silver for the Raj*. Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, September 18–December 13, 2008.

Andria Derstine. *Aux Barricades! French Protest Posters from May '68*. Allen Memorial Art Museum, Oberlin College, Oberlin, OH, August 26–December 23, 2008.

Reni Gower. *The Divas and Iron Chefs of Encaustic*. Anderson Gallery, Museum of the Arts, Virginia Commonwealth University, Richmond, VA, September 19–December 7, 2008.



Atelier Populaire de l'École des beaux-arts de Paris, *Bonne action civique*, 1968, silk-screen, 30 x 20 3/4 in. Naples Museum of Art, Naples, Florida, 2007.1.09. Included in the exhibition *Aux Barricades! French Protest Posters from May '68*.



Kristy Deetz, *Mocking Desire*, 2003, encaustic and oil on panels, 66 x 44 x 2 in. (artwork © Kristy Deetz). Included in the exhibition *The Divas and Iron Chefs of Encaustic*.

Eleanor Heartney and Larry Litt. *Party Headquarters: Voting Is Just the Beginning*. Pratt Manhattan Gallery, Pratt Institute, New York, September 26–November 4, 2008.

Marilyn Kushner. *The Future Must Be Sweet: Lower East Side Printshop Celebrates Forty Years*. International Print Center New York, New York, September 18–October 11, 2008.

Michelle White. *Imaginary Spaces: Selections from the Menil Collection*. Menil Collection, Houston, TX, August 22, 2008–March 1, 2009.

People in the News

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

Academe

Aida Audeh has received tenure and was promoted to associate professor of art history in the Department of Studio Arts and Art History at Hamline University in St. Paul, MN.

Mona Berman has been appointed adjunct assistant professor of art at Hampshire College in Amherst, MA.

Ronald R. Bernier, formerly director of the Sordani Art Gallery and adjunct faculty in art history at Wilkes University in Wilkes-Barre, PA, has joined the faculty of the Department of Humanities, Social Sciences, and Management at the Wentworth Institute of Technology in Boston, MA.

Christopher Cyphers, formerly provost at the School of Visual Arts in New York, has been named president of the New York School of Interior Design, succeeding **Inge Heckl**.

Hanneke Grootenboer, previously a senior researcher in the Amsterdam School of Cultural Analysis at the University of Amsterdam in the Netherlands, was recently appointed university lecturer in the History of Art Department at the University of Oxford in England.

Charles Heasley, professor of art and art history at the State University of New York, Cortland, has been selected as chair of the Art and Art History Department in the School of Arts and Sciences at his university.

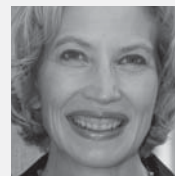


W. Jackson Rushing III has been named Adkins Presidential Professor of Art and Art History

at the University of Oklahoma in Norman, where he holds the Mary Lou Milner Carver Chair in Native American Art.

Southern Methodist University's Department of Art History in Dallas, TX, has welcomed 2 new assistant professors for fall 2008: **Amy Buono**, a specialist in Latin American art, and **Eric Stryker**, a scholar of contemporary art and film. **Sarah Rogers**, who works on contemporary art of the Arab world, will be in residence at the university as the 2008–9 Eleanor Tufts Fellow.

Museums and Galleries



Darsie Alexander, senior curator and head of the Contemporary Art Department at the Baltimore

Museum of Art in Maryland, has been named chief curator of the Walker Art Center in Minneapolis, MN.



Christopher Bedford, assistant curator in the Department of Contemporary Art at the Los Angeles

County Museum of Art in California, has been appointed curator at the Ohio Wexner Center for the Arts at Ohio State University in Columbus.



Lana Burgess has been appointed to the newly created position of faculty curator at the McKissick Museum, University of South Carolina, in Columbia.



Thomas P. Campbell, formerly curator in the Department of European Sculpture and Decorative Arts

at the Metropolitan Museum of Art in New York and supervising curator of the museum's Antonio Ratti Textile Center, has been appointed director and chief executive officer of the museum, succeeding **Philippe de Montebello**. Campbell will begin his directorship on January 1, 2009.

William V. Ganis, assistant professor of art history at Wells College in Aurora, NY, has been named director of the college's String Room Art Gallery.

Sam Gappmayer, previously executive director of the Sun Valley Center for the Arts in Ketchum, ID, has been appointed director of the Colorado

Springs Fine Arts Center, succeeding **Michael De Marsche**.

Michael Gunn, previously associate curator of the arts of Africa, Oceania, and the Americas at the Saint Louis Art Museum in Missouri, has been named to the newly created position of senior curator of Pacific arts at the National Gallery of Australia in Canberra.

Betti-Sue Hertz, previously curator of contemporary art at the San Diego Museum of Art in California, has been chosen as director of visual arts programming at the Yerba Buena Center for the Arts in San Francisco.



Catherine Hess, formerly associate curator of sculpture and decorative arts at the J. Paul Getty Museum

in Los Angeles, CA, has been appointed curator of European art at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA.

Wesley Jessup, executive director of the Boise Art Museum in Idaho, has resigned from his position.

Julie Joyce, formerly gallery direc-



tor and curator at the Harriet and Charles Luckman Fine Arts Complex at California State University, Los

Angeles, has been named curator of contemporary art at the Santa Barbara Museum of Art in Santa Barbara, CA.

Julie Kinchin, previously senior lecturer of art and design at the Glasgow School of Art in Scotland, has been appointed curator in the Department of Architecture and Design at the Museum of Modern Art in New York.

Ashley Kistler, most recently curator at the Visual Arts Center of Richmond in Virginia, has become director of the Anderson Gallery at Virginia Commonwealth University, also in Richmond.

Cameron Kitchin, formerly executive director of the Contemporary Art Center of Virginia in Virginia Beach, has been named director of the Memphis Brooks Museum of Art in Memphis, TN.

Katy Kline, director of the Bowdoin College Museum of Art in Brunswick, ME, has resigned.

Grace Kook-Anderson has become curator at the Laguna Art Museum in Laguna Beach, CA.

Susan Krane, formerly director of the Scottsdale Museum of Contemporary Art in Arizona, has become executive director of the San Jose Museum of Art in California.

Bruce A. Lilly, executive director of the Minnesota Museum of American Art in St. Paul, has resigned after 11 years of service.

Shirley Madill has resigned as director of the Art Gallery of Greater Victoria in British Columbia, Canada, to become director of the Rodman Hall Arts Centre at Brock University in St. Catharines, ON.



Catharina Manchanda, formerly curator at the Mildred Lane Kemper Art Museum at Washington

University in St. Louis, has been named senior curator at the Wexner Center for the Arts at Ohio State University in Columbus.

C. Griffith Mann, formerly director of the curatorial division of the Walters Art Museum in Baltimore, MD, has

been named chief curator at the Cleveland Museum of Art in Ohio.

David Mickenberg, director of the Davis Museum and Cultural Center at Wellesley College in Wellesley, MA, has announced his resignation.

Michael Monroe, executive director and chief curator of the Bellevue Arts Museum in Bellevue, WA, will step down as director in order to focus on his curatorial work.

Linda Norden has been chosen as director and curator of the Amie and Tony James Gallery at the Graduate Center, City University of New York.

Cydney Payton has resigned from her position as executive director and chief curator at the Museum of Contemporary Art in Denver, CO.

Katja Schroeder, a curator at the Frankfurt Kunstverein in Germany, has been named interim director of her institution.

Nicholas Serota has been made a permanent employee of the four Tate galleries in London, England.

Colleen J. Sheehy, formerly director of education at the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis, has been appointed director and chief executive officer of the Plains Art Museum in Fargo, SD.

Yukiko Shirahara, who was John A. McCone Foundation Curator of Asian Art at the Seattle Art Museum in Washington, has accepted the position of chief curator at the Nezu Institute of Fine Arts in Tokyo, Japan.



Ann Temkin has been named Marie-Josée and Henry Kravis Chief Curator of Painting and

Sculpture at the Museum of Modern Art in New York. She succeeds **John Elderfield**, who retired in July and has assumed the position of chief curator emeritus.



Emily Leland Todd has been appointed deputy director of the Menil Collection in Houston, TX.

Katherine Ware, formerly curator of photographs for the Alfred Stieglitz Center for Photography at the Philadelphia Museum of Art in

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Post ads for jobs in colleges, universities, galleries, museums, art organizations, and foundations on the College Art Association's Online Career Center.

Place your job online and manage your account anytime, anywhere!

Access 2,500 resumes and 14,000 members nationally and internationally.

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www.collegeart.org/careers

Pennsylvania, has been named curator of photography at the New Mexico Museum of Art in Santa Fe.

Florian Waldvogel, currently chief curator at Witte de With Center for Contemporary Art in Rotterdam, the Netherlands, has been named director of the Kunstverein Hamburg in Germany.

Godfrey Worsdale, founding director of the Middlesbrough Institute of Modern Art in Middlesbrough, England, has been appointed director of the Baltic Centre for Contemporary Art in Gateshead, England.

Organizations



Natasha Becker has joined the Research and Academic Program at the Sterling and Francine Clark

Art Institute in Williamstown, MA, as Mellon Assistant Director.

David Elliott has been named artistic director of the 2010 Biennale of Sydney in Australia.

Tullio Gianelli has been named director of Artampa, an art fair based in Tampa, FL.

Deborah Harris has become managing director of the Armory Show – Modern, based in New York.

Meredith Norwich has been appointed associate editor for visual studies at Ashgate Publishing.

The Three Rivers Arts Festival in Pittsburgh, PA, has appointed 2 leaders from the Andy Warhol Museum to run its organization: **Colleen Russell Criste**, deputy director of the museum, will become acting director of the festival; and **Ben Harrison**, associate curator for performance, will serve as festival acting curator of performance. Criste and Harrison retain their positions at the Andy Warhol Museum.

Grants, Awards, and Honors

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

Daniela Bleichmar, assistant professor of art history at the University of Southern California in Los Angeles, has received a J. Paul Getty Postdoctoral Research Fellowship

for 2008–9.

Heather Deyling, foundation studies professor at the Savannah College of Art and Design in Georgia, received a Presidential Fellowship for Faculty Development for summer 2008 from her school.

William Gass, a curatorial intern at the Contemporary Art Museum St. Louis in Missouri, has won the *Frieze* Writer's Prize 2008. He received £2,000 and was commissioned to write a review for the magazine's October issue.

Sonya Lee, assistant professor of art history at the University of Southern California in Los Angeles, has received a J. Paul Getty Postdoctoral Research Fellowship for 2008–9.

Richard Meyer, associate professor of art history at the University of Southern California in Los Angeles, has been named director of "The Contemporary Project," a multiyear initiative that began in fall 2008 to promote dialogue between the academic community and the contemporary art world through collaboration with area institutions, including the Los Angeles County Museum of Art.

Megan O'Neil, assistant professor of art history at the University of Southern California in Los Angeles, has received a J. Paul Getty Postdoctoral Research Fellowship for 2007–8.

George Shackelford, chair of the Department of the Art of Europe and Solomon Curator of Modern Art at the Museum of Fine Arts, Boston, in Massachusetts, has been named a guest scholar in the J. Paul Getty Museum's Guest Scholar Program for spring 2009. He will prepare the catalogue for a forthcoming exhibition on Edgar Degas and the female nude.

Nancy J. Troy, professor of art history at the University of Southern California in Los Angeles, has been named to the Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, in Washington, DC.

Socrates Sculpture Park in Long Island City, NY, has announced the recipients of EAF08: 2008 Emerging Artist Fellowships. Among the winners are CAA members **Adriana Farmiga** and **Kimberly Hart**. Artists were awarded a \$5,000 grant and a residency in the park's outdoor studio; they also created work for an exhibition, now on view through March 1, 2009.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has named its 2008–9 fellows, which include several CAA members. **Matthew Affron**, University of Virginia, and **Matthew Witkovsky**, National Gallery of Art, were fellows in summer 2008; fellows during fall 2008 are **Branden Joseph**, Columbia University, **Michael Leja**, University of Pennsylvania, **Mitchell Merback**, Johns Hopkins University, **Felicity Scott**, Columbia University, and **Margaret Werth**, Clark/Centre Allemand Fellow; and **Saloni Mathur**, University of California, Los Angeles, and **Charles Palermo**, College of William and Mary, will be fellows in spring 2009.

Institutional News

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

The Solomon R. Guggenheim Museum in New York has received a \$1 million special award from the National Endowment for the Humanities for its upcoming exhibition, *The Third Mind: American Artists Contemplate Asia, 1860–1989*, scheduled to open in January 2009.

The School of Visual Arts (SVA) in New York has announced the creation of the MFA in interactive design—an advanced-degree program that will focus on the design and business of digital media—to begin in fall 2009. The department will be chaired by **Liz Danzico**, an expert in information architecture and usability who conceived the program, and **Steven Heller**, a design historian, *New York Times* columnist, and cochair of the MFA Design Department at SVA.

The Seattle Art Museum in Washington has received a \$400,000 implementation grant from the National Endowment for the Humanities to support the museum's current exhibition, *S'abadeb—The Gifts: Pacific Coast Salish Art*, the first major exploration of the unique artistry and culture of Coast Salish First Peoples of Washington State and British Columbia.

The Institute of Museum and Library Services has announced recipients of its 2008 Museums for America Grant. Among the winners are these institutional CAA members: the **Brooklyn Museum**, Brooklyn Institute



Kimberley Hart, *Gingerbread Blind with Unicorn Charm*, 2008, wood, cedar shingles, tin roof, acrylic mirror 6 x 5½ x 20 ft. (artwork © Kimberley Hart; photograph provided by Socrates Sculpture Park)

of Arts and Sciences; the **Sterling and Francine Clark Art Institute**; the **Delaware Art Museum**; the **Currier Museum of Art**; the **Solomon R. Guggenheim Museum**; the **Museum of Contemporary Art, San Diego**; the **Nelson-Atkins Museum of Art**; the **North Carolina Museum of Art Foundation**; the **Philadelphia Museum of Art**; the **San Francisco Museum of Modern Art**; the **Spencer Museum of Art**, University of Kansas; the **Walters Art Museum**; and the **Winterthur Museum**.

Classifieds

To place a classified in CAA News, visit www.collegeart.org/advertising or write to Sara Hines, CAA development and marketing assistant, at shines@collegeart.org.

For Rent

For rent—available in Manhattan, light, comfortable, furnished “Studio” (bedroom) with private bath, closet, and use of kitchen. It is located in large apartment on Museum Mile near the Met. Resident of apartment is internet bookseller of rare and antiquarian books. For more particulars, please phone DG Antiquarian Books - 212 996-4629, or email antiquarianbooks@earthlink.net. Special consideration given to members with fellowships or grants supporting scholarly research in New York.

Opportunities

Scholars working toward the Ph.D. or at the postdoctoral level are invited to apply for the Amon Carter Museum’s Davidson Family Fellowship. The award supports research conducted at the museum on topics in the history of American art that relate to objects in the museum’s permanent collections. Candidates should have a demonstrated knowledge of the history of American art and culture in areas represented by the museum’s collections: paintings, sculpture, drawings, prints and illustrated books from 1835 to 1950, and photography from its beginning to the present. Proposals from qualified individuals in disciplines other than art history are also welcome.

More information, including an application form, is available at: <http://www.cartermuseum.org/library/davidson-family-fellowship>.

Deadline for receipt of applications for 2009/2010 award is March 15, 2009.

Hol Art Books is seeking submissions. We’re looking for great art writing from venturesome authors, editors and readers alike. Submit a project book or join a publishing team today. www.whatishol.com.

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 con-

servation 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, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a 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 \$40,000 for senior conservators/scientific researchers and \$30,000 for junior conservators/scientific researchers, with up to an additional \$5,000 for travel and miscellaneous expenses. Senior fellowships are intended for well-established professionals, with advanced training in the field and proven publication record. A typed application (in triplicate) should include: full resume 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 2, 2009. 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.

Research Scholarships in Photograph Conservation 2009–2011.

The Metropolitan Museum of Art seeks qualified applicants for the position of Research Scholar in Photograph Conservation. The Research Scholar will have a two-year term with the possibility of renewal for a third year. The Scholar will work on-site in the photograph conservation lab of the Sherman Fairchild Center for Works on Paper and Photograph Conservation. He or she will report to the Sherman Fairchild Conservator of Photographs who in turn reports to the Curator in Charge of the Department of Photographs. The stipend will be \$40,000 per year, plus a \$3,000 travel allowance and a \$2,000 contribution to health insurance.

Research Scholars will be expected to have a graduate degree in conservation or equivalent experience and should be completely committed to the conservation of photographs as their area of specialization. The Scholar will be selected by a committee comprised of the Conservator of Photographs, the Curator in Charge of the Department of Photographs, the Associate Director for Administration, and the Senior Manager for Academic Programs.

The Research Scholar’s term will follow the academic calendar, with successful candidates beginning in September. Scholars may apply during the second year of their tenure for an extension to a third year.

A typed application (in triplicate) should include: full resume 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 2, 2009. 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.

Art Historian, Asian Specialist

Assistant Professor, Tenure-track. Beginning August 2009. 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 interdisciplinary, cross-cultural, and global approaches to the history of art and visual culture, and it encourages the academic, scholarly, and personal growth of its members. Responsibilities: Undergraduate courses in Chinese and Japanese art, participation in the art history survey, and mentoring advanced students. Survey of Indian art is a plus. Requirements: PhD and teaching experience. Publications desirable.

Please send a letter of application, curriculum vitae, statement of teaching philosophy, publications, and three letters of recommendation to:

Asian Art History Search, 239 Williams Center,
Lafayette College, Easton, PA 18042-1768.
A/D: December 27.

ACT-INT. The College is an equal opportunity employer and encourages applications from women and minorities.

LAFAYETTE



Datebook

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

November 10, 2008

Deadline for submissions to the January 2009 issue of *CAA News*.

December 1, 2008

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

Deadline for 2009 Annual Conference session chairs to receive final texts of papers from speakers.

December 8, 2008

Deadline for receipt of proposed resolutions for consideration at the 97th Annual Members' Business Meeting at the 2009 Annual Conference in Los Angeles.

December 12, 2008

Deadline for applications for projectionists and room monitors at the 2009 Annual Conference in Los Angeles.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio Review at the 2009 Annual Conference in Los Angeles.

Deadline for mentors to apply for service in Career Development Mentoring at the 2009 Annual Conference in Los Angeles.

December 15, 2008

Deadline for participation in ARTexchange at the 2009 Annual Conference in Los Angeles.

December 19, 2008

Deadline for early registration for the 2009 Annual Conference in Los Angeles.

January 7, 2009

Deadline for nominations and self-nominations to the 2009 Nominating Committee.

January 10, 2009

Deadline for submissions to the March 2009 issue of *CAA News*.

January 16, 2009

Deadline for applications to the Artists' Portfolio Review and Career Development Mentoring at the 2009 Annual Conference in Los Angeles.

January 23, 2009

Deadline for advance registration for the 2009 Annual Conference in Los Angeles.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

February 27, 2009

Deadline to cast your ballot for the 2009–12 Board of Directors Election

March 10, 2009

Deadline for submissions to the May 2009 issue of *CAA News*.

March 15, 2009

Deadline for spring submissions to the Millard Meiss Publication Fund.

September 1, 2009

Deadline for curatorial proposals for the CAA Annual Exhibition at the

2011 Annual Conference in New York.

October 1, 2009

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

Deadline for fall submissions to the Millard Meiss Publication Fund.

February 10–13, 2010

98th CAA Annual Conference in Chicago.

February 9–12, 2011

99th CAA Annual Conference in New York.

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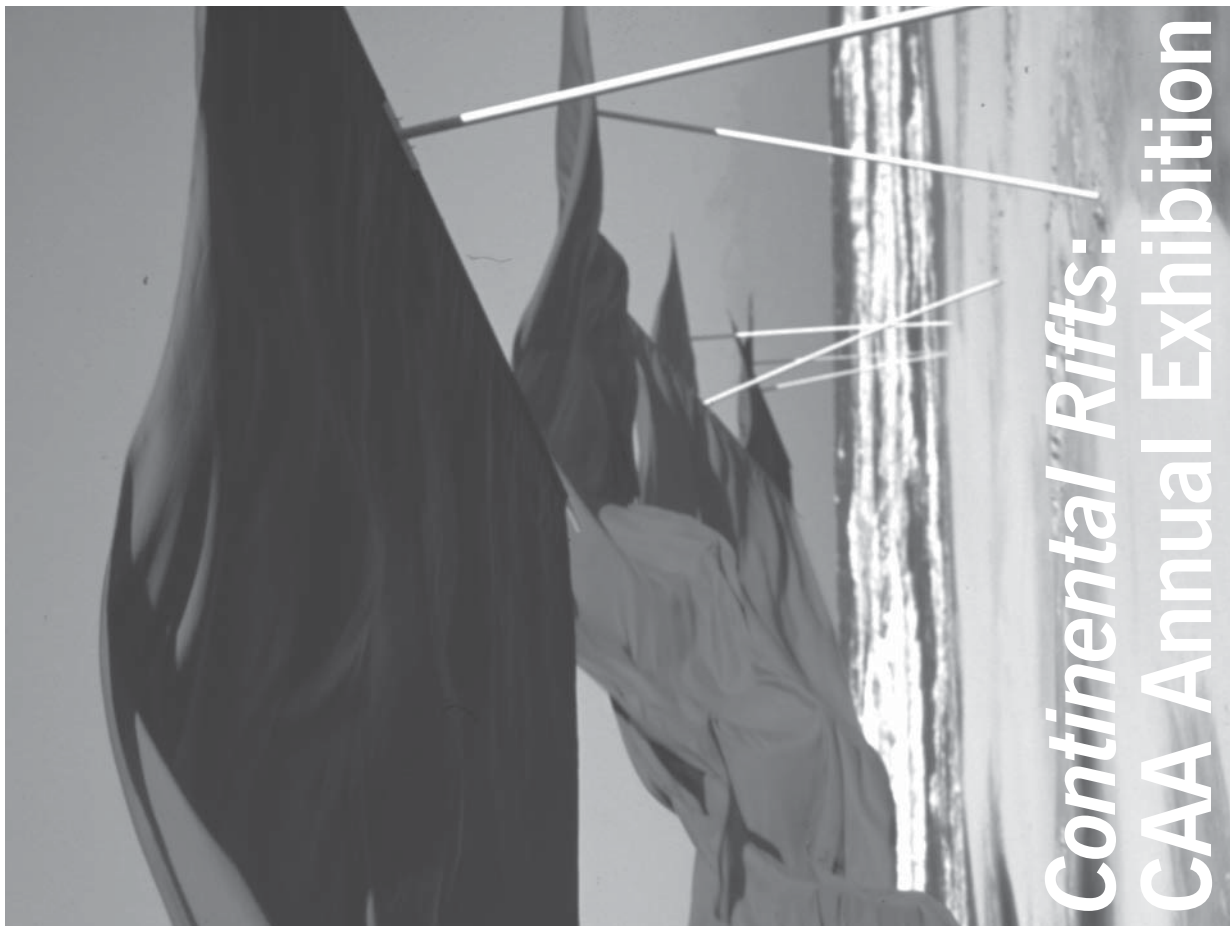
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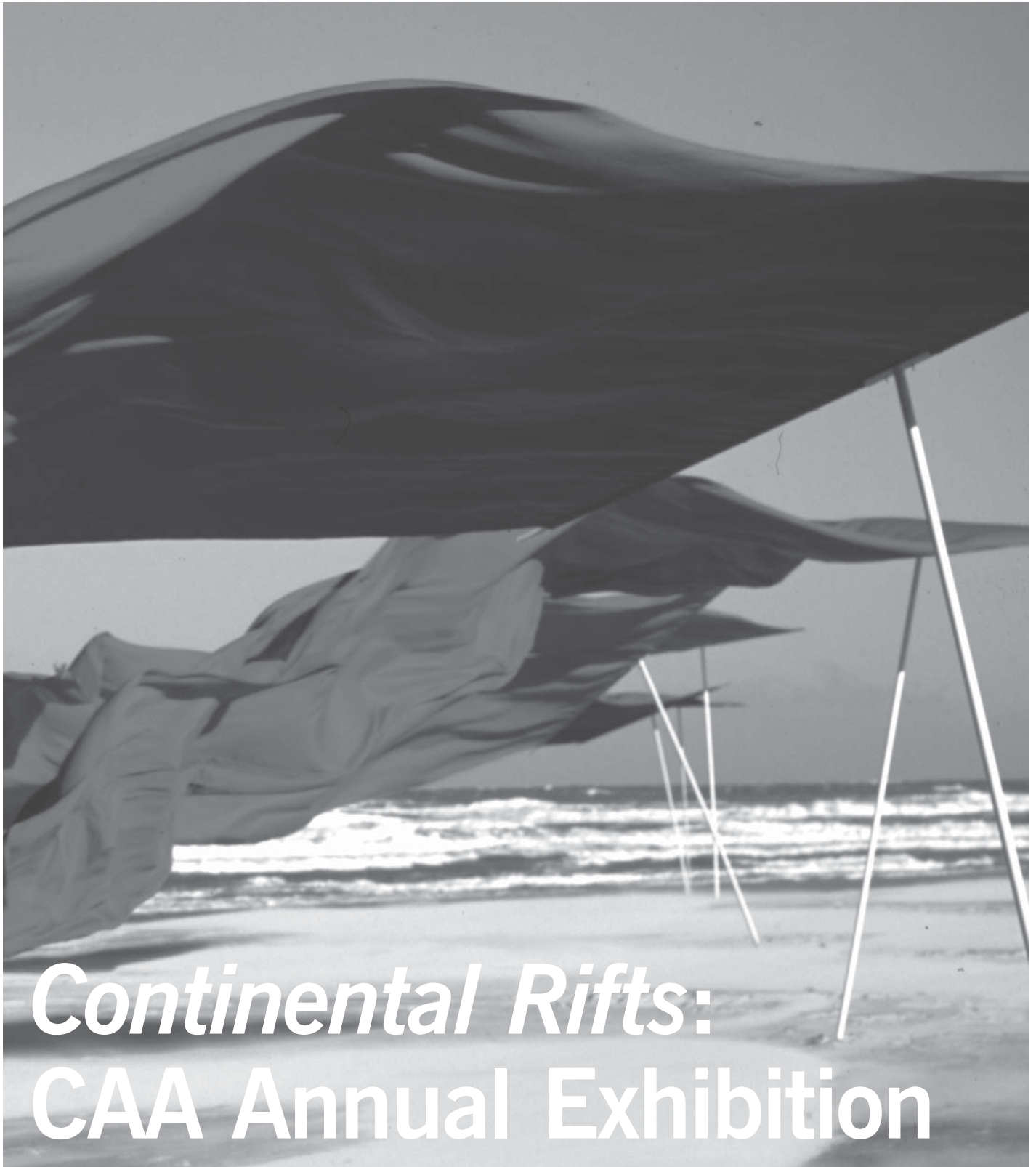
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