

# CAA NEWS

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### SPECIAL INSERT

-  *Career Services Guide*



Michael Fahlund

## FROM THE DEPUTY DIRECTOR

*Michael Fahlund is deputy director of CAA.*

Professional development is a lifelong endeavor with challenging, rewarding steps along the way—a belief reflected in CAA's mission and programs since 1911. Most familiar are professional opportunities at the CAA Annual Conference. For the hundreds of members taking advantage of Career Services there, CAA offers some advice. A special insert in this newsletter, the *Career Services Guide*, lets job seekers and interviewers know what to expect at the conference, and what's expected of them.

At the 97th Annual Conference in Los Angeles, Career Services will again offer additional benefits, including mentoring sessions, artists' portfolio reviews, roundtable discussions on career issues, networking with colleagues, and workshops ranging from job-search strategies to creative digitization options for artists. Taken as a whole, the conference also provides opportunities for career advancement through dialogue, discovery, awakening, and understanding, which individually or collectively contribute to everyone's professional development.

By assessing member interests and perceptions through such market-research tools as audience surveys, CAA is always seeking new ways to engage professional development. Your responses in the past have greatly aided our decision-making process for programs, and we intend to continue soliciting your thoughts and ideas to make member services—in this case, professional development—as relevant, beneficial, and timely as possible.

Michael Fahlund

## 2009–13 Board of Directors Election

The 2008 CAA Nominating Committee submits its slate of six candidates to serve on the CAA Board of Directors from 2009 to 2013: Carol Crown, University of Memphis; Jacqueline Francis, California College of the Arts and San Francisco State University; 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.

As CAA's governing body, the Board of Directors is charged with CAA's long-term financial stability and strategic direction. It sets policy regarding all aspects of the organization's activities, including publications, the Annual Conference, awards and fellowships, advocacy work, and committee procedures. The Nominating Committee takes into account many factors, including diversity, geography, discipline, gender, and fundraising expertise.

This year, CAA introduces these six candidates to the membership by means of short videos, which CAA posted on its website in early December. The statements and biographies published here are also available online. To view them, and to read the Annual Members' Business Meeting notice, please visit [www.collegeart.org/candidates](http://www.collegeart.org/candidates).

### VOTING INFORMATION

CAA members may vote for no more than four candidates or may cast votes for write-in candidates (who must be CAA members). The four candidates receiving the most votes will be elected to the board. CAA members may cast their votes and submit their proxies by mail or electronically.

If you have requested your ballots on paper, a ballot and proxy will be mailed to you in early January to be returned via post by Friday, February 27, 2009, at 5:00 PM PST. If you have elected to vote online, you will be receiving an email notice with instructions for voting online in January 2009. This will include a PIN for you to vote and to return your proxy. All online voting must be completed by Friday, February 27, at 5:00 PM PST. If you have not yet voted by late February, CAA will provide a computer for voting in the registration area at the Annual Conference in Los Angeles.

Questions? Contact Vanessa Jalet, CAA executive assistant, at 212-691-1051, ext. 261, or [vjalet@collegeart.org](mailto:vjalet@collegeart.org).

### CAROL CROWN

**Statement:** CAA's 2005–2010 Strategic Plan outlines a broad



agenda focusing on five priorities, which range from membership to advocacy to research issues. Underlying the plan is the organization's commitment to its membership and to the arts as a fundamental aspect of human expression.

As a member of higher education for more than forty years, first as a student and then as a teacher, administrator, curator, and scholar, I have been involved in almost every aspect of our field's professions. This broad range of experience—which includes CAA membership since my graduate-school days and service on the board of the Southeastern College Art Conference (SECAC) and on the National Association of Schools of Art and Design's Commission on Accreditation—leads me to believe that now, as in the future, CAA must interrelate even more effectively with its constituency. As a board member, I would be especially interested in broadening avenues of communication among the organization's members and in helping to realize priorities associated with membership, communication, the Annual Conference, and regional programs.

**Biography:** Carol Crown is professor of art history at the University of Memphis in Tennessee. She received her PhD in 1975 from Washington University in St. Louis, Missouri, where she studied medieval art. During her thirty-three year tenure at Memphis, she served as chair of the Art Department (thirty full-time faculty, four hundred majors) for ten years, during which time she established the department's Institute of Egyptian Art and Archaeology and the Dorothy Kayser Hohenberg Chair of Excellence in Art History.

Crown has also played an active role in the Art Museum of the University of Memphis. She orchestrated the 1984 exhibition *Divine Tour of Ancient Egypt*, which featured ancient objects never before loaned by the British Museum. In 2004, after turning her research interests to contemporary self-taught art, Crown curated the traveling exhibition *Coming Home! Self-Taught Artists, the Bible, and the American South*. To support such projects, Crown wrote successful grant proposals to Humanities Tennessee, the National Endowment for the Arts, and the Rockefeller Foundation.

Crown has given papers at CAA, SECAC, the Southeastern Council on Studies in Religion, and the American Academy of Religion. A former treasurer of the National Council of Art Administrators, she is a SECAC board member and chair of *Number: An Independent Journal of the Arts*. Her own publications include *Wonders to Behold: The Visionary Art of Myrtice West* (1998), *Coming Home! Self-Taught Artists, the Bible, and the American South* (2004), *Sacred and Profane: Voice and Vision in Southern Self-Taught Art* (2007), and *Amazing Grace: Self-Taught Artists from the Mullis Collection* (2007). Currently,

she is coediting the New Encyclopedia of Southern Culture's volume on folk art.

## JACQUELINE FRANCIS



**Statement:** For the last two years, I have served on the CAA Committee on Diversity Practices, which works to advance several of CAA's most important objectives: to define diversity, to communicate its importance to our membership, and to provide strategies for achieving it in the cultural realms in which we operate.

As an organization, CAA will be stronger through the recognition of existing diversity within our ranks and through clear articulation about its centrality to stated goals of increasing membership (and hence, revenue), promoting and expanding our services, and demonstrating our continued relevance as a resource nexus and network. This is the vibrant profile that we must present to current and future members, to partner organizations, and to philanthropies and other potential sources of support.

**Biography:** Jacqueline Francis is an art historian who specializes in African American, African diaspora, and American modern and contemporary art. A former Wyeth Fellow in American Art at the Center for Advanced Study in the Visual Arts, she has taught at Kenyon College in Gambier, Ohio, and the University of Michigan in Ann Arbor. Presently, she is senior lecturer in the Graduate Program in Visual and Critical Studies at the California College of the Arts and lecturer at San Francisco State University. She earned her PhD at Emory University.

Francis has published articles, criticism, and reviews in *American Art*, *Callaloo*, *Mississippi Quarterly*, *Nka Journal of Contemporary African Art*, and *Third Text*, and has contributed essays to *The Social and the Real: Political Art of the 1930s in the Western Hemisphere* (2005) and *The Art of Romare Bearden* (2003). Her book, *Race-ing Modernism: Malvin Gray Johnson, Yasuo Kuniyoshi, Max Weber, and "Racial Art" in America*, is forthcoming from the University of Washington Press. In addition, she is a contributor to and coeditor, with Ruth Fine, of a forthcoming anthology, *Romare Bearden: American Modernist* (Yale University Press).

A CAA member since 1995, Francis serves on the Committee on Diversity Practices and is a cofounder, with Camara Dia Holloway, of the Association for Critical Race Art History, a CAA affiliated society. She has served on several advisory boards and review committees, including the Detroit Institute of Art's General Motors Center for African American Art, the National Gallery of Art's Graduate Curatorial

Internship selection committee, and the Ford Foundation's Diversity Fellowship program.

## DEWITT GODFREY



**Statement:** Because I spent the first fifteen years of my professional life as an independent artist, followed by a decade of teaching at the university level, I believe I offer some unique insights into CAA's mission. In addition, my own academic experiences, as a student and professor, are located in departments that combine the study of art practice and art history. The creation, teaching, and reception of art, I have found, resonate

strongly in settings that sustain multiple intellectual, critical, and creative discourses.

As CAA approaches its one-hundredth year and embarks on its next strategic-planning process, it must be equally creative and innovative, responding to and taking the lead in its support of emerging hybrid forms of artistic creation and scholarly production. Building on its core strengths, CAA must maintain its vitally important academic and professional standards, sustain the Annual Conference while exploring new models of collegial gatherings, and provide expanded venues for the presentation and publication of creative and scholarly work. CAA needs to better support its recent graduates and emerging professionals, encourage and provide for pedagogical innovation, and reexamine, reaffirm, and reinvigorate strategies to support its artists members. The association should also explore new paths of communication with membership that better address the specific needs of its various constituencies and embrace the opportunities and challenges of an increasingly digital world, as well as increase its advocacy for the place of art in the larger culture by expanding partnerships with other organizations. The planning, articulation, and implementation of these programs, as well as fundraising and membership expansion, are essential to CAA's long-term fiscal health and stability.

**Biography:** DeWitt Godfrey is associate professor of sculpture in the Department of Art and Art History at Colgate University in Hamilton, New York, and director of the Institute for the Creative and Performing Arts there.

His artistic practice engages the public sphere. Godfrey was included in the multivenue exhibition *Public Art/Moving Site* at three locations in New England (2006) and has installed his work at the Fields Sculpture Park at Omi International Art Center (2005) and Socrates Sculpture Park (2001). In 1998 Godfrey's *CAM Sculpture* was the subject of one-person shows at the Contemporary Arts Museum, Houston, and Sculpture Center in

New York. His work has been reviewed in *Art in America*, *Art News*, *Sculpture*, the *New Yorker*, and the *New York Times*.

Godfrey completed undergraduate studies at Yale University, was a member of the inaugural group of Core Program fellows at the Museum of Fine Arts, Houston, and received his MFA from Edinburgh College of Art in Scotland. He is the recipient of numerous grants and fellowships, including ones from the National Endowment for the Arts, the New York Foundation for the Arts, the Louis Comfort Tiffany Foundation, the Fulbright Program, and the Japan Foundation.

For CAA, Godfrey has served on the Services to Artists Committee and the Professional Practices Committee, which he also chaired. He is a member of the steering committee for the newly formed Public Art Dialogue.

## PATRICIA MATHEWS



**Statement:** CAA has recently moved in constructive directions. I particularly applaud the interest in diversity and would like to improve financial support and organizational visibility for women and underrepresented scholars and artists. Further, as an extremely vital and lively organization, CAA should have a

broader profile, especially in light of shrinking resources for arts organizations across the country.

As a member of a small liberal-arts college, I am interested in pedagogy and curricula. I have personally worked to develop these areas at Hobart and William Smith Colleges over the last few years and consider both of importance for the future of art history. To this end, I recently attended a Lilly Conference on College and University Teaching on new ideas in education and have been working closely with the director of the Center of Teaching and Learning at my school. There is a great deal of new literature on how students learn and what keeps them from learning well, and the workshops on pedagogy this year at the CAA Annual Conference in Los Angeles look quite valuable. Accordingly, I would like to institute our own study of best practices for teaching art and art history that could benefit both our professionals and our students.

I would bring to the board an unusual talent among art historians. I supported myself as an undergraduate by working for a small accounting firm, where I kept the books and did taxes for a number of medium-size companies. These skills would be useful in the board's work with the annual budget.

**Biography:** Mathews is a professor of modern and contemporary art history at Hobart and William Smith Colleges in Geneva, New York. Until the fall of 2008, she taught at Oberlin College in Oberlin, Ohio. Her scholarship extends across the entire modern period, with publications on late-nineteenth-century

France and contemporary women artists; cultural studies and critical theory are also central to her thinking. She received her PhD from the University of North Carolina in Chapel Hill.

Mathews's most notable early article, published in *The Art Bulletin* in 1987, is "The Feminist Critique of Art History." Written with Thalia Gouma-Peterson, this essay has been republished numerous times, most recently in a Turkish book on feminism. She wrote a follow-up piece in the anthology *Subjects of Art History: Historical Objects in Contemporary Perspectives* in 1998. Other important essays include "Gender Analysis in the Work of Meyer Shapiro" (*Oxford Art Journal*, 1994) and "What Matters in Art History? A Pedagogical Approach to the Introductory Course" (*Art Journal*, Fall 1995). She is most proud of her second book, *Passionate Discontent: Creativity and Gender in French Symbolist Art* (1999), which was nominated for CAA's Charles Rufus Morey Book Award in 2001. She has recently finished a third book, *Speaking to Absence, Listening to Silence: The Art of May Stevens*, about a contemporary New York artist who was instrumental in early feminism. Mathews is now three chapters into her next project, "A Different Vision: Gender, Class and Embodiment in the Nudes of Suzanne Valadon," which examines a working-class artist and model living in late-nineteenth-century France.

Mathews's awards include a National Endowment for the Humanities Fellowship, a Georges Lurcy Foundation Fellowship, and a Duke-UNC Women's Studies Research Center Grant, among others. She has served on committees of the Fulbright Senior Scholar Awards, the National Endowment for the Humanities Awards, and many others.

## PATRICIA MCDONNELL



**Statement:** College Art Association—the organization's name signals its role as an advocate for all who teach the visual arts at the postsecondary level. Many of its members do that in the classroom. Those of us who work in art museums also guide learning about visual culture by enriching people's first-hand encounters with works of art. Museum curators, editors, conservators, and librarians, as well as faculty artists

and art historians, all contribute to the CAA world.

As a longtime curator and now as a museum director, and as a devoted member for seventeen years, I have relied greatly on CAA. Because CAA does an excellent job with its highly valuable Annual Conference and various publications—programs that we should sustain—I am especially interested in expanding the organization's role for the visual arts in American culture. This advocacy should extol the intrinsic

value of encounters with original works of art and partner with organizations such as Americans for the Arts. Advocacy should emphasize the critical importance of visual-arts education in American life and support for those who teach it.

**Biography:** Patricia McDonnell is director of the Ulrich Museum of Art at Wichita State University in Wichita, Kansas. She holds a PhD and MA in art history from Brown University in Providence, Rhode Island, and a BA in German studies from Mills College in Oakland, California. She was chief curator at the Tacoma Art Museum in Washington from 2002 to 2006. From 1991 to 2002, she was curator at the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis. At both institutions, she headed the exhibitions, touring shows, publications, and collection development and contributed to ambitious organizational growth, including moves into new museum buildings. She helped to found the Museum Management Institute, now the Getty Leadership Institute, and administered the program from 1979 to 1983.

A specialist on the artist Marsden Hartley, McDonnell has published widely on American and European modern and contemporary art. In 1995, she curated the nationally touring exhibition *Dictated by Life: Marsden Hartley's German Paintings and Robert Indiana's Hartley Elegies* and authored its catalogue. Two years later, she organized another exhibition on the artist, *Marsden Hartley: American Modern*, which also toured nationally and for which she wrote the catalogue. She contributed to the publication for the Wadsworth Atheneum's retrospective on Hartley in 2003. In 2002, she curated the nationally touring exhibition and authored the catalogue for *On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art*. Most recently, she wrote *Painting Berlin Stories: Marsden Hartley, Oscar Bluemner, and the First American Avant-Garde in Expressionist Berlin* (2003).

## PERRI LEE ROBERTS



**Statement:** I am proud to be a member of CAA as it approaches the celebration of one hundred years of serving the needs of artists, art historians, and other visual-arts professionals. I endorse the goals of CAA's current strategic plan that call for better communication between the Board of Directors and the members, retaining and increasing membership, and maintaining an electronic database of up-to-date research in the visual arts.

In planning for the future health of the association, I believe that fiscal soundness and advocacy for the visual arts should be among the top priorities of the next strategic plan. The board also needs to continue to assess its services and

programs in order to maintain the value of membership. Given the current economic downturn, CAA leadership will have to work harder than ever before to secure grants and attract corporate and private sponsorships, making the organization independent of earnings from the endowment. As a board member, I would welcome the opportunity to participate in fundraising and outreach activities on behalf of the association.

**Biography:** Perri Lee Roberts is professor of art history at the University of Miami in Coral Gables, Florida. She received an AB from Smith College in Northampton, Massachusetts, and PhD in art history from Bryn Mawr College in Bryn Mawr, Pennsylvania.

She joined the faculty at Miami in 1981 as a visiting lecturer, was promoted to associate professor with tenure in 1991, and became full professor in 2002. Since 1994, Roberts has held several administrative positions, including director of the General Honors Program (1994–99, 2004–6), assistant provost for the Office of Honors and Academic Enhancement (1996–99), and vice provost for undergraduate affairs (1999–2006). She is currently senior associate dean for the arts and humanities in the College of Arts and Sciences and oversees the university's Lowe Art Museum.

Roberts's research focuses on late-medieval and early Renaissance art, religious iconography, artistic collaboration, and the history of old-master collections. She has authored or coauthored *Masolino da Panicale* (1993), *Sacred Treasures: Early Italian Paintings from Southern Collections* (2002), and *The Corpus of Early Italian Paintings in North American Public Collections: The South* (forthcoming from the Georgia Museum of Art). The essay "Collaboration in Early Renaissance Art: The Case of Masaccio and Masolino" was published in *The Cambridge Guide to Masaccio* (2002), and numerous scholarly articles have appeared in the *Burlington Magazine*, *Artibus et Historiae*, *Arte Cristiana*, and *Mitteilungen des Kunsthistorischen Institutes in Florenz*. Her most recent work is on the late-fourteenth-century decoration of the Castellani Chapel in Santa Croce, Florence.

Roberts is adjunct curator of Renaissance and Baroque art for the Lowe Art Museum and has worked on catalogues and other publications for the Georgia Museum of Art, the Memphis Brooks Museum of Art, and the Bass Museum of Art. She was guest curator for the Georgia Museum of Art's exhibition *Sacred Treasures: Early Italian Paintings from Southern Collections*, which traveled to Alabama and Florida in 2002–3.

Roberts has served on CAA's Professional Practices Committee and is currently a member of the Charles Rufus Morey Book Award Jury. ■

## Regional MFA Exhibition and Warhol Show at USC Galleries

The University of Southern California is hosting two major opening receptions during CAA's 97th Annual Conference in Los Angeles—both taking place on Friday evening, February 27, 2009.

### REGIONAL MFA EXHIBITION

The University of Southern California's Roski School of Fine Arts is hosting the CAA Regional MFA Exhibition, which will showcase the unique, diverse community of young artists in the Southern California region.

The exhibition will be held in the Helen Lindhurst Fine Arts Gallery and the Gayle and Ed Roski MFA Gallery and will be open to the public from Tuesday, February 24, to Saturday, February 28, 2009. The reception for the artists and CAA conference attendees takes place in Watt Hall 104 from 6:00 to 8:00 PM on Friday, February 27, with buses from the conference hotels provided (see last paragraph).

The role that art schools play in the art community of Los Angeles cannot be underestimated. Because many of the most prominent exhibiting artists of the Los Angeles area teach or have taught, there is an intergenerational dialogue among artists that is a singular aspect of the way in which art is addressed and produced in the region. Furthermore, each of the schools has a distinct pedagogic personality that contributes to the kinds of discussions and debates that occur well beyond the classroom.

To date, twelve participating MFA programs are confirmed: the USC Roski School of Fine Arts; the University of California, Los Angeles; California Institute of the Arts; the University of California, Riverside; Claire Trevor School of the Arts, University of California, Irvine; Claremont Graduate University; California State University, Long Beach; the University of California, San Diego; the University of California, Santa Barbara; Art Center College of Design; Otis College of Art and Design; and California State University, Northridge.

Alex Klein, the exhibition's curator, is an artist based in Los Angeles. She received her MFA from UCLA, her MA in the history of art from the Courtauld Institute of Art in London, and her BA in art history from Columbia University in New York. In spring 2007 she coorganized, with James Welling, the conference "Around Photography" at the Hammer Museum. Her photographs and writing have appeared in numerous ex-



Matthias Merkel Hess, installation view of *Backyard Sublime*, 2008; foreground: *Crystal Kite*, 2008, ceramic, approx. 36 x 36 x 36 in. (artwork © Matthias Merkel Hess)

hibitions and publications. She has served as a visiting lecturer at UCLA and Otis College of Art and Design. Klein is currently adjunct faculty in the USC Roski School of Fine Arts and is the Ralph M. Parsons Curatorial Fellow in the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art.

**Transportation:** Attendees can depart by bus from the Los Angeles Convention Center, West Hall entrance, at 5:00 PM on Friday, February 27; the bus leaves the Lindhurst Fine Art Gallery, Watt Hall, at 8:00 PM for return to the conference hotels, to arrive at approximately 10:00 PM. The bus is limited to the first forty-five people.

### WARHOL PARTY

After the opening reception of the Regional MFA Exhibition, stick around USC for a celebration and special viewing of *Looking into Andy Warhol's Photographic Practice* at the USC Fisher Museum. Hosted by the USC Department of Art History, the Contemporary Project, the International Museum Institute, the Roski School of Fine Arts, and the Visual Studies Graduate Certificate program, the opening takes place from 8:00 to 10:00 PM at Harris Hall 126, 823 Exposition Boulevard. USC alumni are especially invited to attend.

**Transportation:** Depart by bus from the Los Angeles Convention Center, West Hall entrance, beginning at 7:00 PM. Buses will circulate from the convention center to USC, returning to conference hotels beginning at 9:00 PM. On-campus parking is available. Enter campus at Exposition Boulevard and Watt Way. ■

## Film Screenings at LA Conference

What would a trip to Tinseltown be without taking in a few films? During the conference, a pair of excellent documentaries on artists will be screened.

Join us at REDCAT: The Roy and Edna Disney/CalArts Theater in downtown Los Angeles for a screening of *The Cool School*, a documentary about how a few renegade artists built the Los Angeles art scene from scratch. The principal cast includes: Ed Ruscha, Dennis Hopper, Frank Gehry, Billy Al Bengston, Irving Blum, and Robert Irwin. The film's director, Morgan Neville, will be on hand for a Q&A session after the film.

The screening will take place on Thursday, February 26, from 7:00 to 9:00 PM. Tickets are \$10 in advance from Special Events at [www.collegeart.org/register](http://www.collegeart.org/register) and \$15 onsite (space is limited).

Produced and directed by Jeffrey Perkins, *The Painter Sam Francis*, a feature-length film portrait of the artist Sam Francis (1923–1994), portrays his entire life and professional career. Forty years in the making, the film shows the artist at work in his studios from 1969 to 1992; it also includes interviews with the artist, his family members, art

historians, and artists such as Ed Ruscha, James Turrell, and Bruce Conner. The film is an intimate portrait of an important artist at work, as well as an personal view as told by the artist himself and those that knew him.

*The Painter Sam Francis* will be screened on Friday, February 27, and Saturday, February 28, 12:30–2:00 PM, in the Ahmanson Auditorium at the Museum of Contemporary Art, Los Angeles; admission is free.

## Art Journal Conference Roundtable

The editorial board of *Art Journal* seeks interested CAA members to join us at the 2009 Annual Conference in Los Angeles for a roundtable discussion on art and transnationalism.

Art in the twentieth century has been deeply shaped by exile, travel, and diaspora. Since about 1990, “globalization” has been driven by the trajectory of global finance and transnational capitalism, which in turn have intensified transnational circulation and art practice. Seen through this lens, the contemporary artist is a producer of commodified sameness, and even an

unwitting vector for capitalist penetration into the peripheries. But transnational practice and exchange may also foster new imaginaries and solidarities at variance with capitalism. Can such practices transform the local by enabling a more direct social address? Postcolonial theory and globalization studies are enabling new ways of writing histories of modernisms as crossnational cultural forms. Thinking through transnationalism may productively reconfigure the disjunctive relationship between a local or national art history and a “global” art history of the modern and contemporary era.

Led by *Art Journal* editorial-board member Iftikhar Dadi, the roundtable discussion will be recorded and may provide material for publication in a future issue. The discussion will take place on Thursday, February 26, 2:00–4:00 PM, at a conference location to be announced.

Participation is by invitation. Please send a brief email describing your interest in the topic and how you foresee contributing to the discussion to [mid1@cornell.edu](mailto:mid1@cornell.edu). Invitations to participate will be sent around February 1. *Deadline: January 20, 2009.*

## Strategic Planning for 2010–15

Strategic planning may sound bureaucratic, but it's an essential step in making CAA the organization that meets your needs in the future. There is no more appropriate time to take stock and set goals for our future than the present, with a dramatically changing economy, a new presidential administration, and the prospect of the next hundred years of CAA beginning in 2011.

On October 25, 2008, the Board of Directors, the Strategic Planning Steering Committee, and senior CAA staff held a Strategic Planning Retreat to set goals for 2010–15. Members of the Planning Steering Committee are: Michael Ann Holly, Sterling and Francine Clark Art Institute; Paul Jaskot, DePaul University and CAA President and CEO; Ken Gonzales-Day, Scripps College and CAA board; Jay Coogan, Rhode Island School of Design and CAA board; Anne Collins Goodyear, National Portrait Gallery and CAA Vice President for External Affairs; Mary-Ann Milford-Lutzker, Mills College and CAA Vice President for Committees; Barbara Nesin, Spelman College and CAA Secretary; and Linda Downs, CAA Executive Director.

James McNamara and Paul Melton, planning consultants from LaPlaca Cohen, a cultural arts marketing firm, have assisted CAA through the planning process, which will be

## Georgia O'Keeffe Museum

### The Georgia O'Keeffe Museum announces \$5,000 book prize

to be awarded every three years to the author(s) of a book on some aspect of American Modernism (1890s to the present) including architecture, criticism, design, methodology, painting, photography, sculpture, and related subjects, published within the last 25 years. The award will be based on excellence, originality, quality of writing and scholarship, contribution to knowledge, and significance to the field. The winner will be selected by a committee of scholars not affiliated with the Georgia O'Keeffe Museum Research Center.

Please submit a letter of nomination with the title and author of the book by mail or email before March 1, 2009 for the first award, which will be made in September of 2009, to Book Prize, Georgia O'Keeffe Museum Research Center, 217 Johnson Street, Santa Fe, New Mexico, 87501. For additional information, please contact the Georgia O'Keeffe Museum Research Center at: 505.946.1002; [researchcenterbookprize@okeeffemuseum.org](mailto:researchcenterbookprize@okeeffemuseum.org).

## Attention CAA Institutional Members

We need you to designate a Primary Membership Contact (first and last name) and email address for your Institutional Membership. This is a necessary step to improve communications with you and to provide you with the ability both to update your institution's contact information and to renew or change its membership online. Send this information right away to memsvcs@collegeart.org or call 212-691-1051, ext. 12.

completed with a final document at year-end 2009. Before the retreat, McNamara and Melton conducted interviews with board members, senior staff, and a selection of academic and association leaders outside the CAA membership to determine the key issues and implications that we must address in preparing for our future. Questions addressed the components of a mission, vision, and values statement, the future of CAA's service to its members, and the visual-arts field.

In September 2008, over eight hundred members responded to an email survey on their most pressing professional concerns. The results, tabulated and available at [www.collegeart.org/news/2008/10/15/caa-member-survey-results](http://www.collegeart.org/news/2008/10/15/caa-member-survey-results), also helped inform the planning process.

The planning retreat began with a presentation on digital publishing by Raym Crow, managing partner at the Chain Bridge Group. He presented the essential points of investigation needed to plan for digital publications. CAA staff presented current statistical information on programs and publications and presented comparative information for other national academic member associations. McNamara and Melton then presented the results of the interviews and members' survey as a basis for the discussion of identifying goals for the future of CAA.

All CAA committees, including the Professional Interests, Practices and Standards Committees, the Publications Committee, the three journals' editorial boards, and our affiliated societies, were requested to present their interests and concerns for CAA's future. Their responses will be incorporated into the planning process.

I encourage you to attend an open forum for all members to discuss planning issues during the Annual Members' Business Meeting at the Annual Conference in Los Angeles on Friday, February 27, 2009, at 5:00 PM in the West Hall Meeting Room, 502A Level 2, Los Angeles Convention Center. We would like to have your thoughts and ideas in order to make CAA responsive to all members' needs. If you cannot attend the forum, please send your comments to [nyoffice@collegeart.org](mailto:nyoffice@collegeart.org). I look forward to hearing from you.

—Linda Downs, CAA executive director

## Online Career Center Statistics

CAA's Online Career Center, a database for job classifieds in the arts, was launched in 2003. In the past five years, job postings increased from 3,249 in 2003 to 4,899 in 2008 (a 51 percent jump). In that same time period, classifieds for studio-art positions rose from 1,531 to 2,593 (70 percent more), and, in art history, jobs listings climbed from 1,229 to 1,650 (a 35 percent increase). Jobs listed as museum curator/administrator/museum educator rose from 489 in 2003 to 656 in 2008 (a 35 percent increase).

The most frequent ten postings by specialty for studio art and art history were:

### Studio Art: 2003–4

Any:	269
Graphic/Industrial/Object:	200
Digital Media/Animation:	143
Drawing/Printmaking/ Paper/Books:	118
Foundations	104
Sculpture/Installation/ Environmental Art	102
Painting	89
Photography	78
Art Education	68
Three-Dimensional Design	63

### Studio Art: 2007–8

Any	1,005
Graphic/Industrial/Object	246
Digital Media/Animation	220
Photography	143
Drawing/Printmaking/ Paper	130
Sculpture/Installation/ Environmental Art	99
Two-Dimensional Design	98
Ceramics/Metals/Fiber	92
Art Education	90
Foundations	90

### Art History: 2003–4

Any	240
Contemporary Art	123
Twentieth-Century Art	89
Nineteenth-Century Art	62
Renaissance/Baroque Art	60

Critical Theory/Gender Studies/ Visual Studies	43
South/Southeast Asian Art	43
Early Medieval/Romanesque/ Gothic	42
African Art	37
Eighteenth-Century Art	38

### Art History: 2007–8

Any	561
General Art History	110
Contemporary Art	107
Twentieth-Century Art	89
Renaissance/Baroque Art	64
Nineteenth-Century Art	61
Art of the United States	49
South/Southeast Asian Art	47
Japanese/Korean Art	39
Chinese Art	39

Postings indexed by US state include the following top ten over the five-year period:

New York	640
California	561
Georgia	426
Pennsylvania	353
Texas	345
Massachusetts	303
Michigan	288
Ohio	249
Virginia	171
Wisconsin	142

Postings indexed for rank were the highest for assistant professor: 859 of 1,569 (55 percent of all ranked positions) in 2003–4 and 927 of 1,873 (50 percent) in 2007–8 (includes multiple listings of jobs).

CAA made an informal random telephone and email survey of art and art-history departments, art schools, and art museums across the country in mid-November 2008. We found that every school, university, and museum contacted has been affected by the economic downturn in regard to faculty and staff positions. The remedies vary: freezing budgets for new faculty or staff positions; postponing major expenditures such as building projects; filling existing open positions but considering replacement searches on a case-by-case basis; freezing all new positions; adding faculty or majors in graphic design and digital media while reducing other traditional-media course offerings; lowering faculty positions according to reduced enrollment by department; reducing positions and lowering hours of part-time and full-time staff according to the reduction in museum endowments or reduction of projected revenue; and no salary increases.

—Linda Downs, CAA executive director, and Eugenia Lewis, CAA controller

## CAA News

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

### 2010–14 Board Nominations Sought

Nominations and self-nominations are sought for individuals interested in shaping the future of CAA by serving on CAA's Board of Directors for the 2010–14 term.

The board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations and self-nominations should include the following information: the nominee's name, affiliation, address, email address, and telephone number, as well as the name, affiliation, and email address of the nominator, if different from the nominee. Please forward all to: Vanessa Jalet, CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: April 3, 2009.*

### MFA Standards Updated

On October 26, 2008, the CAA Board of Directors approved revisions to the MFA Standards, one of the organization's many Standards and Guidelines for visual-art professionals. The revised document, prepared by a subcommittee of the Professional Practices Committee (PPC), is now posted to [www.collegeart.org/guidelines/mfa.html](http://www.collegeart.org/guidelines/mfa.html).

During summer and fall 2008, Jean Miller, chair of the PPC-MFA Standards Review Committee, and Charles Wright, a PPC member who is also leading a discussion about the doctorate in studio art, worked on a draft of a revised MFA Standards. Last revised and approved in 1991, the document was submitted to the board by Maxine Payne, PPC chair.

The PPC-MFA Committee contacted art and design colleagues across the nation throughout the revision process to gather ideas for changes. The response was very good, with certain themes or points reoccurring. Many of those queried thought that the idea of the MFA as the terminal degree in art and design needed to be reinforced. Others found the language in the 1991 standards to be dated, so it was rewritten throughout to reflect present-day issues and concerns.

Contemporary and evolving studio practices, interpretation of ideas, and the role of art and design in innovation were all thought to be important concepts. Information about

# 2009-2011 Terra Foundation for American Art Teaching Fellowships & Professorships

The Terra Foundation for American Art International Fellowships and Professorships seek to increase the opportunities in Europe for graduate study of historical American art while providing recipients the opportunity to pursue individual study and research.

### Terra Foundation for American Art Teaching Fellowships Courtauld Institute of Art (London, United Kingdom) Institut National d'Histoire de l'Art (Paris, France)

Two-year Terra Foundation for American Art Post-doctoral Teaching Fellowships focused on the history of American art and transatlantic exchange are available at the Courtauld Institute of Art and at a French university (designated by the Institut National d'Histoire de l'Art in November 2008) with an annual stipend of \$50,000. Fellows will be visiting members of the faculty, receive full institutional privileges at the hosting institutions, participate in local research seminars, and will be encouraged to organize academic programs on topics related to their research interests. All courses will be taught in English. For more information, please contact Dr. Patricia Rubin, Courtauld Institute of Art ([researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk)), and Dr. Thierry Dufrene, Institut National d'Histoire de l'Art ([thierry.dufrene@inha.fr](mailto:thierry.dufrene@inha.fr)).

### Terra Foundation for American Art Visiting Professorships Courtauld Institute of Art (London, United Kingdom) Institut National d'Histoire de l'Art (Paris, France) John F. Kennedy Institut, Freie Universität (Berlin, Germany)

Annually, short-term Terra Visiting Professorships in American Art are available to senior scholars whose work examines the history of American art. Two five-week visiting professorships are available at the Courtauld Institute of Art with a stipend of \$21,000. Two five-week visiting professorships are available at a French university (designated by the Institut National d'Histoire de l'Art) with a stipend of \$20,000. Four three-month visiting professorships are available at the Freie Universität with a stipend of \$35,000. At each institution, visiting professors will present a seminar and public lecture, work in close collaboration with the academic community, and act as mentors for graduate students. All courses will be taught in English. For more information, please contact Dr. Patricia Rubin, Courtauld Institute of Art ([researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk)); Dr. Thierry Dufrene, Institut National d'Histoire de l'Art ([thierry.dufrene@inha.fr](mailto:thierry.dufrene@inha.fr)); and Dr. Winfried Fluck, John F. Kennedy Institute for North American Studies, Freie Universität ([kultur@zedat.fu-berlin.de](mailto:kultur@zedat.fu-berlin.de)).

**Terra Foundation for American Art**  
980 North Michigan Avenue, Suite 1315  
Chicago, Illinois 60611  
T 312.654.2275 F 312.664.2052  
[www.terraamericanart.org](http://www.terraamericanart.org)

**TERRA**  
FOUNDATION FOR AMERICAN ART

technology and experimental media, collaborative works, and interdisciplinary applications of art and design were also considered to be critical to current art practices for students in MFA programs.

Some respondents advocated for robust and comprehensive educational curricula that include critical studies, art history, and visual culture. The inclusion of statements about diversity and how curriculum must support non-Western and Western cultures was important to all.

The PPC thanks everyone who helped in the revision, in particular, Carmon Colangelo, Patricia Olynyk, Nora Sturges, Judith Thorpe, and Jim Hopfensperger.

## Publications

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

### Graduate Program Directories Published

New editions of CAA's two directories of graduate programs in the arts have just been published and are now available for purchase. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

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

*Graduate Programs in Art History* includes programs in art history and visual studies, museum studies, curatorial stud-

ies, arts administration, library science, and related areas. *Graduate Programs in the Visual Arts* describes programs in studio art, graphic design, digital media, art education, conservation, film production, and more.

### Fall Meiss Grant Winners

CAA has awarded six Millard Meiss Publication Grants, which are given twice annually to publishers to support the publication of scholarly books in art history and related fields. The grantees for fall 2008 are:

- Mehmet-Ali Atac, *The Mythology of Kingship in Neo-Assyrian Art* (Cambridge University Press)
- Daniel Connolly, *The Maps of Matthew Paris: Medieval Journeys through Space, Time, and Liturgy* (Boydell and Brewer)
- Joyce de Vries, *Caterina Sforza and the Art of Appearances: Gender, Art, and Culture in Early Modern Italy* (Ashgate)
- Finbarr Barry Flood, *Objects of Translation: Material Culture and Hindu-Muslim Encounter* (Permanent Black)
- Victoria George, *Whitewash* (Pindar Press)
- Roslyn Hammers, *Art, Technology, and Labor in Early Modern China* (Hong Kong University Press)

Application criteria and guidelines for Meiss grants are available at [www.collegeart.org/meiss](http://www.collegeart.org/meiss) or from [publications@collegeart.org](mailto:publications@collegeart.org). *Deadlines: March 15 and October 1 of every year.*

### Wyeth Publication Grant Winners

CAA is pleased to announce five recipients of the Wyeth Foundation for American Art Publication Grant for 2008:

- Carol Clark, *Charles Deas and 1840s America* (University of Oklahoma Press)
- William Innes Homer, *The Paris Letters by Thomas Eakins* (Princeton University Press)
- Anna Indych-López, *Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927–1940* (University of Pittsburgh Press)
- Kirk Savage, *Monument Wars: Washington, the National Mall, and the Transformation of the Memorial Landscape* (University of California Press)
- Kristina Wilson, *The Modern Eye: Stieglitz, MoMA, and the Art of the Exhibition, 1925–1935* (Yale University Press)

Application criteria and guidelines for the Wyeth Grant are available at [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth) or from [publications@collegeart.org](mailto:publications@collegeart.org). *Deadline: October 1, 2009.*

### The Art Bulletin Seeks Editor-in-Chief

The *Art Bulletin* Editorial Board invites nominations and self-nominations for the position of editor-in-chief of *The Art Bulletin*,

for a three-year term, July 1, 2010–June 30, 2013 (preceded by a year as editor designate, from July 1, 2009 to June 30, 2010).

*The Art Bulletin*, published quarterly, comprises scholarly essays and documentation on the history of visual art of all periods and places. The editor-in-chief is responsible for the content and character of the journal. Each issue has approximately 150 editorial pages (135,000 words), not including book and exhibition reviews, which are the responsibility of the reviews editor. The editor-in-chief reads all submitted manuscripts, refers them to appropriate expert referees for scholarly review, provides guidance to authors concerning the form and content of submissions, and makes final decisions

## LA 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

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>.

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](mailto:memsvcs@collegeart.org).

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SIAMS

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in Art Museum Studies

June 15–July 24

Visit [www.smith.edu/siams](http://www.smith.edu/siams)  
for more information  
and to apply online.

Applications due MARCH 13, 2009

regarding acceptance or rejection of articles for publication.

In addition to working with authors, the editor-in-chief attends the three annual meetings of *The Art Bulletin* Editorial Board—held in the spring and fall in New York and once at the CAA Annual Conference—and submits an annual report to the CAA Board of Directors and editorial board. CAA reimburses the editor-in-chief for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but the editor-in-chief pays these expenses to attend the Annual Conference. The editor-in-chief also works closely with the CAA staff in New York, where production for the publication is organized. This is a half-time position. CAA provides financial compensation to the editor's institution, usually in the form of course release or the equivalent, for three years. The editor is not usually compensated directly.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on

another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

### **The Art Bulletin Seeks Editorial-Board Members**

CAA invites nominations and self-nominations for two individuals to serve on the *Art Bulletin* Editorial Board for a four-year term, July 1, 2009–June 30, 2013. *The Art Bulletin* is published quarterly by CAA.

The ideal candidate has published substantially in the field and may be an academic, museum-based, or independent scholar; institutional affiliation is not required. Applicants who have specializations in East or South Asian, Renaissance,

or early modern European art are especially invited to apply.

The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

Each year the editorial board meets twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

### **Art Journal Seeks Reviews Editor**

The *Art Journal* Editorial Board invites nominations and self-nominations for the position of reviews editor of the quarterly *Art Journal*, for a three-year term, July 1, 2010–June 30, 2013 (preceded by half a year as reviews editor designate, from January 1 to June 30, 2010).

Working with the editorial board, the reviews editor is responsible for the commissioning of all book and exhibition reviews in *Art Journal*. He or she selects books and exhibitions to be reviewed, commissions reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with authors and CAA's manuscript editor in the development and preparation of review manuscripts for publication and is expected to keep abreast of newly published and/or important books and recent exhibitions in the fields of twentieth-century and contemporary art, criticism, theory, and visual culture. This is a three-year term, which includes membership on the *Art Journal* Editorial Board.

The reviews editor attends the three

## Annual Members' Business Meeting

In accordance with Article IV, Sections 1–4, of its By-laws, CAA hereby gives notice 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.

Although the December 8 deadline has passed to submit resolutions for the meeting, CAA encourages you to participate and make your voice heard. For more details about the meeting, please contact Vanessa Jalet, CAA executive assistant, at 212-691-1051, ext. 261 or [vjalet@collegeart.org](mailto:vjalet@collegeart.org).

### **Agenda**

The meeting will follow the agenda below:

- 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

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.

The complete CAA by-laws can be found at [www.collegeart.org/aboutus/bylaws.html](http://www.collegeart.org/aboutus/bylaws.html).

**"Speak Out on the Future of CAA" also takes place during the CAA Members' Annual Business Meeting, 5:00–6:00 PM**

annual meetings of the *Art Journal* Editorial Board—held in the spring and fall in New York and once at the CAA Annual Conference—and submits an annual report to CAA's Publications Committee. CAA reimburses the reviews editor for travel and lodging expenses for the spring and fall meetings in accordance with its travel policy, but the reviews editor pays these expenses to attend the Annual Conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

#### **Art Journal Seeks Editorial-Board Members**

CAA invites nominations and self-nominations for two individuals to serve on the *Art Journal* editorial board for a four-year term, July 1, 2009–June 30, 2013. *Art Journal* is published quarterly by CAA.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. Applicants who are artists, museum-based scholars, or scholars interested in pedagogical issues are especially invited to apply.

The editorial board advises the editor-in-chief and assists him or her to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

Each year the editorial board meets twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay these expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Members may not publish their own work

in the journal during the term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

#### **caa.reviews Seeks Editorial-Board Member**

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* Editorial Board for a four-year term, July 1, 2009–June 30, 2013.

*caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field, a

strong record of scholarship, and experience in writing or editing book and/or exhibition reviews; institutional affiliation is not required.

The editorial board advises the editor-in-chief and field editors and helps them to identify books and exhibitions for review and to solicit reviewers, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending and reporting on sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

Each year the editorial board meets twice in New York and once at the CAA Annual Conference. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance



#### **ANNOUNCING A NEW DOCTORAL PROGRAM IN ART HISTORY**

Rice University is initiating a doctoral program that will train students for academic research and teaching, curatorial positions, and other careers in the visual arts. The program begins in the Fall of 2009. Students will have the opportunity to learn not only from the faculty members in the Department of Art History, but also from affiliated professors in other disciplines and from the outstanding collections and curators of Houston's museums, who will be our educational partners. Working from a range of theoretical positions, our faculty includes specialists in the art of the Americas, Europe, Africa, and Asia, whose research and teaching covers periods from antiquity to the present. As members of a department defined by a vitally important subject rather than a single methodology, our faculty brings a disciplinary breadth and depth to the study of art.

The Department of Art History's selective program will encourage interdisciplinary coursework and research through collaborative links between the department and its seventeen affiliated faculty who serve as curators in Houston or who teach visual and material culture in other departments at Rice. Our program also benefits from the rich visual culture of Houston. The Menil Collection has exceptional holdings in ancient, Byzantine, African, and modern and contemporary art. The Museum of Fine Arts, Houston has an encyclopedic collection of art that includes Bayou Bend, with its collection of American decorative art and painting; the Blaffer Collection of Old Master paintings and prints; the Latin American collections and the affiliated International Center for the Art of the Americas; and an outstanding collection of modern and contemporary works.

Generous stipend support and research funding will be available.

The application deadline is January 15, 2009. For further information about the program and how to apply, see [www.arthistory.rice.edu](http://www.arthistory.rice.edu)

with its travel policy, but members pay these expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

#### **caa.reviews Seeks Field Editors for Books on Photography and South Asian Art**

CAA invites nominations and self-nominations for field-editor positions for book reviews in *caa.reviews* for three-year terms, July 1, 2009–June 30, 2012. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required. Candidates with expertise in photography and in South Asian art are needed now.

Each field editor commissions reviews of books in their subject area or exhibitions in their geographic area, determines the appropriate character of the reviews, and works with reviewers to develop manuscripts for publication. These field editors work with the *caa.reviews* Editorial Board as well as the *caa.reviews* editor-in-chief and CAA's staff editor.

The Council of Field Editors meets with the *caa.reviews* Editorial Board once a year at the CAA Annual Conference. Editors must pay travel and lodging expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

#### **Meiss Grant Seeks Jury Member**

CAA seeks nominations and self-nominations for an individual to serve on the Millard Meiss Publication Fund Jury for a

four-year term, July 1, 2009–June 30, 2013. Applicants with expertise in East Asian art, African, or twentieth-century art, or in the history of photography, are especially invited to apply.

The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects. It reviews manuscripts and grant applications twice a year and meets in New York in the spring and fall to select awardees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information about the Meiss grant, please see [www.collegeart.org/meiss](http://www.collegeart.org/meiss).

Candidates must be current CAA members and should not be serving on another CAA editorial board or committee. Jury members may not themselves apply for a grant in this program during their term of service. Nominators should ascertain their nominee's willingness to serve before submitting a name. Please send a letter describing your interest in and qualifications for appointment, CV, and contact information to: Millard Meiss Publication Fund Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2009.*

#### CLARK SYMPOSIUM

### IMAGE AND MOVEMENT FILM STUDIES AND ART HISTORY

Friday and Saturday, March 13 and 14, 2009  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

This Symposium explores the complex relationships between art and film and between art history and film studies.

The keynote speaker will be Jacques Aumont; other speakers include Thomas Elsaesser, Lynn Nead, Ian Christie, and Dudley Andrew.

The Symposium is convened by Angela Dalle Vacche and is supported by a grant from the Robert Lehman Foundation to the Clark's Research and Academic Program.

# THE CLARK

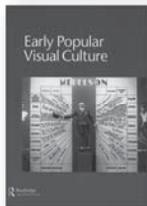
More details and registration forms can be found on the Clark website at [clarkart.edu/research\\_and\\_academic](http://clarkart.edu/research_and_academic)

# Visual Arts Journals from Routledge



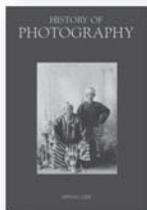
## Digital Creativity

*Digital Creativity* is a major peer-reviewed journal at the intersection of the creative arts and digital technologies.



## Early Popular Visual Culture

*Early Popular Visual Culture* is a peer-reviewed, academic journal dedicated to stimulating research and interdisciplinary studies in relation to all forms of popular visual culture before 1930.



## History of Photography

*History of Photography* is an international journal devoted exclusively to the history and criticism of the basic semantic unit of all modern media, the photograph.



## Konsthistorisk Tidskrift/ Journal of Art History

Publication of Konsthistoriska Sällskapet/The Society of Art Historians

*Konsthistorisk Tidskrift/Journal of Art History* includes investigations on art, architecture, and visual culture. The journal welcomes articles on works, creators, and specific themes, as well as on theory and historiography.

**New in 2008**



## Photographies

*Photographies* seeks to construct a new agenda for theorising photography as a heterogeneous medium that is changing in an ever more dynamic relation to all aspects of contemporary culture.

**Online in 2009**



## Studies in the History of Gardens & Designed Landscapes

*Studies in the History of Gardens & Designed Landscapes* addresses itself to readers with a serious interest in the subject, and is now established as the main place in which to publish scholarly work on international garden history.



## Third Text

*Third Text* is an international scholarly journal dedicated to providing critical perspectives on art and visual culture. The journal examines the theoretical and historical ground by which the West legitimises its position as the ultimate arbiter of what is significant within this field.

**Now Available Online**



## Visual Resources

An International Journal of Documentation

*Visual Resources* is devoted to the study of images and their use, exploring how visual language is structured and visual meaning communicated.

**Coming to Routledge in 2009**



## Visual Culture in Britain

*Visual Culture in Britain* places visual culture – painting and sculpture, architecture and design, print, film, photography and the performing arts – in relation to the wider culture historically and geographically from the 18th century to the present.



## Visual Studies

Published on behalf of the International Visual Sociology Association

*Visual Studies* provides the key resource where issues of a visual nature, whether it be epistemological, methodological, empirical, symbolic, or ethical, may be aired and debated.

**Online in 2009**



## Word & Image

*Word & Image* concerns itself with the study of the encounters, dialogues and mutual collaboration (or hostility) between verbal and visual languages, one of the prime new areas of humanistic criticism.

### Routledge Online Services

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Register to receive free email tables of contents in advance of the printed edition at: [www.informaworld.com/alerting](http://www.informaworld.com/alerting)



Register your email address to receive information on books, journals and other news within your areas of interest at: [www.informaworld.com/eupdates](http://www.informaworld.com/eupdates)

## 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](mailto:caanews@collegeart.org).

### Abroad

**Muriel Hasbun.** Lonsdale Gallery, Toronto, ON, Canada, November 1–23, 2008. *Memory, Identity, and Remembrance*.

### Mid-Atlantic

**Robin Dana.** Arlington Arts Center, Arlington, VA, October 10–November 29, 2008. Photography.

**Hylarie McMahon.** Maryland Hall for

the Creative Arts, Annapolis, MD, May 23–July 3, 2008. *de(con)struction*. Painting.

**Athena Tacha.** Marsha Mateyka Gallery, Washington, DC, November 7–December 18, 2008. *Rock and Water: New Photoworks by Athena Tacha*. Digichrome.

### Midwest

**Michael Behle.** Visual Arts Gallery, Thomas Jefferson School, St. Louis, MO, November 7, 2008–February 6, 2009. *Michael Behle: Recent Work*. Mixed media.

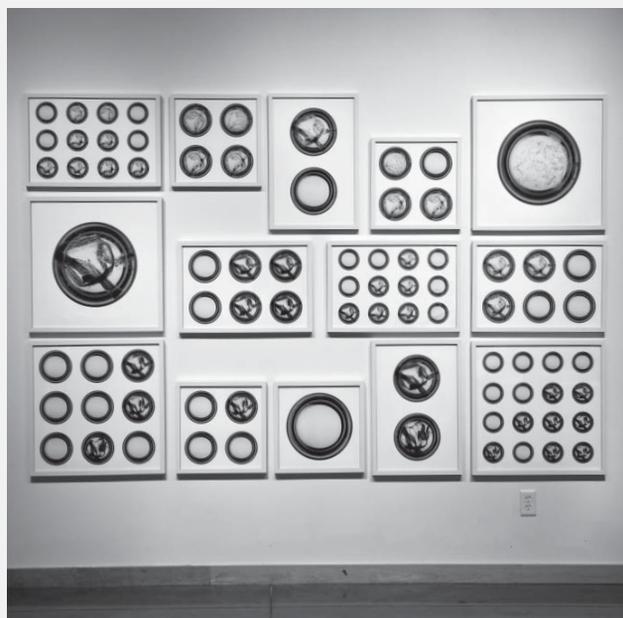
**Delores De Wilde Bina.** Bucktown Loft Gallery, Davenport, IA, September 26–November 28, 2008. *Big Bina Butterflies*. Collage.

**Yueh-Mei Cheng.** Grace Chosy Gallery, Madison, WI, October 3–25, 2008. *Visual Chess*. Painting.

**Mary C. Nasser.** Renaud Spirit Center, O'Fallon, MO, November 1–December 13, 2008. *Inner Landscapes*. Painting.

**Claire Rau.** Kansas City Artists Coalition, Charno Gallery, Kansas City, MO, October 3–November 14, 2008. *Booby Traps*. Sculpture and printmaking.

**Nelson Smith.** Alexandre Hogue Gallery, University of Tulsa, Tulsa, OK,



Lori Hepner, installation view of *Aplomb-Cessation*, 2007, digital pigment prints, 70 x 106 in. (artwork © Lori Hepner)

September 25–October 24, 2008. *Nelson Smith: "Land as Language, Remixing Alexandre Hogue."* Mixed-media painting.

### Northeast

**Arlene Baker.** Noho Gallery, New York, September 2–27, 2008. *Interpreting Space*. Mixed media.

**Arlene Baker.** Humanities Gallery, Union College, Schenectady, NY, April 1–June 12, 2008. *Aesthetic Divisions*. Mixed media.

**Siona Benjamin.** Flomenhaft Gallery, New York, October 23–December 6, 2008. *Lilith in the New World*. Painting.

**Beth Campbell.** Nicole Klagsbrun Gallery, New York, NY, October 24–December 6, 2008. *Beth Campbell*. Sculpture.

**James Davis.** Rare Gallery, New York, May 22–June 21, 2008. *Another Time's Forgotten Space*. Mixed media.

**Katerina Lanfranco.** Nancy Hoffman Gallery, New York, January 8–February 25, 2009. *Below a Sea of Stars*. Painting, sculpture, and installation.

**Joseph S. Lewis III.** Kathleen Cullen Gallery, New York, October 23–November 29, 2008. *P.I.E.: Post Industrial Evolution*. Printmaking and photography.

**Ann P. Meredith.** Schlesinger Library at Byerly Hall, Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA, September 8–December 24, 2008. *Until That*

*Last Breath! Women with HIV/AIDS*. Photography.

**Sara Greenberger Rafferty.** The Kitchen, New York, January 9–March 7, 2009. *Bananas*. Sculpture and photography.

**Larry Schulte.** Manhattan Graphics Center, New York, February 1–28, 2009. *New Prints by Larry Schulte*. Serigraphy.

**Larry Schulte.** Lobby Gallery, 499 Park Avenue, New York, January 4–March 31, 2009. *Larry Schulte*. Mixed media and printmaking.

**Dee Shapiro.** George Billis Gallery, New York, January 2–31, 2009. *Buildings and Butterflies: Geometry and Pattern Painting*.

### South

**Grimanesa Amorós.** Hardcore Art Contemporary Space, Miami, FL, May 10–August 31, 2008. *You Cannot Feel It ... I Wish You Could*. Sculpture and installation.

**Lori Hepner.** Louise Jones Brown Gallery, Duke University, Durham, NC, October 25–November 23, 2008. *Code Words*. Photography.

**Kym Hepworth.** Brown Art Gallery, Mercer University, Atlanta Campus, Atlanta, GA, October 24–December 12, 2008. *Little Journeys by Kym Hepworth*. Mixed media and beadwork.

**Michael A. Salter.** Rice University Art Gallery, Rice University, Houston, TX, November 6–December 14, 2008. *Too Much*. Installation.



Claire Rau, *Deadfall*, 2007, steel, silkscreen fabric, cast plastic, paper mâché, thread, paint, and hardware, dimensions variable (artwork © Claire Rau)

## West

**Steve Elliott.** G.A.R. Hall Art Gallery, Yankton, SD, June 7–July 15, 2008. *Fractures*. Sculpture.

**Angela Ellsworth.** Lisa Sette Gallery, Scottsdale, AZ, January 8–31, 2009. *Underpinnings*. Drawing, objects, and performance.

**Holly Lane.** Forum Gallery, Los Angeles, CA, November 7, 2008–January 3, 2009. *Holly Lane: Recent Work*. Acrylic on carved wood.

**Michael Rich.** 45 Fremont, San Francisco, CA, October 11–November 22, 2008. *4 Splendid Works*. Painting.

**Michael Rich.** Wells Fargo Building Lobby, San Francisco, CA, September 13–November 22, 2008. *Landscapes: Harmony of Water and Sky*. Painting.

**Mahara T. Sinclair.** Brand Library Art Gallery, Glendale, CA, February 21–March 27, 2009. *Party Life*. Painting.

## 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](mailto:caanews@collegeart.org).



**Samantha Baskin and Ranen Omer-Sherman,** eds. *The Jewish Graphic Novel: Critical Approaches* (New Brunswick, NJ:

Rutgers University Press, 2008).

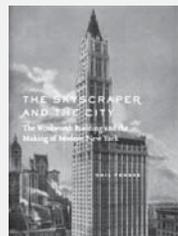
**Sinclair Bell.** *Role Models in the Roman World: Identity and Assimilation* (Ann Arbor: University of Michigan Press, 2008).

**Molly Bourne.** *Francesco II Gonzaga: The Soldier-Prince as Patron* (Rome: Bulzoni, 2008).

**Karen L. Bowen and Dirk Imhof.** *Christopher Plantin and Engraved Book Illustrations in Sixteenth-Century Europe* (New York: Cambridge University Press, 2008).

**Yueh-mei Cheng.** *Visual Chess* (Taichuang, Taiwan: Federation of International Tsai-Mo Artists, 2008).

**María Cruz de Carlos, Pierre Civil, Felipe Pereda, and Cécile Vincent-Cassy,** eds. *La Imagen Religiosa en la Monarquía Hispánica: Usos y espacios* (Madrid: Casa de Velázquez, 2008).

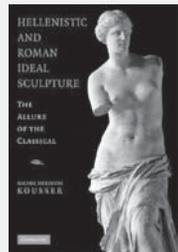


Chicago Press, 2008).

**Leonard Folgarait.** *Seeing Mexico Photographed: The Work of Horne, Casasola, Modotti, and Álvarez Bravo* (New Haven: Yale University Press, 2008).

**John Garton.** *Grace and Grandeur: The Portraiture of Paolo Veronese* (London: Harvey Miller, 2008).

**Preminda Jacob.** *Celluloid Deities: The Visual Culture of Cinema and Politics in South India* (Lanham, MD: Lexington Books, 2008).



**Rachel Kouser.** *Hellenistic and Roman Ideal Sculpture: The Allure of the Classical* (New York: Cambridge University Press, 2008).

**Frederic Chordá Riollo.** *El Arte en el Contexto Cultural de los siglos XIX y XX* (Valencia, Spain: Tirant Lo Blanch, 2008).

**Donald A. Rosenthal.** *The Photographs of Frederick Rolfe, Baron Corvo, 1860–1913* (North Pomfret, VT: Asphodel Editions, 2008).



about Pictures (Los Angeles: Great Blankness Press, 2008).

**Steve Shippo.** *(Re)Thinking "Art": A Guide for Beginners* (Malden, MA: Blackwell, 2008).

**Paul Zelevansky.** *24 Ideas*

## 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](mailto: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

**Greta Berman and Carol Steen.** *Synesthesia: Art and the Mind*. McMaster Museum of Art, McMaster University, Hamilton, ON, Canada, September 18–November 15, 2008.

**Margaret Buchen.** *Harper College Fortieth Anniversary Art Invitational*. Art Exhibition Space, Harper College, Palatine, IL, March 31–April 24, 2008.

**T. J. Demos.** *Zones of Conflict*. Pratt Manhattan Gallery, Pratt Institute, New York, November 19, 2008–February 7, 2009.

**Roni Feinstein.** *Circa 1958: Breaking Ground in American Art*. Ackland Art Museum, University of North Carolina, Chapel Hill, NC, September 20, 2008–January 4, 2009.

**Marc Gerstein.** *Between the Wars: European Works on Paper, 1914–1945*. Toledo Museum of Art, Toledo, OH, September 1–December 31, 2008.

**Arturo Palacios and Risa Puleo.** *Viewfinder: New Images by Texas Artists*. FotoFest and Houston Center for Photography, Houston, TX, November 6, 2008–January 10, 2009.

**Stephany E. Rimland.** *INTRA\_SPACE*. Art Exhibition Space, Harper College, Palatine, IL, January 22–February 14, 2008.

**Rhonda Saad and Amy Ingrid Schlegel.** *Empire and Its Discontents*. Tufts University Art Gallery, Medford, MA, September 11–November 23, 2008.

**Kristina Dziedzic Wright.** *Under the Hot Sun: Views of Africa by Kenya's Jua Kali Artists*. Holland Area Arts

Council, Holland, MI, June 5–July 15, 2008.

## People in the News

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

### Academe

**David Deming,** president of the Cleveland Institute of Art in Ohio since 1998, has announced his retirement, to take place in 2 years.

**Jesús Escobar,** formerly of Fairfield University in Fairfield, CT, has joined the Department of Art at Northwestern University in Evanston, IL, as associate professor.

**Ann Gunter,** previously a curator of ancient Near Eastern art at the Smithsonian Institution in Washington, DC, has been appointed professor in the Department of Art at Northwestern University in Evanston, IL.



**Leila Kinney,** formerly administrator for academic programs in comparative media studies at the

Massachusetts Institute of Technology in Cambridge, MA, has been appointed director of arts initiatives at her school.

**Richard Koshalek,** president of the Art Center College of Design in Pasadena, CA, for 9 years, has resigned.

**Lyle Massey** has been appointed as associate professor of art history and visual studies with tenure at the University of California, Irvine.

**Mary Miller,** Sterling Professor of the History of Art and master of Saybrook College at Yale University in New Haven, CT, has been named dean of Yale College.

**Michael Nash** has been named provost of the University of the Arts in Philadelphia, PA. Previously he was dean and chief academic officer of the Boston Conservatory in Massachusetts.



**Endi Poskovic** has been appointed associate professor of art and design with tenure at the

University of Michigan in Ann Arbor.



**Mara Adamitz Scrupe** has joined the faculty of the University of the Arts in Philadelphia,

PA, as coordinator of the new Multi-Disciplinary Arts BFA Program. She formerly was chair of the Department of Art and Alan F. Rothschild Endowed Chair in Art at Columbus State University in Columbus, GA.

**Rutgers University's** Department of Art History is pleased to announce several recent hires: **Tatiana Flores** as assistant professor of Latin American art; **Tarek Kahlaoui** as assistant professor of Islamic art; **Benjamin Paul** as assistant professor of Renaissance art; **Tanya Sheehan** as assistant professor of American art; and **Laura Weigert** as associate professor of medieval art. **Erik Thuno** has received tenure and was promoted to associate professor of medieval art.

#### Southern Illinois University

**Carbondale's** School of Art and Design has announced the return of **Harris**



**Deller**, director from 1999 to 2008, to full-time teaching.

**Peter Chametzky** (art history)

has been appointed interim director; **Najjar Abdul-Musawwir** (painting/drawing/core curriculum) has been promoted to associate professor; and **Xuhong Shang** (painting) and **Kay Pick Zivkovich** (design) have been promoted to professor. New tenure-track assistant professors are **Barbara Bickel** (art education), **Sun Kyoung Kim** (metals/jewelry), and **Robert Lopez** (design).

#### Museums and Galleries

**Richard Armstrong**, formerly director of the Carnegie Museum of Art in Pittsburgh, PA, has been named director of the Solomon R. Guggenheim Foundation in New York.



**Peter D. Barberie** has been selected curator of photographs for the Alfred Stieglitz Center in the

Department of Prints, Drawings, and

Photographs at the Philadelphia Museum of Art in Pennsylvania.

**Emma Budgen** has been appointed director of Artspace in Auckland, New Zealand, after 2½ years at the Te Tuhi Centre for the Arts in Manukau City, New Zealand. She replaces **Brian Butler**, who will return to Los Angeles.

**Roger M. Buerger** has been hired as chief curator and deputy director of programs at the Miami Art Museum in Florida.

**Sara Cochran** has been named curator of modern and contemporary art at the Phoenix Art Museum in Arizona, succeeding **Brady Roberts**. She comes from the Los Angeles County Museum of Art in California, where she was assistant curator.

**Melanie Fales**, formerly curator of education at the Boise Art Museum in Idaho, has been named executive director at her institution.

**Jennifer Gately**, curator of Northwest art at the Portland Art Museum in Oregon, has left her position.

**Glen Gentele**, director of the Laumeier Sculpture Park in St. Louis, MO, and Aronson Endowed Professor of Modern and Contemporary Art at the University of Missouri, St. Louis, has become president and chief executive officer of the Oklahoma City Museum of Art.

**Peter Hassrick**, director of the Petrie Institute of Western American Art at the Denver Art Museum in Colorado, has announced his resignation, effective April 2009.



**Bryan R. Just** has been named Peter Jay Sharp, Class of 1952, Curator and Lecturer of the

Art of the Ancient Americas at the Princeton University Art Museum in Princeton, NJ.

**Rachel Rosenfield Lafo**, director of curatorial affairs at the DeCordova Museum and Sculpture Park in Washington, DC, has resigned from her position.

**Mary K. Levkoff**, curator of European sculpture and classical antiquities at the Los Angeles County Museum of Art in California, has been appointed curator of sculpture and decorative arts at the National Gallery of Art in Washington, DC. She takes up her position in February.

**David E. Little**, formerly associate director of the Education Department at the Whitney Museum of American Art in New York, has joined the Minneapolis Institute of Arts in Minnesota as curator of photographs. He also will head the Department of Photographs at the museum.

**Heather MacDonald** has been promoted to Lillian and James H. Clark Associate Curator of European Art at the Dallas Museum of Art in Texas.

**Michael Mazur** has been hired by the Fresno Art Museum in Fresno, CA, as the new executive director.



**Theresa Papanikolas**, formerly Wallis Annenberg Curatorial Fellow in the Prints and

Drawings Department at the Los Angeles County Museum of Art in California, has been appointed curator of European and American art at the Honolulu Academy of Arts in Hawai'i.

**Jane Portal** has been named Matsutaro Shoriki Chair of the Art of Asia, Oceania, and Africa at the Museum of Fine Arts, Boston, in Massachusetts. She was previously head of the Chinese and Korean sections in the Department of Asia at the British Museum in London, England.



**Helaine Posner**, an independent curator and adjunct curator for American Federation of Arts in New

York, has been appointed chief curator and deputy director of the Neuberger Museum of Art at Purchase College, State University of New York.

**Bart Rutten** has joined the Stedelijk Museum in Amsterdam, the Netherlands, as curator of the visual-arts collection.



**Robert Saarino**, formerly associate director and historic property manager at Shangri La, the Doris Duke

Estate, in Honolulu, has been appointed deputy director of the Honolulu Academy of Arts in Hawai'i.

**Eric C. Shiner**, adjunct professor of East Asian contemporary art at the

Cooper Union for the Advancement of Science and Art in New York, has been named curator of art at the Andy Warhol Museum in Pittsburgh, PA.

**Thomas Smith**, most recently curator of the art of the American West at the Tucson Museum of Art in Arizona, has been appointed associate curator of Western American art at the Denver Art Museum in Colorado.

**Todd D. Smith**, formerly executive director of the Gibbes Museum of Art in Charleston, SC, has been named executive director of the Tampa Museum of Art in Florida.

**Trevor Smith**, formerly curator in residence at the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, NY, has been hired as curator of contemporary art at the Peabody Essex Museum in Salem, MA.

**Lora Urbanelli**, executive director of the Farnsworth Art Museum in Rockland, ME, has been chosen as the new director of the Montclair Art Museum in Montclair, NJ.

**Matthew Witkovsky**, formerly associate curator of photography at the National Gallery of Art in Washington, DC, has moved to the Art Institute of Chicago in Illinois to become chair of the Department of Photography.

**Vicki C. Wright**, previously director of the University of New Hampshire's Museum of Art in Durham, has joined the staff of the Kalamazoo Institute of Arts in Michigan as director of collections and exhibitions.

The Carnegie Museum of Art in Pittsburgh, PA, has named **Louise Lippincott** and **Maureen Rolla** as codirectors following the recent departure of **Richard Armstrong**. The museum has also created a new curatorial department of photography, to be led by **Linda Benedict-Jones**, formerly executive director of the Silver Eye Center for Photography in Pittsburgh.

#### Organizations

**Patricia Barnett**, the Andrew W. Mellon Chief Librarian at the Frick Art Reference Library in New York, has retired.



**Sandra Geiser** has joined the Mercantile Library of Cincinnati in Ohio as administrator and

curator of the Elizabeth Nourse Collection.

**John R. Lane**, formerly executive director of the Dallas Museum of Art in Texas, has been appointed president and chief executive officer of the New Art Trust, based in San Francisco, CA.

**Anne Lebleu**, an independent consultant in the arts, has been named executive director of the James Marston Fitch Charitable Foundation, based in New York.



**Judith Olch Richards**, executive director of the New York-based Independent Curators

International, has announced her resignation, effective June 30, 2009.

## Grants, Awards, and Honors

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

**Danielle Abrams**, assistant professor in the School of Art and Design at the University of Michigan in Ann Arbor, has received a \$6,363.63 grant from the 2008–9 Franklin Furnace Fund.

**Andrea Bowers**, a painter based in New London, CT, has received a \$50,000 USA Fellowship grant from United States Artists.

**Dennis Y. Ichiyama**, professor of art and design at Purdue University in West Lafayette, IN, has been invited as a 2009 Visiting Artist to the American Academy in Rome. He will continue his research in printing and historic French and Italian wood type in Rome at the Tipoteca Italiana museum during his month-long stay.

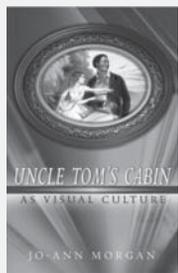


**Eik Kahng**, curator and head of the Department of 18th- and 19th-Century Art at the Walters Art

Museum in Baltimore, MD, has been selected as one of 10 outstanding art museum curators nationwide for a fellowship at the Center for Curatorial Leadership in New York.

**Gregory Maertz** has been named a fellow at the National Humanities Center for the 2008–9 academic year in order to organize his exhibition, *Nostalgia for the Future: Tradition and Modernism in Captured German Art*, which will open at the Zimmerli Art Museum at Rutgers University in 2010, and to work on his book, *House of Art: A Cultural History of Nazi Germany*. Maertz has also been awarded a fellowship from the American Council of Learned Societies for the same 2 projects, which he will serve in the 2009–10 academic year.

**Ledelle Moe**, chair of the Interdisciplinary Sculpture Department at the Maryland Institute of Art in Baltimore, has received the \$20,000 Kreeger Museum Artist Award for 2008, a prize for artists based in the Washington, DC, area that have made a significant contribution to the community, from the Kreeger Museum.



**Jo-Ann Morgan**, associate professor of art history with dual appointments in the Department of African American Studies and the Department of Art at Western

Illinois University in Macomb, has been awarded the 2008 Peter Seaborg Award for Civil War Nonfiction for her book *Uncle Tom's Cabin as Visual Culture*.

**Victoria Solan** has received a fellowship from the American Academy of Arts and Sciences Visiting Scholars Program. During her yearlong residency in Cambridge, MA, she will work on her project, "Healthy Design: Modernist Architecture in Los Angeles in the 1920s."

**Art Matters**, a foundation based in New York, has announced the latest recipients of 21 grants. CAA members include **Seth Augustine**, **Jonathan Calm**, **Ernesto Pujol**, and **Andrea Ray**.

**The Center for Craft, Creativity, and Design**, a regional center of the University of North Carolina, has announced the recipients of its 2008 Craft Research Fund. For the Craft Research Fund Research Project Awards, CAA members **María Elena Buszek**, assistant professor of art history at the Kansas City Art Institute

in Missouri, received \$15,000 to work on the anthology *Extra/Ordinary: Craft Culture and Contemporary Art* (forthcoming from Duke University Press); and **Betty Bright** was awarded \$15,000 for her work in letterpress printing. For the Craft Research Fund Graduate Research Awards, **Scott Perkins** of the Bard Graduate Center in New York received \$3,500 for his project on the career of Eugene Beyer Masselink.

## Institutional News

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

**The Getty Foundation** has announced \$2.8 million in seed money for collaborations that highlight Los Angeles art. Institutional CAA member recipients are the **Los Angeles County Museum of Art**; the **Museum of Contemporary Art, Los Angeles**; the **Museum of Contemporary Art, San Diego**; the **Pomona College Museum of Art**; and **Scripps College**.

**The Getty Research Institute** in Los Angeles, CA, has established a new curatorial department dedicated to architecture and design, led by **Wim de Wit** and **Christopher James Alexander**.

**The Los Angeles County Museum of Art** in California has received a \$45 million gift (and the promise of \$10 million in art) from Lynda and Stewart Resnick, which will finance a new exhibition pavilion designed by Renzo Piano.

**The Terra Foundation for American Art**, based in Chicago, IL, has awarded grants in excess of \$1.4 million. Institutional CAA member recipients include the **Chicago Public Library**, the **Smithsonian American Art Museum**, and the **University of York**.

**The Vancouver Art Gallery** in British Columbia has received a \$2 million gift from Michael Audain to create an endowment to buy the work of artists under the age of 35 who are based in the province.

## Classifieds

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

### For Rent

**Florence**—unique small penthouse facing Palazzo Strozzi spectacular terrace sleeps 2+1+1 completely

**SAINSBURY INSTITUTE**  
for the Study of Japanese Arts and Cultures  
セインズベリー日本藝術研究所

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**2009-10 | ROBERT AND LISA SAINSBURY FELLOWSHIPS**

The Sainsbury Institute for the Study of Japanese Arts and Cultures invites applications for its annual Sainsbury fellowships.

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**Two are available for scholars who either hold a PhD from a North American university, or who are currently affiliated with a North American academic institution or museum.**

- The Sainsbury Fellowships are intended to provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project.
- Any area of Japanese culture is eligible, though preference will be given to applications focusing on the history of art, archaeology or architecture, or research with a strong visual component.
- Fellowships carry a value of £23,500 (about US\$40,000).

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**The application deadline is 1 March 2009.**

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For further details, visit [www.sainsbury-institute.org](http://www.sainsbury-institute.org) or contact us at [sisjac@sainsbury-institute.org](mailto:sisjac@sainsbury-institute.org) or write to us in Norwich.

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furnished elevator washing-machine ADSL. josephinehb@gmail.com.

### Opportunities

**Full tuition fellowships:** MA Art History/Museum Studies @ City College, CUNY. Two years guaranteed (grade dependent). Internship opportunities in all area museums. Website: CCNY; quick links; areas of study; museum studies. For more information: Dr. Harriet F. Senie; Director of Museum Studies; City College; 160 Convent Avenue; NYC 10031. 212-650-7430; hfserie@nyc.rr.com.

**The Bowery Gallery** is currently considering applications from artists outside the New York City area for invitational exhibitions in summer 2009. For information visit our webpage, [www.bowerygallery.org](http://www.bowerygallery.org).

**The Art History Department at San Jose State University** will host its 15th Annual Symposium on April 4, 2009. We are considering 20-minute papers from graduate and advanced undergraduate students on various aspects of art, architecture, and visual culture. For more information and an application form, please contact Jenny De La Cruz at [Jennydlc21@aol.com](mailto:Jennydlc21@aol.com). Deadline for papers is February 2nd, 2009.

## Datebook

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

### 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.

### April 3, 2009

Deadline for nominations and self-nominations for the 2010–14 Board of Directors.

### April 15, 2009

Deadline for nominations and self-nominations for *caa.reviews* field editors for book reviews.

Deadline for nominations and self-nominations for the *Art Bulletin* Editorial Board.

Deadline for nominations and self-nominations for the *Art Bulletin* editor-in-chief.

Deadline for nominations and self-nominations for the *Art Journal* Editorial Board.

Deadline for nominations and self-nominations for the *Art Journal* reviews editor.

Deadline for nominations and self-nominations for the *caa.reviews* Editorial Board.

Deadline for nominations and self-nominations for the Millard Meiss Publication Fund Jury.

### May 10, 2009

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

### July 10, 2009

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

### September 1, 2009

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2011 Annual Conference in New York.

### September 10, 2009

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

### 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.

## CAA NEWS

### JANUARY 2009

#### Board of Directors

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

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

On the cover: A 1958 photograph of the Ferus Gallery Gang by Patricia Faure. Morgan Neville's documentary on the Los Angeles art scene of the 1950s and 1960s will be screened at the CAA Annual Conference in 2009; see page 7 for more information (photograph provided by Morgan Neville).

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# CAA CAREER SERVICES GUIDE 2009

## LOS ANGELES FEBRUARY 24–28

The *Career Services Guide* is designed to inform job seekers and employers about career services that are available at the 2009 Annual Conference in Los Angeles. Examine this guide carefully so that you will know what to expect from conference interviewing and how best to prepare for a successful experience. Questions about Career Services may be directed to Susan DeSeyn-Lodise at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org). All Career Services will take place at the Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles, California.

Job seekers and employers are not required to register for the Annual Conference in order to participate in Career Services.

Career Services at the Annual Conference offers many vital services:

- Online Career Center job postings
- Interviews for positions in colleges, universities, museums, and nonprofit institutions
- Workshops related to the job search
- Roundtable discussions on professional development in the visual arts
- Career-mentoring sessions with visual-arts professionals
- Portfolio reviews by experts
- Orientation to help you get started

### ORIENTATION

TUESDAY, FEBRUARY 24, 6:30–8:00 PM

WEST HALL MEETING ROOM 502AB, LEVEL 2

Job candidates, interviewers, and others interested in using CAA's Career Services are urged to attend Orientation. Learn the various components of Career Services—the Candidate Center, the Interview Hall, and other programs and services—so that you can take best advantage of it. You may also receive advice on your job search at Orientation in a relaxed Q&A session.

### ONLINE CAREER CENTER

[HTTP://CAREERCENTER.COLLEGEART.ORG/SEARCH.CFM](http://careercenter.collegeart.org/search.cfm)

Many employment services at Career Services are available through CAA's Online Career Center.

Job seekers who are CAA members with an ID number and password may receive access to the Online Career Center before and during the conference from any internet-connected computer to search position listings, post résumés, request email alerts for new job postings, and more. The Career Services icon  in a job listing identifies a position for which an employer is conducting interviews at the conference.

To join CAA or renew a membership at the conference, visit the membership booth in the conference registration area. Or go to [www.collegeart.org/joinnow](http://www.collegeart.org/joinnow) at any time during the conference.

Employers: If you have an account in the Online Career Center, you may access it from any internet connection to post new job openings, update current job listings, schedule interviews with candidates (conducted in the Interview Hall), receive résumés, and contact job seekers during the conference. If you do not have an account, you may open one at any time: please visit <http://careercenter.collegeart.org/post.cfm>.

To rent an interview booth or table during the conference, visit the Interviewer Center and speak with a CAA representative. You can also reserve a booth or table through the Online Career Center.

### CANDIDATE CENTER

WEDNESDAY, FEBRUARY 25–FRIDAY, FEBRUARY 27, 9:00 AM–7:00 PM  
WEST HALL MEETING ROOM 518, LEVEL 2

Candidates seeking information on jobs can use the Online Career Center in the Candidate Center. All listings can be found at <http://careercenter.collegeart.org/search/browse>. Computers are available for job seekers to search up-to-the-minute listings, post résumés, apply for positions, request interviews, and receive messages from employers. A conference registration badge is not required for admission to the Candidate Center. For access to the Online Career Center, you must be a CAA individual member. To use this service, you will need your CAA member ID number and password.

Access to computers and printers at the Candidate Center is monitored and available on a first-come, first-served basis. Check your account often, as messages are sent regularly. Look for the Career Services icon,  which indicates that interviews are taking place at the conference.

## INTERVIEWER CENTER

WEDNESDAY, FEBRUARY 25–FRIDAY, FEBRUARY 27, 8:00 AM–7:00 PM  
PETREE HALL, LEVEL 1

Representatives from interviewing institutions must check in at the Interviewer Center on arrival to receive a 2009 CAA interviewer ID card, which is used for access to both the Interview Hall and the computers in the Interviewer Center. You can use the Online Career Center in the Interviewer Center to post last-minute job listings, update your current listings, search and view résumés, communicate with job seekers, schedule interviews, and rent booths and tables. You can also flag new or existing positions with the Career Services icon  to let candidates know that your institution is interviewing onsite. Post your job listings at <http://careercenter.collegeart.org/post.cfm>.

### Interviews Conducted at Locations Other Than the Interview Hall

Employers who will be conducting interviews during the conference at a location other than the Interview Hall may list jobs in the Online Career Center but must include a cell-phone number in the online listing so that job seekers will be able to contact them at the conference to make, confirm, or change an appointment.

## INTERVIEW HALL: BOOTHS AND TABLES

WEDNESDAY, FEBRUARY 25–FRIDAY, FEBRUARY 27, 9:00 AM–7:00 PM  
SATURDAY, FEBRUARY 28, 9:00 AM–NOON  
PETREE HALL, LEVEL 1

The Interview Hall offers two formats for interviews: interview booths and interview tables. Interview booths are ideal for prearranged interviews. Each booth is semiprivate and encourages a calm, focused interview environment. Staff at a check-in table will assist job candidates to booths. Interview tables are ideal for employers who have not scheduled interviews in advance. Job seekers can drop off résumés and portfolios informally and meet prospective employers at tables, where interviews may also be conducted.

Rentals must be paid by MasterCard, Visa, American Express, or Discover credit card only.

Booth Rental Rates				
	Institutional Member		Nonmember	
	First Booth	Additional Booths	First Booth	Additional Booths
<b>Advance Rate</b>	\$300	\$220	\$350	\$270
<b>Onsite Rate</b>	\$325	\$240	\$375	\$290

Table Rental Rates				
	Institutional Member		Nonmember	
	First Table	Additional Tables	First Table	Additional Tables
<b>Advance Rate</b>	\$250	\$175	\$300	\$225
<b>Onsite Rate</b>	\$275	\$195	\$325	\$255

### Advance Booth and Table Rental

To rent a interview booth or table in advance, please visit <http://conference.collegeart.org/2009/careers.php>. Deadline: January 23, 2009.

### Onsite Booth and Table Rental

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 25, 2009, and must be paid in full by MasterCard, Visa, American Express, or Discover credit card only.

### Booth and Table Cancellation

No table or booth cancellations are accepted or refunds offered after January 23, 2009. To cancel a rental before that date, please contact Patricia Holquist at [pholquist@collegeart.org](mailto:pholquist@collegeart.org).

### Internet Access at Booths and Table

Employers: To purchase access at a booth or table, please contact Robbie Bridges, Manager, Customer Sales and Service-Client IT Services Division, Smart City, Los Angeles Convention Center, at 213-765-4647 or [rbridges@smartcity.com](mailto:rbridges@smartcity.com). CAA cannot provide internet access in the Interview Hall for you.

## TIPS FOR JOB SEEKERS

### Your Résumé, Portfolio, and Other Materials

- Update your curriculum vitae (CV) or résumé. You can find recommendations for organizing a CV or résumé for artists, art historians, art educators, and art-museum professionals in the Standards and Guidelines section of CAA's website at [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines)
  - Have a colleague or professor proofread your CV or résumé and cover letter
  - Your cover letter should include your cell or hotel phone number, email address, or other means of contact during the conference, so that employers can easily reach you
  - If you wish to have your application materials returned to you after the conference, you should attach a self-addressed stamped envelope (SASE) with adequate postage. Employers are required to return materials to a job seeker if an SASE is provided. CAA is not responsible for the return of materials
  - Submit good-quality reproductions of original work, not original artworks or publications, as these materials may go astray during the job-search process
  - Bring hard copies of all your materials, carefully labeled with at least your name and contact information. Even if you plan to submit your materials electronically, many employers also require hard copies, or would like to see them
  - Art historians should consider including an unofficial academic transcript and/or photocopies of recent scholarship
  - Artists should carry a select portfolio of recent work that is easy to view and clearly represents your medium(s) and style(s). Make several copies of all slides, digital images or printouts, DVDs, and VHS tapes that you wish to present to employers
  - Always retain originals
- ### Applying for Jobs
- Before arriving in Los Angeles for Career Services, apply for

positions and arrange interviews through the Online Career Center at <http://careercenter.collegeart.org/search.cfm>

- When applying for jobs, follow the specific application instructions in the online listing
- Familiarize yourself with the Los Angeles Convention Center and locate the telephones, business center (with photocopiers and mailing services), and restrooms
- While reviewing position listings from the Online Career Center, check to see if the institution offering the job is on the American Association of University Professors (AAUP) list of censured colleges or universities, at [www.aaup.org/AAUP/censuredadmins](http://www.aaup.org/AAUP/censuredadmins). If an institution is on the censured list, ask the interviewer how this affects his or her department practices
- Regularly check your email and your hotel or cell-phone voice-mail for new messages from employers

## TIPS FOR EMPLOYERS

### Posting Jobs

- Advertise job positions on the Online Career Center in advance. Follow the instructions at <http://careercenter.collegeart.org/post.cfm> to create an account or to log into an existing account. An online job listing ensures maximum exposure to job candidates, who have access to the Online Career Center before and during the conference. List specific requirements for the position, required support materials (such as CV, slides, DVDs, or publications), and your conference interviewing plans. Be sure to specify if you accept electronic submission of application materials
- If you plan to interview at the conference, designate your current job posting in the Online Career Center with the Career Services icon  and include the interview location and cell-phone number.
- Institutions and their representatives are prohibited from posting job vacancies and employer locations at the Annual Conference on walls, pillars, tables, bulletin boards, and the like. CAA will confiscate illegal postings, and the institution will be notified of the infraction

### Preparing for Interviews

- CAA offers interview booths and interview tables. You may purchase booths and tables in advance or onsite (as available) in the Interviewer Center. Onsite payment is by MasterCard, Visa, Discover, or American Express credit card only
- Upon arrival, first check in at the Interviewer Center, in Petree Hall, Level 1, of the Los Angeles Convention Center, to pick up a 2009 CAA interviewer ID card, which is required for access to the Interview Hall. (Interviewer Center hours are Wednesday, February 25–Friday, February 27, 8:00 AM–7:00 PM.)
- When contacting job seekers during the conference, state whether you prefer to receive applications information online or in hard copy. Also state if you are receiving applications at Career Services or if you are only conducting prearranged interviews. It is the employer's responsibility to return all materials to job seekers in the self-addressed stamped envelope they provide

### Conducting an Interview

- CAA has established guidelines—entitled *Etiquette for CAA*

*Interviewers*—that set out ways to make the interview experience more positive. Please visit [www.collegeart.org/guidelines/etiquette.html](http://www.collegeart.org/guidelines/etiquette.html) to read them

### Before Interviews

- Set an application deadline that is early enough to allow you to acknowledge receipt of candidates' materials and to make the necessary advance arrangements for a meeting
- When you make interview appointments with candidates, if possible let them know who will be conducting the interview and provide contact information during the conference, such as a cell-phone number or name of hotel, in case of missed connections
- Schedule enough time for each interview so that candidates can learn something substantive about your institution, and you can learn something substantive about them. A good length is thirty to forty-five minutes

### During Interviews

- We recommend that you use the tables and booths in the Interview Hall to conduct interviews
- Establish basic territories the interview must cover, but vary the order of the questions so that the interview does not sound "canned"
- Stick to the allotted time
- Without using the interview as a means of airing your personal or departmental complaints, be honest about your program, your curriculum, your students, your institution, and the city or town in which it is located

### After Interviews

- Work as quickly as you can within your department and your administration to inform candidates about their postinterview status

## FREQUENTLY ASKED QUESTIONS BY JOB SEEKERS

### What do I need for access to the job listing online?

You need your CAA member ID number and password. If you forget this information, you can obtain it in the conference registration area or in the Candidate Center.

### I forgot my CAA member ID number and/or password. How can I get that information?

You can obtain this information in the conference registration area and in the Candidate Center. If you need to know just your password, follow the instructions at [www.collegeart.org/login](http://www.collegeart.org/login) to reset your password.

### I forgot to bring my membership card. Can I get a new one?

You can get a replacement CAA membership card at the membership booth in the conference registration area.

### How can I get an extra copy of the *Career Services Guide*?

Copies of CAA's *Career Services Guide* are available in the Candidate Center.

### Do I need to register for the conference to attend Career Services and to use the Online Career Center?

No. Access to Career Services and the Online Career Center job listings requires a current CAA individual membership, but not conference registration.

**My institution is a current member. Can I use its ID number to access job listings?**

No. Access to job listings in the Online Career Center is a benefit of CAA individual membership only.

**How often are job listings updated during the conference?**

Job listings are updated frequently because employers may post jobs online at any time during the conference. Log into your Online Career Center account regularly to check for new job listings. There is no set schedule for listing updates.

**Is there a list of the institutions that are conducting interviews during the conference?**

CAA posts a list of institutions outside the Interview Hall and inside the Candidate Center. It names all institutions that are interviewing in the Interview Hall at the conference and is updated regularly.

**How can I contact an employer during the conference?**

If no prior arrangement or contact has been made with an employer, log into your Online Career Center account and follow the employer's specific instructions regarding how the interviewer wants to be contacted (email, cell phone, etc.).

**I set up an interview with an employer that is taking place in the Interview Hall but I'm not a current CAA member. How can I get in?**

For entrance into the Interview Hall, all job seekers must be current CAA individual members. A 2009 CAA membership ID card will be checked at the entrance to the Interview Hall.

**How do I become a CAA member?**

Visit the conference registration area on the Concourse Foyer, Level 1, of the Los Angeles Convention Center to complete a membership application. Or visit [www.collegeart.org/joinnow](http://www.collegeart.org/joinnow).

**Where can I find an Internet connection for my laptop?**

To access the Wi-Fi service (128 kbps) provided by Smart City and the Los Angeles Convention Center, please follow the instructions at <http://conference.collegeart.org/2009/internet.php>.

**If I did not sign up for the mentoring or portfolio sessions prior to the conference, can I still participate?**

No. Registration for these events must have been completed before the conference. Artists' Portfolio Review and Career Development Mentoring are scheduled by appointment only, in advance. All participants must be CAA individual members.

## **FREQUENTLY ASKED QUESTIONS BY EMPLOYERS**

**I'm an interviewer. Must I register for the conference to conduct interviews?**

No. You must, however, check in at the Interviewer Center, located in Petree Hall, Level 1, of the Los Angeles Convention Center. There you will receive a 2009 CAA interviewer ID card that is required for access to the Interview Hall.

**Do I need to register for the conference to use Career Services and the Online Career Center?**

No. Employer access to Career Services and Online Career Center job listings requires a current CAA membership, either individual or institutional.

**Do I automatically get a conference badge if I'm an interviewer?**

You must register for the conference to receive a conference badge. Visit the conference registration booths or go to [www.collegeart.org/register](http://www.collegeart.org/register) for more information.

**What is the difference between interview booths and interview tables?**

Interview booths are ideal for prearranged interviews. Each booth is semiprivate and encourages a calm, focused interview environment. A check-in attendant will direct job seekers to booths. Interview tables are ideal for employers who have not prescheduled interviews. Job seekers can drop off résumés and portfolios informally and meet prospective employers at tables, where interviews may also be conducted.

**How do I use the interviewer booth or table my institution has purchased?**

Check in first at the Interviewer Center and get a 2009 CAA interviewer ID card. This card will give you access to your booth or table in the Interview Hall.

**I received my 2009 CAA interviewer ID card. Aside from access to the Interview Hall, what else does this card allow me to do?**

The ID card also permits access to the Interviewer Center, which has computers for updating your job listings and seeing responses to them. The ID card does not grant access to the rest of the conference.

**Is there a list of institutions that are conducting interviews during the conference?**

Yes. CAA posts a list of institutions outside the Interview Hall and inside the Candidate Center. It names all institutions that are interviewing in the Interview Hall at the conference and is updated regularly.

**Where can I find an internet connection for my laptop?**

To purchase access at a booth or table, please contact Robbie Bridges, Manager, Customer Sales and Service-Client IT Services Division, Smart City, Los Angeles Convention Center, at 213-765-4647 or [rbridges@smartcity.com](mailto:rbridges@smartcity.com). CAA cannot provide internet access in the Interview Hall for you.

**How do I join CAA?**

Visit the conference registration area on Concourse Foyer, Level 1, Los Angeles Convention Center for membership questions and an application. Or go to [www.collegeart.org/joinnow](http://www.collegeart.org/joinnow).

**How can I get an extra copy of the *Career Services Guide*?**

If you missed Orientation, you can get a copy of CAA's Career Services Guide in the Interviewer Center.

**Both candidates and interviewers are encouraged to review CAA's Standards and Guidelines:**

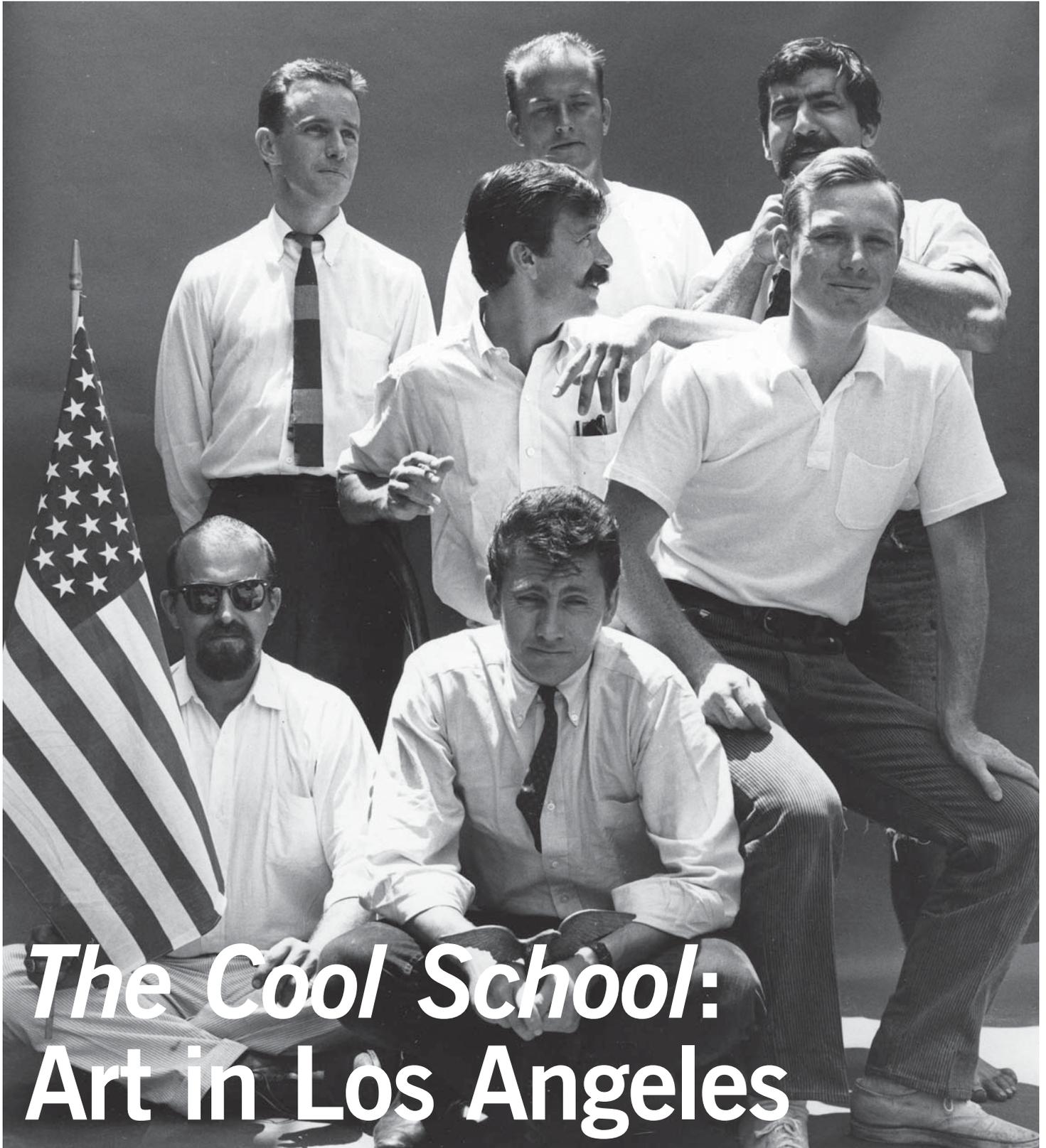
■ **Etiquette for CAA Interviewers:**

[www.collegeart.org/guidelines/etiquette.html](http://www.collegeart.org/guidelines/etiquette.html)

■ **Standards for Professional Placement:**

[www.collegeart.org/guidelines/placement.html](http://www.collegeart.org/guidelines/placement.html)

# CAA NEWS



*The Cool School:*  
Art in Los Angeles