

CAA NEWS

CONTENTS

FEATURES

- 2 CAA Names 2008 Fellows

CURRENTS

- 4 CAA Seeks Award Nominations for 2010
 4 Join a CAA Award Jury
 4 CAA News
 5 Annual Conference Update
 6 Publications
 6 *The Art Bulletin* Seeks Editor-in-Chief
 7 Katy Siegel Named *Art Journal* Editor-in-Chief
 8 Affiliated Society News

END NOTES

- 11 Solo Exhibitions by Artist Members
 12 Books Published by CAA Members
 12 Exhibitions Curated by CAA Members
 13 People in the News
 14 Grants, Awards, and Honors
 14 Institutional News
 15 Classifieds
 15 Datebook



Linda Downs

FROM THE EXECUTIVE DIRECTOR

With a new president come excellent opportunities for major changes in the national picture for the visual arts. In a letter sent in January, CAA expressed a number of member concerns to Barack Obama's incoming administration, including the restoration of grants to individual artists; universal health care; art and art-history instruction in public schools at every level; federal legislation on orphan works and protection from foreign libel action; and the creation of an art corps. (See www.collegeart.org/news/2009/01/15/caa-letter-to-barack-obama for the full letter.)

Support for the arts was part of Obama's campaign platform, and we're now seeing results in Congress. Signed into law on February 17, the American Recovery and Reinvestment Act takes important first steps to increase NEA funds, with \$50 million given in direct support above the endowment's annual appropriation. Forty percent of this amount will go to state arts agencies and regional arts organizations already served by the NEA, and 60 percent is earmarked for competitively selected arts projects. The Coburn Amendment to the Senate bill, which excluded specific types of institutions from receiving stimulus funds, has survived, but language preventing money for museums, theaters, and arts centers has been dropped. While state arts agency budgets are being cut nationwide, we hope this new federal support will make up for that shortfall.

The NEH did not receive direct aid in this bill, but general humanities funding is present in \$146 million for the National Park Service and \$589 million for construction projects, including the preservation and repair of historical resources within the national-park system. An additional \$15 million will assist historic preservation of historically black colleges and universities, and the Smithsonian Institution will receive \$25 million for repair and revitalization of existing facilities.

CAA will advocate again on your behalf this month during Humanities Advocacy Day, March 10–11 (see www.nhalliance.org/events/2009-conference), and Arts Advocacy Day, March 30–31 (visit www.artsusa.org/events/2009/aad). CAA board members Andrea Kirsh and Judith Thorpe, along with staff members Nia Page, Sara Hines, and I, will meet with members of Congress to address the needs of professional artists and art historians. At issue are increased budgets for the NEA, NEH, and IMLS for the next fiscal year, and changing federal funding and research-grant categories to benefit individual artists and scholars. I urge you to join the cause by contacting your senators and representatives to promote visual-arts issues and funding now and in the future.

Linda Downs, CAA executive director

CAA Names 2008 Fellows

CAA has awarded four fellowships, two each in art and art history, and six honorable mentions through the Professional Development Fellowship Program.

Fellows are honored with a one-time grant of \$15,000 to help them with various aspects of their work, whether it be for job-search expenses or purchasing materials for the studio. CAA believes a grant of this kind, without contingencies, can best nurture artists and scholars at the beginning of their professional careers. Both fellows and honorable mentions receive one-year CAA memberships and complimentary registrations to CAA's Annual Conference in Los Angeles.

CAA initiated the program in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

Biographies of the four CAA fellows are listed here. Please visit www.collegeart.org/fellowships/2008 to read the honorable mentions' biographies and see their work.

2008 FELLOWS IN VISUAL ART



Mary Reid Kelley

Mary Reid Kelley was raised in the South and Midwest in an extended family of educators, writers, and historians. She studied art and women's studies at St. Olaf College in Northfield, Minnesota, and is currently pursuing an MFA in painting from Yale University in New Haven, Connecticut.

An interest in language, literature, and history informs her work, which includes video, animation, performance, and painting. Her paintings often depict dolls or models that reenact historical figures and images. In June 2008, Reid Kelley traveled to France and Belgium to visit and research the graves of forty-three Yale students who were killed in the First World War. She also participated in a fellowship at the Beinecke Rare Books library at her school, where she researched writers and artists involved in both WWI and the twentieth-century avant-gardes. An avid interest in the poetry of this period led her to write the poems she performs in her videos; these works' visual character is influenced by cartoons and Cubism.



Mary Reid Kelley, *The Queen's English*, 2008, video still (artwork © Mary Reid Kelley)



Justin Shull

Humor, provocation, and the landscape are central to **Justin Shull's** projects, which aim to challenge assumptions about the natural world—the environment and other living beings—and our place in it, as well as the role of the artist and the nature of artistic disciplines. Growing up near the forests, mountains, and lakes of New Hampshire, Shull became enamored with the tradition of landscape art, and his awareness of nature and its infrastructure encouraged him to engage that tradition. His work reenvisioning a mobile, artificial version of the landscapes and nature around him.

Shull studied studio art at Dartmouth College in Hanover, New Hampshire, with a semester in Corciano, Italy; a semester in Berlin, Germany; and two summers at Chautauqua School of Art in Chautauqua, New York. After graduation, he explored a number of landscapes around the country before entering the MFA program in visual arts at Rutgers University in New Brunswick, New Jersey, from which he will graduate in May 2009.

Shull has been included in recent group shows at the Los Angeles Center for Digital Art and in the Conflux Festival 2009, the Baltimore Sculpture Project, and Park(ing) Day NYC 2009.

2008 FELLOWS IN ART HISTORY



Nichole N. Bridges

Nichole N. Bridges is a doctoral candidate in art history at the University of Wisconsin, Madison. Her research and dissertation focus on the critical import of souvenir ivory sculpture made by Kongo sculptors for sale to foreigners on the Loango Coast of west-central Africa, ca. 1840–1910. Long dismissed as sculptures that solely acquiesced to Western tastes, the ivories are hybrid creations that reflect both Western and Kongo visual appeal, and which document and critique the dramatic social changes that occurred on the Loango Coast in the context of the Atlantic trade and early colonial period. Bridges's work is based on research in

museum, private collections, and archives in the US and Europe during 2005–6, and on fieldwork in Pointe Noire, Republic of Congo, during 2007.

Her research and writing have been supported by fellowships from the University of Wisconsin; the Smithsonian Institution, for domestic research based at the National Museum of African Art; the Belgian American Educational Foundation, for research in Europe based at the Royal Museum for Central Africa; the Fulbright Program; and the Metropolitan Museum of Art. Before attending graduate school, she served for two-and-a-half years as a museum educator at the Brooklyn Museum. Bridges earned an MA in art history from the University of Wisconsin and a BA in fine arts and French from Amherst College in Amherst, Massachusetts.



Wendy Ikemoto

Wendy Ikemoto is currently completing her PhD in the history of art and architecture at Harvard University in Cambridge, Massachusetts. Her dissertation, “The Space Between: Paired Paintings in Antebellum America,” privileges format as a field of signification. It focuses on the paired, or pendant, structure and especially on the representational potential of the interval between canvases. Through a series of three case studies, the dissertation uncovers the historical value of the pendant format in the mid-nineteenth-century United States.

Presently, Ikemoto is developing a metageographical study of American art in the Pacific world. She addresses the formative role of Pacific networks in American art history by studying the visual and material culture associated with four major modes of US-Pacific engagement: whaling, missionary work, collection, and immigration. The project is part of her professional aim to better integrate the Pacific Rim into the discourse and curriculum of American art history.

Ikemoto was born and raised in Honolulu, Hawai'i and graduated Phi Beta Kappa from Stanford University in California in 2002. She has won several teaching awards from Harvard as well as travel grants from the Harvard University Graduate Student Council, the Charles Warren Center, the Association of Historians of American Art, and the Center for Advanced Study in the Visual Arts at the National Gallery of Art. She has been the recipient of major research fellowships from the Terra Foundation and the Henry Luce Foundation (both in conjunction with the American Council of Learned Societies), the Smithsonian American Art Museum/Douglass Foundation, and Harvard University. Her article, “Putting the ‘Rip’ in ‘Rip Van Winkle’: Historical Absence in John Quidor’s Pendant Paintings,” is forthcoming in *American Art*.



Justin Shull, *Porta Hedge*, 2009, mixed media and audio, 6 x 18 x 4 ft. (artwork © Justin Shull)

2008 HONORABLE MENTIONS

The three Honorable Mentions for Visual Art are: **Dara Greenwald**, a PhD candidate in electronic arts at Rensselaer Polytechnic Institute in Troy, New York; **Julie Ann Nagle**, a second-year graduate student in sculpture and extended media at Virginia Commonwealth University in Richmond; and **Will Tucker**, an MFA student in sculpture at Ohio State University in Columbus.

The 2008 Honorable Mentions for Art History are: **Alpesh Kantilal Patel**, a doctoral student at the University of Manchester studying art of the South Asian diaspora; **Amy Von Lintel**, a PhD candidate specializing in modern art and visual culture at the University of Southern California in Los Angeles; and **Kelly L. Watt**, a doctoral student and Frederic Lindley Morgan Scholar of Architectural History in the Art History Program at the University of Louisville in Kentucky, focusing on the art and architecture of medieval Iberia.

THANKS TO JURIES AND PROGRAM SUPPORTERS

CAA is grateful to members of the Professional Development Fellowship Jury for Visual Arts: Virginia Derryberry, University of North Carolina, Asheville; Diana Frid, University of Illinois, Chicago; Reni Gower, Virginia Commonwealth University; and Dennis Y. Ichiyama, Purdue University.

CAA thanks the members of the Professional Development Fellowship Jury for Art History: Susan Dixon, University of Tulsa; Linda Ferber, New-York Historical Society; David Little, Minneapolis Institute of Arts; and Margo Machida, University of Connecticut, Storrs.

CAA also thanks the Wyeth Foundation for American Art and individual supporters who have contributed to these fellowships. You too can support the fellowships through the purchase of an original print from CAA's print-editions program, which includes works by Willie Cole, Sam Gilliam, Kerry James Marshall, Kiki Smith, and Buzz Spector. All proceeds go to the fellowship program. For more details on the artists' prints, please contact Sara Hines, CAA development and marketing assistant, at 212-691-1051, ext. 216, or shines@collegart.org; or visit www.collegart.org/prints. ■

CAA Seeks Award Nominations for 2010

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for one of twelve CAA Awards for Distinction for 2010. Award juries consider your personal letters of recommendation when making their selections. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your practice or studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We also urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book and exhibition

awards should be for authors of books published or works exhibited or staged between September 1, 2008, and August 31, 2009. No more than ten letters per candidate are considered. Visit www.collegeart.org/awards to read descriptions of all twelve awards. You may also write to Lauren Stark, CAA manager of programs, at lstark@collegeart.org for more information. *Deadline: July 31, 2009, for the Morey and Barr Awards; August 31, 2009, for all others.*

Join a CAA Award Jury

CAA invites nominations and self-nominations for individuals to serve for three years (2009–11) on CAA's awards juries. Terms begin May 2009; award years are 2010–12. CAA's twelve awards honor artists, art historians, authors, curators, critics, and teachers whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

Candidates must possess expertise appropriate to the jury's work and be current CAA members. They should not be serving on another CAA committee or editorial board.

CAA's president and vice president for committees appoint jury members for service.

Nominations and self-nominations should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated CV (no more than two pages). Please send all materials to: Vice President for Committees, c/o Lauren Stark, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to lstark@collegeart.org; all email submissions must be sent as Microsoft Word attachments. *Deadline: April 20, 2009.*

The following jury vacancies are filled later this spring: Charles Rufus Morey Book Award: three members; Alfred H. Barr, Jr., Award: one member; *Art Journal* Award: one member; Distinguished Teaching of Art Award: one member; Distinguished Teaching of Art History Award: two members; Artist Award for a Distinguished Body of Work: one member; Distinguished Artist Award for Lifetime Achievement: one member; CAA/Heritage Preservation Award: one member.

For more information on each award, please visit www.collegeart.org/awards.

CAA News

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

New Committee Members

The following individuals have been appointed to serve on CAA's nine Professional Interests, Practices, and Standards Committees for 2009–12. New committee members began their terms at the 2009 Annual Conference in Los Angeles. Those marked as chair are previous committee members newly appointed to that position. Members of the CAA Board of Directors have also been appointed as liaisons between the board and the committee.

Committee on Diversity Practices:

Jacqueline Francis, California College of the Arts and San Francisco State University, chair; Art Jones, University of North Dakota; Peggy Jones, University of Nebraska, Omaha; Edward Noriega, Troy University, CAA board; Douglas Rosenberg, University of Wisconsin, Madison.

Committee on Intellectual Property:

Kenneth Cavalier, art historian and lawyer, British Columbia; Joy Garnett, independent artist, New York.

KRESS

KRESS FELLOWS PAST and PRESENT

The Samuel H. Kress Foundation is considering the idea of reserving a section of the Foundation's new website for a password-restricted directory of current and former Kress fellows.

We invite all Kress fellows to fill out a very brief survey registering whether they would be willing to supply basic professional contact information for a confidential directory of Kress fellows; their interest in extending access to such a directory to Kress fellows themselves; and the value they would derive from having access to such a directory. The survey should take *no more than 5 minutes* to complete.

The survey can be accessed from the NEWS section of the Kress Foundation website, or by directly linking here: <http://www.zoomerang.com/Survey/?p=WEB228P6S9VD9M>

Questions: fellows@kressfoundation.org

www.kressfoundation.org

Committee on Women in the Arts:

Diane Burko, Philadelphia Community College, chair; Maria Elena Buszek, Kansas City Art Institute; Rebecca Rushfield, independent conservator, New York; Andrea Rusnock, Indiana University, South Bend; Amy Ingrid Schlegel, Tufts University, CAA board; Kathleen Wentrack, Queensborough Community College, City University of New York.

Education Committee: Richard Tichich, Western Carolina University, chair; Roseann Gibel, Art Institute of Fort Lauderdale; Martina Hesser, University of California San Diego Extension.

International Committee: Jennifer Milam, University of Sydney, chair; Ann Albritton, Ringling College of Art and Design; Stephanie Dickey, Queen's University; Sue Gollifer, University of Brighton, CAA board.

Museum Committee: Jay Clarke, Art Institute of Chicago, chair; Virginia Brilliant, Ringling Museum of Art; Maria Saffiotti Dale, Chazen Museum of Art; Holly Harrison, Dallas Museum of Art; Karol Ann Lawson, Sweet Briar College.

Professional Practices Committee: Jay Coogan, Rhode Island School of Design, CAA board; Diane Edison, University of Georgia; Bertha Gutman, Delaware County Community College; Judith Thorpe, University of Connecticut, CAA board.

Services to Artists Committee:

Thomas Berding, Michigan State University; Faya Causey, National Gallery of Art, CAA board; Julie Green, Oregon State University; Sabina Ott, Columbia College Chicago; Patricia C. Phillips, Cornell University; Melissa Potter, Columbia College Chicago.

Student and Emerging Professionals Committee: Hilary Batzel, ArtsWestchester, chair; Temma Balducci, Arkansas State University; Randall C. Griffin, Southern Methodist University, CAA board; Dennis Y. Ichiyama, Purdue University; Niku Kashef, California State University, Northridge; Jennifer Stoneking-Stewart, Belmont University.

For a complete list of committee members and recent activities, please visit www.collegeart.org/committees or write to Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org. A call for nominations to serve on CAA's Professional Interests, Practices, and Standards Committees appears annually in the July and September issues of *CAA News* and on the CAA website. CAA's president and vice president for committees review nominations in December and make appointments that take effect the following February.

2010-14 Board Nominations Sought

Nominations and self-nominations are sought for individuals interested in shap-

ing 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. *Deadline: April 3, 2009.*

Annual Conference Update

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

2010 Call for Participation

The 98th Annual Conference takes place February 10-13, 2010, in Chicago, Illinois, the first time since 2001. Listing more than 120 sessions, the *2010 Call for Participation* arrives in the mailboxes of all CAA members later this month; you can also download a PDF at <http://conference.collegeart.org/2010>.

This publication describes many of next year's panels and presentations. CAA and session chairs invite your participation: please follow the instructions in the booklet to submit a proposal for a paper. This publication also includes a call for Poster Session proposals and describes the Open Forms sessions.

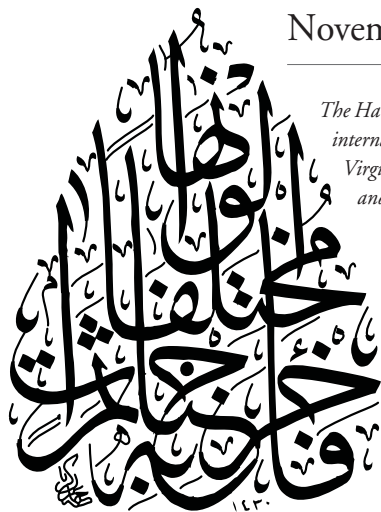
In addition to attending and participating in the wide-ranging panels on art history, studio art, contemporary issues, and professional and educational practices, CAA expects participation from many area schools, museums, galleries, and other art institutions. The Hyatt Regency Chicago is the conference hotel, holding most sessions and panels, Career Services and the Book and Trade Fair, receptions and special events, and more. *Deadline: May 8, 2009.*

HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

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

November 2-4, 2009 in Córdoba, Spain

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



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

www.islamicartdoha.org | mabrown@vcu.edu

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VCU Qatar
Virginia Commonwealth University

A Decade of Design

Publications

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

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*, published quarterly by CAA, is the leading publication of art history in English.

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 with 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.

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 *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). *Art Journal*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

Working with the editorial board, the reviews editor is responsible for commissioning 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 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 conference.

Candidates must be current CAA members with a record of publication in the arts 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

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 by CAA, is the leading publication of art history in English.

The Art Bulletin 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 140 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 regarding the 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 the 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 partial 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.*

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*, published quarterly by CAA, is devoted to twentieth- and twenty-first-century art and visual culture.

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.

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. An online journal, *caa.reviews* is 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 and experience in writing or editing book and/or exhibition reviews; institutional affiliation is not required. The journal seeks a candidate with a strong record of scholarship and at least one published book or the equivalent who is committed to the imaginative development of *caa.reviews*.

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 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.*

Katy Siegel Named *Art Journal* Editor-in-Chief



Katy Siegel, associate professor of art history at Hunter College in New York, is the new editor-in-chief of *Art Journal*. She will begin her three-year term on July 1, 2009, and her first issue will appear in spring 2010. Siegel succeeds Judith Rodenbeck of Sarah Lawrence College, who has led the journal since July 2006.

In addition to her work in the City University of New York system, teaching at both Hunter and the Graduate Center, Siegel has also been a senior critic in the Yale University School of Art and was a visiting associate professor at Princeton University from 2007 to 2009. She earned her PhD at the University of Texas at Austin in 1995.

Siegel has published widely on modern and contemporary art, with essays in books and catalogues for Richard Tuttle, Dana Schutz, Takashi Murakami, Lisa Yuskavage, Bernard Frize, and more. Among her own books are *Abstract Expressionism* (forthcoming from Phaidon, 2010) and *Art Works: Money* (with Paul Mattick; New York: Thames and Hudson, 2004). She wrote the primary essay for *Jeff Koons* (Berlin: Taschen, 2008), and Reaktion Books will be publishing her latest project, *'Since '45': Contemporary Art in the Age of Extremes*.

A contributing editor to *Artforum*, she has written criticism, essays, and reviews for the magazine since 1998. Siegel also maintains a public face, participating in panels and delivering lectures and papers nationwide. At the 2009 CAA Annual Conference in Los Angeles, she chaired a session entitled "The Age of Extremes."

Her recent guest-curated exhibition, *High Times, Hard Times: New York Painting, 1967–75*, with the artist David Reed as advisor, traveled internationally from 2006 to 2008 to great critical acclaim.

caa.reviews Seeks Field Editors for Books on Photography, South Asian Art, and Twentieth-Century 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. An online journal, *caa.reviews* is 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 at least one published book or the equivalent; institutional affiliation is not required. Candidates with expertise in photography, South Asian art, and twentieth-century 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 one 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.

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.*

Affiliated Society News

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

Arts Council of the African Studies Association

The Arts Council of the African Studies Association (ACASA) board has appointed Jean Borgatti as president, effective October 2008. In addition, the ACASA Nominating Committee (Christa Clarke, Christine Kreamer, Kim Miller, and Phil Peek) chose a slate of five members to serve a 2008–11 term on the board: Carol Magee, University of North Carolina, Chapel Hill; Karen Milbourne, National Museum of African Art; Steven Nelson, University of California, Los Angeles; Chike Okeke-Agulu, Princeton University; and Ruth Simbao, Rhodes University. Magee becomes secretary/treasurer, and Nelson was elected to the newly created position of vice president. In addition, Bill Dewey was selected to fill the post of past president.

The ACASA board thanks those members whose term ended in November 2008: Kate Ezra (past president), Alice Burmeister (secretary/treasurer), Christa Clarke, Kim Miller, and Susan Cooksey (who continues to serve as newsletter editor). For more information on ACASA, visit www.acasaonline.org.

Association of Art Historians

The thirty-fifth Association of Art Historians (AAH) annual conference, "Intersections," will be held April 2–4, 2009, at Manchester Metropolitan University in England. It will focus on the intersections (connections, linkages, overlaps) of art history with different disciplinary, methodological, political, and historical spaces. Three areas of intersection might be identified: between areas of convention and innovation within the discipline; between art history and its adjacent fields of inquiry, display, and production; and between the subjects and objects of interpretative and historical practice. In this light, intersections can be understood as the convergence, however temporary or in process, of art history's divergent values and practices.

Keynote speakers will be: Georges Didi-Huberman, Ernst van Alphen, and Marsha Meskimmon. For more information, visit www.aah.org.uk/conference.

Association of Art Museum Curators

The Center for Curatorial Leadership, an offshoot of the Association of Art Museum Curators (AAMC), has announced its 2009 class of fellows. The center's program prepares curators to assume leadership roles within museums. Coursework took place in January and included instruction by leading Columbia University business-school faculty as well as top museum directors, administrators, and trustees from around the country.

The fellows for 2009 are: Valerie Cassel Oliver, Contemporary Arts Museum, Houston; Gloria Groom, Art Institute of Chicago; Maxwell Hearn, Metropolitan Museum of Art; Robin Held, Frye Art Museum; Eik Kahng, Walters Art Museum; Mary-Kay Lombino, Frances Lehman Loeb Art Center, Vassar College; Kevin Salatino, Los Angeles County Museum of Art; Britt Salvesen, Center for Creative Photography, University of Arizona; Rochelle Steiner, Public Art Fund; and Matthew Welch, Minneapolis Institute of Arts. For more information about the center and its program, please visit www.curatorialleadership.org.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) seeks to sponsor a scholarly session for the 2011 CAA Annual Conference in New York. Submission guidelines for session proposals can be found at www.ahaonline.org.

Those wishing to contribute to the spring AHAA newsletter should contact Wendy Greenhouse at wgreenhouse@sbcglobal.net by March 15, 2009.

Association of Historians of Nineteenth-Century Art

The annual graduate symposium organized by the Association of Historians of Nineteenth-Century Art (AHNCA) will be held on March 27, 2009, at the Graduate Center, City University of New York. Proposals can be sent to: Petra ten-Doesschate Chu, director of the MA Program of Museum Professions and managing editor of *Nineteenth-Century Art Worldwide*, Dept. of Art and Music, Seton Hall University, South Orange, NJ 07079; 973-761-9460; fax: 973-275-2368; Chupetra@shu.edu.

Design Studies Forum

Design Studies Forum (DSF) announces the spring 2009 launch of *Design and Culture*, a new interdisciplinary peer-reviewed journal published by Berg three times annually and edited by Elizabeth Guffey (Purchase College, State University of New York) with associate editors Guy Julier (Leeds Metropolitan University, UK), Pekka Korvenmaa (University of Art and Design, Helsinki), and Matt Soar (Concordia University, Montreal).

The editors welcome CAA member involvement. Details are available at designstudiesforum.org, along with calls for proposals for a CAA conference short session (2010) and long session (2011). The journal launches with the symposium "Design on Film" on March 21, 2009, at the Cooper-Hewitt, National Design Museum, in New York.

International Association of Art Critics

The International Association of Art Critics, USA section (AICA/USA), will present its Annual Commemorative Lecture on April 1, 6:30 PM, at the New York Studio School in Manhattan. Debra Bricker Balkan will speak on "Harold Rosenberg and the Herd of Independent Minds." Rosenberg's 1947 essay in *Commentary* is the starting point for a discussion of his views on the institutionalization of critical thought in the 1950s and beyond. Rosenberg once served as AICA/USA president. The event is open to the public.

Japan Art History Forum

The Japan Art History Forum (JAHF) will hold its business meeting on March 28,

2009, 7:15–9:00 PM, at the Sheraton Chicago Hotel and Towers in Illinois. The meeting will include a roundtable discussion on new directions in survey writing and teaching.

Midwest Art History Society

The Midwest Art History Society (MAHS) held its first sponsored session at the 2009 CAA Annual Conference. Cochaired by Judith W. Mann of the Saint Louis Art Museum and Joseph Becherer, director of the Frederik Meijer Gardens and Sculpture Park, the topic was new directions for art museums in the Midwest from the perspective of museum directors from that region.

MAHS will hold its thirty-sixth annual scholarly meeting April 2–4, 2009, in Kansas City, Missouri. The conference is cohosted by the Nelson Atkins Museum of Art and the University of Missouri, Kansas City.

Private Art Dealers Association

The Private Art Dealers Association (PADA) has instituted an appraisal service to provide appraisals exclusively for accepted donations to charitable organizations and for estate-tax purposes. PADA is a nonprofit organization that represents a highly vetted group of private dealers recognized for integrity, expertise, honesty, and reliability. For further information, visit www.pada.net.

Queer Caucus for Art

In order to introduce images, color, and hyperlinks and to reduce natural-resource usage and costs, the Queer Caucus for Art is pleased to announce that its *Newsletter* is now in electronic format. The current issue can be downloaded from <http://artcataloging.net/glc/QCAN200901.pdf>. As each issue is produced, members will receive an email announcing the issue and a link to the PDF. Additionally, in the coming months, our ongoing bibliography will be posted online.

Renaissance Society of America

The Renaissance Society of America (RSA) will meet April 8–10, 2010, in Venice, Italy. The conference will be based at the Centro Congressi Don Orione and the Fondazione Giorgio Cini on Isola San Giorgio Maggiore. The call for papers is posted to www.rsa.org; submission deadline is May 23, 2009.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its forty-sixth national conference, "Sprawl," in Dallas, Texas, on March

26–29, 2009. Sprawl is a physical manifestation of civic growth and population migration, housing developments, and "big-box" retail parks. But the concept of sprawl also prompts discussions of environmental conservation, the appropriate use of land and resources, and the loss and/or renewal of city centers and close-knit neighborhood communities. In addition to a stimulating program of plenary sessions and featured speakers, there will be over forty general-session speakers, portfolio sessions and critiques, an exhibits fair, and preconference workshops. For more information, please visit www.spenational.org.

Society of Architectural Historians

The Society of Architectural Historians (SAH) will host its sixty-second annual meeting in Pasadena, California, April 1–5, 2009. In addition to 125 scholarly papers focusing on the built environment, the conference will feature the launch of the Society of Architectural Historians Architecture Resources Archive (SAHARA). Developed as a cooperative venture among SAH, ARTstor, and scholars and librarians at the Massachusetts Institute of Technology, Brown University, and the University of Virginia, SAHARA is an online archive of thousands of still and dynamic images that are downloadable for research, teaching, and, in many cases, academic publication. Funded by a grant from the Andrew W. Mellon Foundation, SAHARA will include ten thousand images when it launches on April 1. It also will feature an upload tool so that SAH members can contribute their own images to this shared online resource. For more information, visit www.sah.org and go to SAHARA.

Southeastern College Art Conference

Debra Murphy of the University of North Florida in Jacksonville was recently appointed president of the Southeastern College Art Conference (SECAC). She will serve a three-year term. Prior to becoming president, she served as first vice president and on the SECAC board as representative from Florida.

SECAC meets October 21–24, 2009, in Mobile, Alabama, at the Marriott Riverview Plaza Hotel. The University of South Alabama will host the event, and Jason Guynes is conference director. Questions? Write to jguynes@usouthal.edu or call 251-461-1438. Conference details can be found at www.secollegeart.org; proposals for papers are due April 20, 2009.

TERRA ON TOUR

As a result of a dynamic partnership between the Terra Foundation for American Art, the Milwaukee Art Museum, and the New Britain Museum of American Art, paintings from the three collections reveal the under-appreciated stylistic complexities of The Eight's careers after 1908 in the exhibition *The Eight and American Modernisms*.



“What’s Modern About American Art?, 1900-1930”

June 19–20, 2009

This symposium will address the question of American modernism through an investigation of its manifestations in progressive painting and design between 1908 and the 1930s. It will be held in Chicago on June 19th and at the Milwaukee Art Museum on June 20th where participants can view the related exhibition. The keynote lecture will be given by Michael Kammen, Newton C. Farr Professor Emeritus of American History and Culture, Cornell University.

William James Glackens
Beach, St. Jean de Luz, 1929
Oil on canvas, i: 23 3/4 x 32 inches
Terra Foundation for American Art,
Daniel J. Terra Collection. 1988.8.

Maurice B. Prendergast
The Grove, 1918-1923
Oil on canvas, i: 15 1/4 x 20 3/16 inches
Terra Foundation for American Art,
Daniel J. Terra Collection. 1992.63



The Eight and American Modernisms

New Britain Museum of American Art
March 6–May 24, 2009

Milwaukee Art Museum
June 6–August 23, 2009

After its debut in New York’s Macbeth Galleries in 1908, the first and only exhibition of paintings by a group of independent artists dubbed The Eight—American artists **Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan**—caught the attention of the American art world. *The Eight and American Modernisms* reexamines the distinct aesthetic agendas of The Eight from 1908 to the end of their careers.

This exhibition is organized by the Milwaukee Art Museum, the New Britain Museum of American Art, and the Terra Foundation for American Art.

TERRA
FOUNDATION FOR AMERICAN ART

www.terraamericanart.org

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2009), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. Email to caanews@collegeart.org.

Abroad

Nicholas Hill. Kathe Kollwitz Haus, Moritzburg, Germany, February 6–March 24, 2009. *The Dresden Portfolios*. Intaglio printmaking.

Ginger Sheridan. Istituto Europeo, Florence, Italy, December 19–31, 2008. *Totemic Mementos by Ginger Sheridan*. Photography.

Monika Weiss. Galerie Samuel Lallouz, Montreal, QC, Canada, November 27, 2008–January 31, 2009. *Monika Weiss: Marginalia*. Installation, photography, video, sound, and drawing.

Mid-Atlantic

Ellen K. Levy. Rider University Art Gallery, Bart Luedeke Center, Lawrenceville, NJ, March 12–April 19, 2009. *Ellen K. Levy: Selections 2000–2008*.

Taliaferro Logan. Eleanor D. Wilson Museum, Hollins University, Roanoke, VA, January 8–31, 2009. *Taliaferro Logan: Georgianna Waxes*. Installation.

Sharon Loudén. Gallery Joe, Philadelphia, PA, May 1–June 27, 2009.

Carol A. O'Neill. Frelinghuysen Arboretum, Morristown, NJ, October 2–29, 2008. *A Gathering of Leaves*. Colored pencil and silverpoint drawing.

Midwest

Floyd Atkins. Ferguson Gallery, Concordia University Chicago, Chicago, IL, January 5–February 1, 2009. *The Abstract Truth: New Oil Paintings and Drawings*.

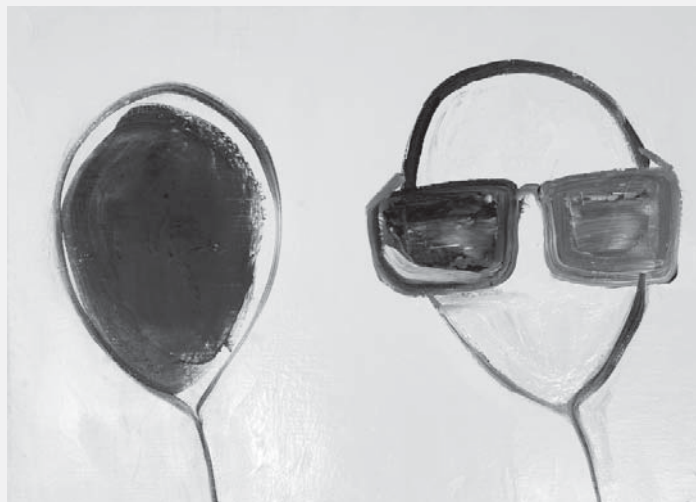
Yueh-Mei Cheng. Hancock Community Art Center, Hancock, MI, April 1–30, 2009. *Time, Space, Being*. Painting and installation.

Jean Gumper. Flint Institute of Arts, Flint, MI, October 18–November 30, 2008. *Woodland Meditations*. Woodcut printmaking.

Nicholas Hill. Baber Room Gallery, Central Michigan University, Mt. Pleasant, MI, October 31–December 16, 2008. *The Kyoto Calligraphy Lessons*. Cyanotype and drawing.

Patrick A. Luber. Marian Art Gallery, Mount Mary College, Milwaukee, WI, February 22–March 27, 2009. *Private Devotions*. Sculpture.

Mike Mosher. University Art Gallery, Saginaw Valley State University, University Center, MI, November 3–22, 2008. *Visual Engineering: Paintings and Drawings by Mike Mosher*.



Mira Schor, *Cool Guy*, 2008, oil on linen, 16 x 20 in (artwork © Mira Schor)

Don Pollack. Abraham Lincoln Presidential Library and Museum, Springfield, IL, February 8–May 17, 2009. *The Lincoln Project*. Painting.

Adrienne Noelle Werge. Figge Art Museum, Davenport, IA, November 15, 2008–February 22, 2009. *For Such a Time as This: Remembering Vietnam*. Multimedia video installation.

Mary Williams. Village Theater at Cherry Hill, Canton, MI, February 25–March 29, 2009. *Characters*. Drawing.

Northeast

Kirsten Hassenfeld. Smack Mellon, Brooklyn, NY, January 17–February 22, 2009. *Dans la Lune*. Sculpture.

Ellen K. Levy. Michael Steinberg Fine Art, New York, March 19–April 18, 2009. *Stealing Attention*.

Sharon Loudén. Johnson Museum of Art, Cornell University, Ithaca, NY, January 30–February 15, 2009. *Outdoor Facade Projection of "The Bridge" Animation*.

Mimi Oritsky. Amos Eno Gallery, Brooklyn, NY, March 31–April 25, 2009. *AVE and Ronda Shadow Series*. Painting.

Mel Pekarsky. Anthony Giordano Gallery, Dowling College, Oakdale, NY, January 11–March 1, 2009. *Endgame*. Painting and drawing.

Mel Pekarsky. Gallery North, Setauket, NY, January 9–February 15, 2009. *Endgame*. Painting and drawing.

Claudia Sbrissa. Courthouse Gallery, Lake George Arts Project, Lake

George, NY, January 24–February 27, 2009. *Utopia Is Hard*. Work on paper.

Mira Schor. Momenta Art, Brooklyn, NY, March 20–April 20, 2009. *"Suddenly," New Paintings by Mira Schor*.

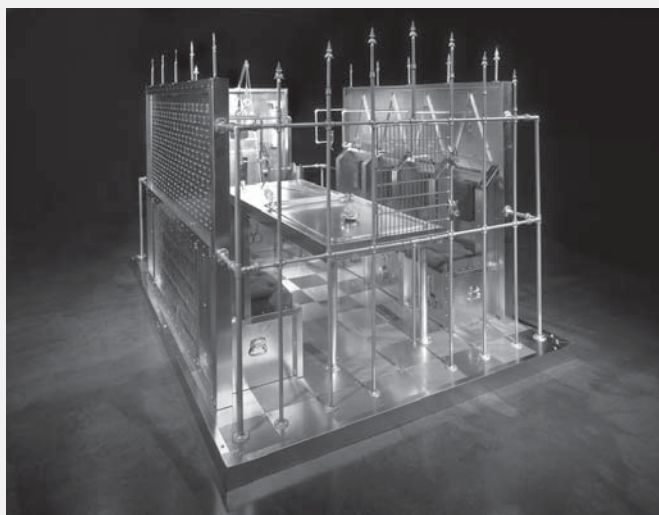
Bradley Wester. KUMUKUMU Gallery, New York, December 16, 2008–January 11, 2009. *Bradley Wester: Traverse*. Mixed media and installation.

Emma Zghal. M.Y. Art Prospects, New York, December 11, 2008–January 17, 2009. *Against Reason*.

South

Michael Aurbach. Lamar Dodd Art Center, LaGrange College, LaGrange, GA, April 14–24, 2009. *Administrative Trial & Error*. Installation.

Lauren Kalman. University Art Gallery, Sewanee: The University of the South,



Michael Aurbach, *Administrative Trial & Error*, 2008, mixed media, 8 x 8 x 12 ft. (artwork © Michael Aurbach)



Jean Gumper, *Counterpoint*, 2007, woodcut, edition of 12, 30 x 20 in. (artwork © Jean Gumper)

Sewanee, TN, February 13–April 12, 2009. *Gilded Affections*. Photography, video, and sculpture.

Sharon Louden. Weatherspoon Art Museum, Greensboro, NC, March 8–June 7, 2009. *Sharon Louden: Taking Turns*.

Barbara Nesin. Dillard University Fine Art Gallery, New Orleans, LA, January 30–February 26, 2009. *Creole, Black & Jewish*.

West

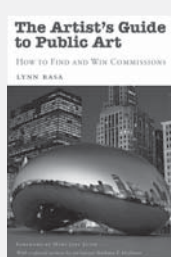
Jean Gumpfer. William Havu Gallery, Denver, CO, May 30–July 29, 2008. *Transitions*. Woodcut printmaking.

Beth A. Steffel. Robert V. Fullerton Art Museum, San Bernardino, CA, September 25–December 13, 2008. *Medium Rare*. Photographically documented site-specific ephemeral sculpture.

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 2009) to caanews@collegeart.org.

Andrew Arbury. *About Art* (Dubuque, IA: Kendall/Hunt, 2008).



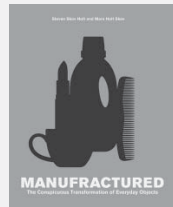
Lynn Basa. *The Artist's Guide to Public Art: How to Find and Win Commissions* (New York: Allworth Press, 2008).

Leslie Humm Cormier. *The Greenwood Encyclopedia of Homes through American History, Volume 3, 1901–1920* (Westport, CT: Greenwood Press, 2008).

Bowdoin Davis, Jr. *Max Ernst's Lines from a Marriage* (New York: Midmarch Arts Press, 2008).

Lori Boornazian Diel. *The Tira de Tepechpan: Negotiating Place under Aztec and Spanish Rule* (Austin: University of Texas Press, 2008).

Ellen B. Hirschland and Nancy Hirschland Ramage. *The Cone Sisters of Baltimore: Collecting at Full Tilt* (Evanston, IL: Northwestern University Press 2008).



Steven Skov Holt and Mara Holt Skov. *Manufactured: The Conspicuous Transformation of Everyday*

Objects (San Francisco: Chronicle Books, 2008).

Roger Hull. *Harry Widman: Image, Myth, and Modernism* (Seattle: University of Washington Press, 2009).

Micheline Nilsen. *Railways and the Western European Capitals: Studies of Implantation in London, Paris, Berlin, and Brussels* (New York: Palgrave Macmillan, 2008).

Sylvester Okwunodu Ogbechie. *Ben Enwonwu: The Making of an African Modernist* (Rochester, NY: University of Rochester Press, 2008).

Chandra L. Reedy. *Thin-Section Petrography of Stone and Ceramic Cultural Materials* (London: Archetype Publications, 2008).

Marie Tanner. *Jerusalem on the Hill: Rome and the Vision of St. Peter's in the Renaissance* (Turnhout, Belgium: Brepols, 2009).



Margaret Rose Vendryes. *Barthé: A Life in Sculpture* (Jackson: University Press of Mississippi, 2008).

Anne Betty Weinschenker. *A God or a Bench: Sculpture as a Problematic Art during the Ancien Régime*, (Bern, Switzerland: Peter Lang, 2008).

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2009), and title of show to caanews@collegeart.org; attach

the exhibition's press release to the email (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Anna Albritton and Elaine O'Brien. *Traces: Romanian Contemporary Art*. Selby Gallery, Ringling College of Art and Design, Sarasota, FL, November 14–December 16, 2008.

Anna Albritton and Elaine O'Brien. *Traces: Romanian Contemporary Art*. Robert Else Gallery, Sacramento State University, Sacramento, CA, September 2–October 15, 2008.

Anna Albritton and Elaine O'Brien. *Traces: Romanian Contemporary Art*. CIAC Gallery, Pont Aven, France, July 12–August 14, 2008.

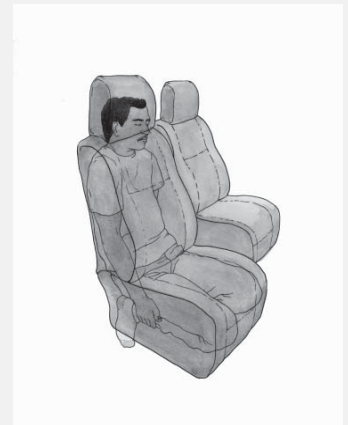
Sharon Matt Atkins. *Andy Warhol: Pop Politics*. Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY, February 15–April 26, 2009.

Sharon Matt Atkins. *Andy Warhol: Pop Politics*. Currier Museum of Art, Manchester, NH, September 27, 2008–January 4, 2009.

Sharon Matt Atkins. *Spotlight New England: Kirsten Reynolds*. Currier Museum of Art, Manchester, NH, November 7, 2008–February 1, 2009.

Zainab Bahrani and Nada Shabout. *Modernism and Iraq*. Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, January 28–March 28, 2009.

Mary Weaver Chapin. *Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna*



Julio Cesar Morales, *Undocumented Interventions #1*, 2005, LightJet print on watercolor paper, 34 x 42 in. (artwork © Julio Cesar Morales; photograph provided by the artist). From the exhibition *Phantom Sightings: Art After the Chicano Movement*, curated by Chon A. Noriega, Rita Gonzalez, and Howard Fox.

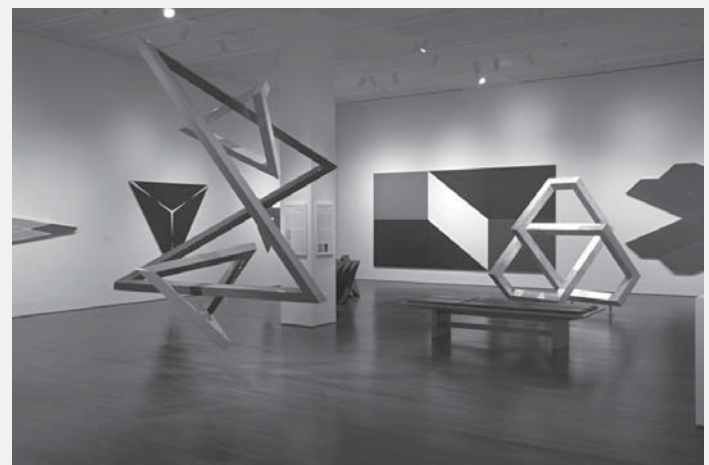
of America. Milwaukee Art Museum, Milwaukee, WI, December 18, 2008–March 22, 2009.

Robert Randolph Coleman and Babette Bohn. *The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art*. Snite Museum of Art, University of Notre Dame, Notre Dame, IN, January 11–March 1, 2009.

Deborah Deacon. *The Samurai Re-Imagined: From Ukiyo-e to Anime*. Pacific Asia Museum, Pasadena, CA, February 19–August 9, 2009.

Linda Dalrymple Henderson. *Reimagining Space: The Park Place Gallery Group in 1960s New York*. Blanton Museum of Art, University of Texas at Austin, Austin, TX, September 28, 2008–January 18, 2009.

Nicholas Hill. *Visual Dialogues*. Riffe



Installation view of *Reimagining Space: The Park Place Gallery Group in 1960s New York*, curated by Linda Dalrymple Henderson. From left to right, works by Edwin Ruda, Forrest Myers, Dean Fleming, Myers, and David Novros (photograph by Rick Hall)

Gallery, Ohio Arts Council, Columbus, OH, January 29–April 12, 2009.

Frederick Ichman. *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice.* Museum of Fine Arts, Boston, MA, March 15–August 16, 2009.

Micheline Nilsen. *The Architecture of Everyday Places: Nineteenth-Century Photographs of the Vernacular.* Scholz Family Works on Paper Gallery, Snite Museum of Art, University of Notre Dame, Notre Dame, IN, November 2–December 14, 2008.

Chon A. Noriega, Rita Gonzalez, and **Howard Fox.** *Phantom Sightings: Art after the Chicano Movement.* Tamayo Museum of Contemporary Art, Mexico City, Mexico, October 16, 2008–January 11, 2009.

Chon A. Noriega, Rita Gonzalez, and **Howard Fox.** *Phantom Sightings: Art after the Chicano Movement.* Los Angeles County Museum of Art, Los Angeles, CA, April 6–September 1, 2008.

Scott W. Perkins. *Setting the Table: Designs in Mid-Century Dinnerware.* Price Tower Arts Center, Bartlesville, OK, August 22, 2008–January 4, 2009.

N. Elizabeth Schlatter. *Form and Story: Narration in Recent Painting.* University of Richmond Museums, Richmond, VA, January 21–May 15, 2009.

Rachel Seligman. *Mutatis Mutandis: Appearance and Identity.* Arts Center of the Capital Region, Troy, NY, January 16–March 22, 2009.

People in the News

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

Academe



Mark Breitenberg, formerly dean of humanities and design sciences at Art Center College of

Design in Pasadena, CA, has been appointed provost of the California College of the Arts in San Francisco and Oakland.

Nathan Haenlein, associate professor of studio art at Sonoma State University in Rohnert Park, CA, has been awarded tenure at his school.

Paul W. Thompson, director of the Smithsonian Institution's Cooper-Hewitt, National Design Museum, in New York, has been appointed rector of the Royal College of Art in London, England.

Emerson College in Boston, MA, has awarded tenure in visual and media arts to the following professors: **Pierre Archambault, Martie Cook,** and **Brooke Knight.**

The School of Visual Arts in New York has announced eight new faculty members in the MFA Interactive Design Department, which begins classes in fall 2009. The new hires are: **Steve Duenes, Robert Fabricant, Josh Musick, Clay Wiedemann, Tamara Giltsoff, Phi-Hong D. Ha,** and **Rebekah Hodgson.**

Museums and Galleries



Brian Barlow, formerly executive director for WICN Public Radio, has joined the Worcester Art

Museum in Worcester, MA, as director of advancement.

Sandra Ben-Haim has been promoted to assistant director of education at the Plains Art Museum in Fargo, ND.

Mark Bessire, previously director of the Bates College Museum of Art in Lewiston, ME, has been hired as director of the Portland Museum of Art in Portland, ME.



Stephen Bonadies, formerly of the Cincinnati Art Museum in Ohio, has been named chief

conservator and deputy director for collections management at the Virginia Museum of Fine Arts in Richmond.

Cheryl Brutvan has been named curator of contemporary art at the Norton Museum of Art in West Palm Beach, FL. She was formerly Beal Curator of Contemporary Art and head of the Department of Contemporary Art at the Museum of Fine Arts, Boston.

Margaret Burgess, most recently a research fellow at the Corcoran Gallery of Art in Washington, DC, has been appointed associate curator of modern and European art at the Portland Museum of Art in Portland, ME.

Karen Butler, formerly Andrew W. Mellon Postdoctoral Fellow in Matisse Studies at the Barnes Foundation in Philadelphia, PA, has been appointed assistant curator for collections at the Mildred Lane Kemper Art Museum, on the campus of Washington University in St. Louis, MO.

Luis Croquer has been named the first permanent director of the Museum of Contemporary Art Detroit in Michigan.

Sylvia Karman Cubiñá has been named executive director and chief curator of the Bass Museum of Art in Miami, FL.



Suzanne Delehanty, most recently an independent arts consultant, has been named director of the

Jane Voorhees Zimmerli Art Museum at Rutgers University in New Brunswick, NJ.

William L. Fox has been hired as director of the new Center for Art and Environment at the Nevada Museum of Art in Reno.

Alana Heiss, founder of P.S.1 Contemporary Art Center in Long Island City, NY, has announced her retirement as director of the curatorial department. She will launch Art International Radio sometime this year.



Eric Lee, director of the Taft Museum of Art in Cincinnati, OH, has left his position to direct the Kimbell Art

Museum in Fort Worth, TX.

Kimberly Masteller, previously assistant curator for the Arthur M. Sackler Museum at Harvard University in Cambridge, MA, has been named curator of South and Southeast Asian art at the Nelson-Atkins Museum of Art in Kansas City, MO.

Andrew Maus, curator of public programming at the Plains Art Museum in Fargo, ND, has been promoted to director of education at his institution.

Marc Mayer, director of the Musée d'Art Contemporain de Montréal in Quebec, has been appointed director of the National Gallery of Canada in Ottawa, ON, by the Department of Heritage and the Prime Minister's Office.

Blythe McCarthy has been appointed Andrew W. Mellon Senior Specialist in

the Department of Conservation and Scientific Research at the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery.

Thomas S. Michie has been named Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture in the Department of the Art of Europe at the Museum of Fine Arts, Boston. Previously he was curator of decorative arts and design at the Los Angeles County Museum of Art in California.



Weston Naef, who has led the J. Paul Getty Museum's Department of Photographs since 1984, has

retired. He becomes curator emeritus at the Los Angeles-based museum.

José Ortiz, deputy director and chief of finance and administration at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, DC, has been appointed deputy director of the Harvard Art Museum in Cambridge, MA.

Thomas E. Rassieur has been named John E. Andrus III Curator of Prints and Drawings at the Minneapolis Institutes of Arts in Minnesota, where he will lead the Prints and Drawings Department. He previously served as assistant curator and curator at the Museum of Fine Arts, Boston.

James Steward, director of the University of Michigan Museum of Art in Ann Arbor, has accepted a post at the Princeton University Art Museum in Princeton, NJ, as director.

David van der Leer has become assistant curator of architecture and design at the Solomon R. Guggenheim Museum in New York. He was formerly publications and exhibitions manager at Steven Holl Architects.

Suzanne Weaver, formerly associate curator of contemporary art at the Dallas Museum of Art in Texas, has become the new curator of contemporary art at the Speed Art Museum in Louisville, KY.



Vicki Wright has joined the Kalamazoo Institute of Arts in Michigan as its new director of collections

and exhibitions. Previously she served as director of the Museum of Art at the University of New Hampshire.

Charles E. Young, chancellor emeritus of the University of California, Los Angeles, has been named chief executive officer of the Museum of Contemporary Art in Los Angeles.

Organizations

T. Corey Brennan, presently associate professor and chair of the Department of Classics at Rutgers University in New Brunswick, NJ, has been named Andrew W. Mellon Professor-in-Charge of the School of Classical Studies at the American Academy in Rome, beginning on July 1, 2009.

Nina Gray has been appointed to the newly created position of curator of collections at the Park Avenue Armory in New York.

Thomas J. Loughman has been selected as assistant deputy director at the Sterling and Francine Clark Art Institute in Williamstown, MA. Previously he was curator of European art and assistant to the director for exhibitions at the Phoenix Art Museum in Arizona.

Barbara Ernst Prey has been confirmed by the US Senate to serve a 6-year term on the National Council on the Arts, an advisory board to the National Endowment for the Arts.

Lori Seckinger, education coordinator at the Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach, SC, has been appointed to the South Carolina Art Education Association for a 2-year term. She will hold the post of museum education coordinator.

Grants, Awards, and Honors

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

Judith Bernstein has received a \$25,000 prize from the Joan Mitchell Foundation's 2008 Painters and Sculptors Grant Program.

Julie Green was awarded an \$8,000 Oregon State University General Research Award to interview artists in Tibet and southern China. The resulting video and exhibition, *The Big World*, are scheduled to appear at her school in 2009 and will travel to several states. Green was also recently awarded a Social Justice Grant from Oregon State University.

Diana L. Linden, an independent scholar based in Claremont, CA, has been awarded a grant from the Lucius N. Littauer Foundation for her forthcoming book, *The New Deal Murals of Ben Shahn: Painting Jews into the American Scene*.

Shana McCaw, an instructor at the Milwaukee Institute of Art and Design and Cardinal Stritch University in Milwaukee, WI, has won a \$15,000 Mary L. Nohl Fellowship for Individual Artists, in collaboration with Brent Budsberg, in the Established Artist Category.

Yvonne Pepin-Wakefield, assistant professor at Kuwait University's Department Art and Design, has received 3 grants from her school to research "The Pomegranate in Middle East Arts and Culture," and "The Use of Projective Drawing Tasks to Determine Visual Themes in Kuwaiti Females and Males Impacted by the Iraqi Invasion." Individual grants are \$7,000.

Carol Solomon, visiting assistant professor of art history at Haverford College in Haverford, PA, has been selected as a recipient of the Abraaj Capital Art Prize, which amounts to \$1 million and was awarded to 3 artist/curator teams. Solomon will curate *Walk on the Sky. Pisces*, an installation by **Zoulikha Bouabdellah**, which will be unveiled at the opening of Art Dubai in March 2009.



The artist **Zoulikha Bouabdellah** (left) with the art historian and curator **Carol Solomon** (photograph by Alex Maguire)

Adrienne Noelle Werge has been awarded a Nikon Vision Scholarship from the Santa Fe Photographic Workshops for a week-long digital workshop in Santa Fe, NM, during spring 2009.

Bradley Wester has received a Fulbright Senior Specialist Award for travel to Kyoto, Japan, for summer 2008, where he will be a visiting artist at Kyoto University of Art and Design. Wester has also been named visiting artist at the Ringling College of Art and Design in Sarasota, FL, for 2007-10.

Creative Capital, a national organization that supports individual artists, has announced the recipients of its 2009 grants. CAA member awardees are: **Matthew Coolidge** of the Center for Land Use Interpretation, **Cesar Cornejo**, and **Franziska Lamprecht** and **Hajoe Moderegger** of eTeam.

The Joan Mitchell Foundation, a New York-based organization, has awarded 2008 MFA Grants to the following CAA members: **Chau Huuh**, University of California, Davis; **Maia Palileo**, Brooklyn College, City University of New York; **John Douglas Powers**, University of Georgia; **JoAnne Schiavone**, University of the Arts; and **Ian Weaver**, Washington University in St. Louis.

Institutional News

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The Minneapolis Institute of Arts in Minnesota has received a \$750,000 Wallace Foundation Grant as part of the Wallace Excellence Awards in recognition of the institute's innovative efforts to introduce increasingly more people to rewarding arts experiences.

The Museum of Contemporary Art San Diego in California has received a \$225,000 grant from the Henry Luce Foundation's Program in American Art in support of the exhibition *Phenomenal: California Light and Space* and its catalogue.

The Nelson-Atkins Museum of Art in Kansas City, MO, has received a \$100,000 grant from the Ellsworth Kelly Foundation to establish a permanent endowment, the income from which will be used to support project-based conservation activities.

The Rhode Island Museum of Art in Providence has accepted a \$1 million grant from the Andrew W. Mellon Foundation to create an endowment to support a 3-year postdoctoral curatorial fellowship in the Department of Prints, Drawings, and Photographs.

The Seattle Art Museum in Washington has been awarded \$750,000 grant by the Wallace Foundation as part of the Wallace Excellence Awards for social networking and "gateway" activities, among other things.

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Classifieds

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

For Rent

Florence: unique small penthouse facing Palazzo Strozzi, spectacular terrace, sleeps 2+1+1, completely furnished, elevator, washing-machine, ADSL. josephinehb@gmail.com.

Paris: one bedroom fully-furnished lovely apartment; two weeks minimum; 17th Metros: Courcelles/Monceau. Photos available. abrpr@juno.com.

Opportunities

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.

Datebook

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

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 and exhibition 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 *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.

April 20, 2009

Deadline for nominations and self-nominations to serve on a CAA award jury.

May 8, 2009

Deadline for submission of proposals for papers to session chairs for the 2010 Annual Conference in Chicago.

Deadline for submission of proposals for poster sessions at the 2010 Annual Conference in Chicago.

May 10, 2009

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

June 1, 2009

Deadline for 2010 Annual Conference session chairs to notify applicants of their acceptance or rejection of proposals for papers.

July 10, 2009

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

July 31, 2009

Deadline for nominations for the 2010 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award.

August 3, 2009

Deadline for 2010 Annual Conference session chairs to receive final abstracts from speakers.

August 31, 2009

Deadline for nominations for the 2010 Awards for Distinction (except the Morey and Barr awards).

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.

December 1, 2009

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

February 10–13, 2010

98th CAA Annual Conference in Chicago.

February 9–12, 2011

99th CAA Annual Conference in New York.

CAA NEWS

MARCH 2009

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On the cover: Mary Reid Kelley, *Great Job*, 2007, acrylic on canvas, 10 x 8 in. (artwork © Mary Reid Kelley)

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CAA Names 2008 Fellows