

CAA NEWS



Chicago Conference Wrap

CAA NEWS

MARCH 2010

IN THIS ISSUE:

FEATURES

- 3 From the Executive Director
- 4 2010 Annual Conference Wrap-Up
- 8 ARTspace and ARTexchange at the Chicago
- 11 Meta-Mentors
- 12 Sponsors for the Chicago Conference
- 13 Book and Trade Fair in Chicago
- 14 Board Election Results and Meeting Report
- 16 The Art World and the Real World: Bridging the Great Divide
- 22 Coalition on the Academic Workforce Publishes Issue Brief on Part-Time Academic Employment
- 24 2010 Advocacy Days in Washington, DC

CURRENTS

- 26 Panel Discussion on Art Authentication
- 27 *2011 Call for Participation* Published
- 28 Two New Affiliated Societies
- 28 Awards Nominations Sought for the Centennial Conference
- 30 Join a CAA Award Jury
- 31 CAA Member Directory Now Online
- 31 CAA News
- 33 Publications
- 36 Affiliated Society News

ENDNOTES

- 43 Solo Exhibitions by Artist Members
- 44 Books Published by CAA Members
- 45 Exhibitions Curated by CAA Members
- 46 People in the News
- 46 Grants, Awards, and Honors
- 47 Institutional News

ON THE COVER: A view of the snow-covered Millennium Park in Chicago, with the Frank Gehry–designed Jay Pritzker Pavilion (photograph by Bradley Marks)

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

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



Linda Downs talking to Michael Fahlund, CAA deputy director (right), at the CAA Board of Directors meeting. CAA President Paul B. Jaskots sits to the left (photograph by Bradley Marks)

FROM THE EXECUTIVE DIRECTOR

Linda Downs is executive director of CAA.

More than four thousand people attended the 2010 Annual Conference in Chicago and were warmly welcomed by the city's universities, art schools, and art museums. Highlights of the conference included Dawoud Bey's convocation address recommending that artists and scholars maintain community involvement and employ the power of the arts for social change (see pages 16–21 for the transcript); the inventive Annual Exhibition at the School of the Art Institute, *Picturing the Studio*; moving acceptance speeches by recipients of CAA's Awards for Distinction; an outstanding reception in the Modern Wing of the Art Institute of Chicago; a wide representation of art publishers and materials manufacturers at the Book and Trade Fair; and many provocative and informative sessions.

As we wrap up this year's event, we begin planning for CAA's Centennial year, beginning February 9–12, 2011, in New York and ending at the Los Angeles conference, February 22–25, 2012. The CAA centennial offers the opportunity to make significant changes to the conference and to the organization, and our new 2010–2015 Strategic Plan will be augmented through focus-group discussions. In addition, you will see a new approach to panels, in which individuals from very different specializations in the visual arts will be engaged in "Mash-Ups"—sessions that will provoke and challenge interdisciplinary thinking.

The New York conference will return to its full four-day format, allowing for a greater number of special events. We will also be asking members to help sustain CAA's services, publications, and benefits by contributing funds in honor of the Centennial. We look forward to celebrating CAA's one hundredth year with our members and supporters

2010 Annual Conference Wrap-Up

Emmanuel Lemakis is CAA director of programs.



Just across the river from the conference hotel was the Wrigley Building (center) and the Tribune Tower at right (photograph by Bradley Marks)

educational institutions, the attendees braved three additional days of cold and snow to experience one of the best CAA conferences ever.

All told, there were about 180 conference sessions that covered contemporary art theory and practice, art-historical scholarship and visual culture, curatorial and museum issues, pedagogy, and professional and educational practices. Participating session chairs and speakers represented a broad sampling of CAA's membership, from a very strong Midwestern regional presence to a generous assortment of international artists and scholars. CAA thanks all those who took part in the program, especially the approximately 150 chairs who developed the sessions and shaped the content of the conference.

The capacious Hyatt enabled CAA to realize its aim of holding the entire conference under one roof, from sleeping rooms and session space to vast halls for the Book and Trade Fair and Interview Center—or just about. The one exception was hotel

Neither massive snowstorms nor record airline cancellations could prevent over four thousand eager attendees from traveling to the Hyatt Regency Chicago for the 98th Annual Conference. Moreover, the Windy City heralded our arrival, after nine years' absence, with an even more spectacular natural happening—an earthquake on the eve of the conference that registered 4.5 on the Richter scale. Attracted by a compelling program of sessions, exciting special events, and a rich assortment of great museums and



Sonya Y. S. Clark, artist and professor at Virginia Commonwealth University in Richmond (left), with Bill Gaskins, artist and professor at Parsons the New School for Design in New York, in the lobby of the Hyatt Regency Chicago (photograph by Bradley Marks)

space: due to the exceptional early demand for rooms, CAA had to open two more room blocks at nearby properties, the Swissôtel and the Fairmont Chicago. Combining two separate towers of different vintage, the Hyatt was often a trial to navigate, so attendees were grateful to the attentive hotel staff that provided personal assistance to many conference goers trying, for example, to locate the Gold Level in the West Tower from the Gold Level in the East Tower. (It was not a straight shot!)



The panel from the Distinguished Scholar Session honoring Jules Prown (second from left) of Yale University (photograph by Bradley Marks)

William Tronzo, University of California, San Diego; and William Wallace, Washington University in St. Louis. We are especially grateful to the committee's Chicago regional representatives: S. Hollis Clayson, Northwestern University; Laura Letinsky, University of Chicago; Sabrina Ott, Columbia College Chicago; and Martha Tedeschi, Art Institute of Chicago.

CAA sponsors at least two annual sessions each year that are open to the public: the Distinguished Scholar's Session and the Annual Artists' Interviews. This year, CAA honored the Americanist Jules David Prown as the 2010 Distinguished Scholar. Led by Bryan Wolf of the University of California, Berkeley, the session, titled "Generations: Art, Ideas, and Change," brought together three generations of scholars of American art history and material culture, beginning with Prown himself. The papers and lively dialogue among these participants and the audience revealed the continuities and discontinuities among practitioners in this branch of art-historical study. For its generosity in supporting this session and the reception that followed, CAA is deeply grateful to the Terra Foundation for American Art.

The other recurring conference attraction, the Annual Artists' Interviews, features two back-to-back conversations with distinguished visual artists. This year, the focus was appropriately on two artists who are part of the Chicago community: Phyllis Bramson and Tony Tasset. Each was engagingly interviewed by a close colleague—respectively, Lynne Warren of the Museum of Contemporary Art, Chicago, and the artist John Neff.

CAA would like to extend special thanks to the Annual Conference Committee members responsible for selecting the vetted core sessions of the 2010 program. They are: Susan Grace Galassi, Frick Collection, then chair and vice president for Annual Conference; Brian Bishop, Framingham State College; Ken Gonzales-Day, Scripts College; Mary-Ann Milford-Lutzker, Mills College; Mary Miller, Yale University; Norie Sato, independent artist, Seattle; Buzz Spector, Washington University in St. Louis;



Tony Tasset during the Annual Artists' Interviews in ARTspace (photograph by Bradley Marks)

The interviews are part of the programming for ARTspace, which this year focused on mentoring for artists in a series of sessions and panels on Saturday. Another adjunct of ARTspace is ARTexchange, a popular program that enables artists to display and share their works with conference attendees and each other; ARTexchange has become an important social occasion at the conference on Friday evenings. CAA thanks the generous support of the National Endowment for the Arts.



The Feminist Art Project crew: from left, art historian Joanna Gardner-Huggett of DePaul University; Erica Leohner, MFA student at the University of Illinois, Urbana-Champaign; Maria Elena Buszek, art historian at the Kansas City Art Institute; and James Hull, undergraduate art-history major at DePaul University (photograph by Bradley Marks)



Kate Bingaman-Burt, artist and assistant professor of graphic design at Portland State University, interviewed job candidates for her school in the Interviewer Hall (photograph by Bradley Marks)

Attendees could visit the museum's exemplary collection of modern and contemporary art and enjoy the lovely Renzo Piano–designed setting while feasting on the generous spread. CAA is grateful to James Cuno, president and Eloise W. Martin Director of the Art Institute, for hosting the 2010 reception.

The ceremonial beginning of each CAA conference is Convocation, held on Wednesday evening. This year it featured welcome and introductory remarks by CAA Executive Director and CAA President Paul Jaskot and included the presentation of CAA's annual Awards for Distinction, with the president as presenter and emcee. The awards allow CAA to honor individuals whose accomplishments transcend their disciplines and contribute to the profession as a whole; in presenting these awards, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, criticism, and teaching in the visual arts. Please visit www.collegeart.org/awards/2010awards to review this year's winners.

The other highlight of Convocation is the annual address delivered by a distinguished speaker. This year Dawoud Bey, another well-known member of the conference city and a faculty member at Columbia College Chicago, delivered a moving address. The renowned photographer addressed a compelling theme, "The Art World and the Real World: Bridging the Great Divide." The text of Bey's talk is printed on pages 16–21.

As is customary, convocation was followed by a celebratory kickoff event, the Gala Reception, held this year at the beautiful, newly opened Modern Wing of the Art Institute of Chicago.

CAA sponsors an annual exhibition, held in connection with the conference. Selected from curatorial proposals submitted to the CAA Exhibitions Committee, the winning 2010 proposal, submitted by Mary Jane Jacob, executive director of exhibitions at the School of the Art Institute of Chicago, was titled *Picturing the Studio*. Cocurated by Michelle Grabner and Annika Marie, the exhibition was held in the newly renovated Sullivan Galleries, located on the seventh floor of Louis Sullivan's historic Carson Pirie Scott building in downtown Chicago. Featuring the work of twenty-four artists, the exhibition challenged conventional notions of the studio as a place of creativity, inviting spectators to assess their perceptions of the significance of this physical or mental space for making art in the context of changing notions of artistic identity and practice.

Career Services at the Chicago conference brought together three broad and durable CAA programs: placement services, where candidates seeking positions can be connected with those who are hiring; workshops and roundtables, for those who want to enhance their professional skills in ways that will enable them to advance



Amy Ingrid Schlegel, director of the Tufts University Art Gallery (left) and artist Judith Leemann at the School of the Art Institute of Chicago's Sullivan Galleries (photograph by Bradley Marks)



In attendance of the Gala Reception at the Modern Wing of the Art Institute of Chicago were (from left) artist Roger Shimomura, Patricia McDonnell, director of the Ulrich Museum of Art, and CAA executive director Linda Downs (photograph by Bradley Marks)

in their current positions or explore other options within the visual arts; and mentoring sessions, where résumés and portfolios are reviewed by professionals. CAA's mentoring services and roundtables are heavily dependent about the volunteer efforts of its members. To those who served, we offer a rousing Thank You!

Please join CAA at the 99th Annual Conference in New York from February 9 to 12, 2011, to begin celebrating our centennial year! ■

ARTspace and ARTexchange at the Chicago Conference



Brian Bishop, chair of CAA's Services to Artists Committee, played a major role in shaping ARTspace and ARTexchange at the conference (photograph by Bradley Marks)

Brian Bishop is a Boston-based artist who teaches at Framingham State College in Massachusetts. He is also the chair of the Services to Artists Committee, which plans ARTspace and ARTexchange at the CAA Annual Conference. His work is found at <http://brianbishop.com>.

ARTspace at the CAA Annual Conference—including the ancillary components of ARTexchange, the Media Lounge, and the Annual Artists' Interviews—is the primary project of the Services to Artists Committee (SAC). The programming in ARTspace, which is free and open to the public, is designed to reflect the concerns and needs of practicing artists—something of a “conference within a conference.” Initiated in 2001, ARTspace comprises sessions, which explore contemporary issues and critical discourse in studio art, professional-development programming, opportunities for networking, and venues for individual artists to present

their personal studio practice. It has grown into one of the most vital and exciting aspects of the annual meeting.

CAA thanks the National Endowment for the Arts, which supported ARTspace events with a generous grant.

ARTSPACE

I am a freelance graphic designer and artist living and working in Chicago. I recently attended the CAA conference here. My favorite session was “Meta-Mentors: Show Me the Money” (part of ARTspace), which was chaired by Reni Gower from Virginia Commonwealth University and Melissa Potter of Columbia College Chicago. This session was so helpful and well organized—no doubt due to the work of Gower and Potter.

The presenters were all very articulate and entertaining. Lynn Basa, an independent artist in Chicago, managed to be humorous and informative even though she was under the weather. She discussed *The Artist's Guide to Public Art*, which she authored, and provided tips to winning public art commissions. Julie Herwitt, a CPA, covered “Tax and Accounting Needs for Artists,” which I think pertained to everyone in the audience. She received the most questions at the end of the session, perhaps due to tax season quickly approaching. Herwitt made taxes fun and interesting—if you can believe that!

Potter gave “Grant-Writing Tips.” She discussed the impact of the economy on the available grants, provided great resources for finding what grants may be out there, and advised



The artist Darryl L. Moody displays his work at ARTexchange (photograph by Bradley Marks)

on how to present oneself to win those grants. Elaborating on the topic of grants was Ester Grimm, executive director of 3Arts, who spoke on “Grants for Individuals in the Arts, Chicago” from the perspective of an organization that actually gives them out. It was a positive note that in this time of cutbacks, 3Arts is giving out nine grants (rather than the usual six) in 2010. As a Chicagoan, I had heard about 3Arts, but I am embarrassed to admit that I did not know much about

the wonderful support they provide to artists.

All the presenters really knew their subjects and I know they all have so much more information to offer. As a graphic designer trying to make the move into the art world, I found these topics especially relevant. There was so much substance to this session. Thank you to all of those involved, including CAA.

—Karen Becker, www.karenbecker.net

ARTEXCHANGE

ARTexchange was the high point of the conference for me. There was a wide variety of disciplines represented, and the quality of the work was very high. The atmosphere at the event was very inviting, and it was easy to make quality contacts with other artists and collectors. The people attending ARTexchange are a truly interested audience. I had a great time meandering from table to table and engaging the artists in the presence of their work.

—Rob Millard-Mendez, www.robmillardmendez.com

I am so pleased that ARTexchange offers artist members of CAA an opportunity to share their work with conference attendees. I always encourage younger and new CAA members to take advantage of this program, and for many of them it gives them an opportunity to broaden their professional networks. I know people that have gotten one-person exhibitions from presenting at ARTexchange. I also have spoken with disheartened job seekers who feel much better about their CAA conference experience as a result of their participation in this event.

—Beauvais Lyons, <http://web.utk.edu/~blyons>

Participating in ARTexchange was a rewarding experience. During the whole two hours I talked to artists and others about their work and my work. Through conversation, I received some valuable insights about career choices, considerations for my work, and various opportunities. It is always wonderful to see what artists around the country are doing in an atmosphere where there are many you can talk to.

—Amy Bryan, www.amybryan.com



The artist Teri Frame in the beginning stages of her two-hour-long performance at ARTexchange (photograph by Bradley Marks). See her work at www.teriframe.com

to participate, especially in ARTexchange. As much as I like exhibiting my work in a gallery setting, something about ARTexchange was far more satisfying and rewarding. I thoroughly enjoyed interacting with the audience, answering questions, and being able to explain what my art is all about (or not about). It was a great opportunity to engage people and be able to articulate my work on a different level, not to mention all the great contacts I made and compliments I received. It was definitely an ego booster for sure!

—Hale Ekinci, www.haleekinci.com

I was delighted to participate in the ARTexchange at CAA this year. It's so refreshing to have such a forum that acts as a tangible reminder of what the conference is all about. The quality of the work exhibited was quite strong, and it was fascinating to see how different artists respond to the exhibition format in creative, varied ways.

—Elise Richman, www.eliserichman.com ■

Rather than talking about DIY initiatives in panel discussions, the artists who participated in ARTexchange demonstrated how important DIY initiative is in today's arts communities. It also provided the perfect audience for *The Promotion Project*, my ongoing piece that addresses the tenure and promotion process. ARTexchange created excellent dialogue and, well, exchange.

—Sharon L. Butler,
www.sharonbutler.com

This was my first CAA conference experience, and I'm really glad I had a chance

Meta-Mentors Sessions

Sabina Ott is an artist, professor of art at Columbia College Chicago, a member of the Services to Artists Committee, and a newly elected member of the CAA Board of Directors. Her work can be viewed at www.sabinaott.com.

As a member of the Service to Artists Committee, I had the honor of working with Reni Gower, professor of painting and printmaking at Virginia Commonwealth University, and Melissa Potter, assistant professor in the Interdisciplinary Art Department of Columbia College Chicago, on the Meta-Mentor programming for the Annual Conference in Chicago. Gower pioneered the effort: “The first Meta-Mentor session was created for the Los Angeles conference last year,” she said. “It



Duncan MacKenzie (left) and Richard Holland (center) of the podcast blog Bad at Sports with Michelle Grabner of the School of the Art Institute of Chicago and the Suburban at “Meta-Mentors: Opt Out of Obscurity” (photograph by Bradley Marks)

expanded into four sessions for Chicago. I’ve always been an advocate for making the ‘system’ accessible to everyone and for sharing resources and expertise. I’ve also taught an undergraduate professional-practice seminar for seniors for almost twenty years. I believe in empowering artists with concrete practical information, while mentoring them to believe in themselves and their ability to make things happen for themselves and others.”

The four Meta-Mentors sessions—“Show Me the

Money,” “Balancing Acts,” “Opt Out of Obscurity,” and “DIY”—emphasized the strategies artists use to navigate our complex culture. Each was relevant to both students and professionals.

While I was cochairing the “Balancing Acts” panel with Gower, a young artist named Diedra Krieger asked several questions of the panel. Krieger has been working on an ongoing art project called *Plastic Fantastic*—a sixteen-foot geodesic dome made of over six thousand postconsumer water bottles (see www.facebook.com/pages/Plastic-Fantastic/40067299796). *Plastic Fantastic* is an immersive environment for play. Her career goal is to teach video performance art at the college or graduate level. Krieger was very enthusiastic about “Balancing Acts” and wrote the following response to the panel, which is a testimony to the effectiveness of this ARTspace event:

“As a former program coordinator for an art college’s career center and a recent MFA graduate from Vermont College of Fine Art (2008), the “Balancing Acts” session was great. I

always love to hear about artists' career paths. As a member of the Art In City Hall Committee in Philadelphia, I was amazed to hear Barbara Koenen and Theaster Gates, bureaucrats from Chicago, speak about the government at work for artists and in turn how this experience has impacted their art practices. Stephen Vitiello, another artist on the panel, gave the audience an art intervention during his presentation by showing a meditative piece he collaborated on with Matt Flowers. As someone also highly involved in the electronic music scene in Philadelphia, I was blown away. This was definitely the conference highlight for me.



Sabina Ott (photograph by Bradley Marks)

"Yet here I am, another tedious day back in Philadelphia as a media buyer, with mixed emotions about being fortunate to have work again but not being able to escape this world, wondering how it all relates and how to get to the next step, and how to make time after working all day to get there, fighting off the bows of defeat. Then I remember last night I did meet with the student I'm advising (unpaid) on her graduate thesis. I was able to recommend artists I learned about at the CAA conference who were relevant to her work.

"The concept of "Balancing Acts" resonates. I am not alone. The role models in this session (and in "Opt Out of Obscurity") shared their stories, and my own is similar: the art dream/life is possible, and movement is happening toward those goals. Postconference, one must face one's everyday life again and continue the work. With the new knowledge and new stories of success, I recognize while at the conference it was easy to be inspired. Now, postconference, the stories form a basis, a structure, and a guide for confidence to continue persevering." ■

Sponsors for the Chicago Conference



Jesus Contreras of Columbia College Chicago in the CAA Book and Trade Fair (photograph by Bradley Marks)

CAA thanks the following companies and organizations for sponsoring various events the 2010 Annual Conference in Chicago.

American Airlines, *Art in America*, ARTstor, Avis, Blick Art Materials, Chicago Convention and Tourism Bureau, Chicago Department of Cultural Affairs, Columbia College Chicago, Columbia College Chicago Film and Video Department, DePaul University, the National Endowment for the Arts, Prestel, Saskia Cultural Documentation and Scholars Resource, the School of the Art Institute of Chicago, the School of Visual Arts, the Terra Foundation for American Art, and Tutku Tours: Art Tours in Turkey.

Book and Trade Fair in Chicago

Paul Skiff is CAA assistant director of Annual Conference.



Mark Gottsegen, painter and materials research director at the Art Materials Information and Education Network, with Michelle Montes and Charlotte Hampton Trombley of Savoir Faire (photograph by Bradley Marks)

CAA's Book and Trade Fair in Chicago hosted 126 exhibitors, a 10 percent increase over the last two conferences. Most exhibitors were based in the United States, but international exhibitors from Turkey, the Netherlands, Belgium, England, Scotland, and Mexico were also included in the mix. While the core exhibitors remain publishers and art-material companies, the event continues to diversify with participation of a specialized frame manufacturer, an interior-design firm focused on institutional facilities for visual-arts learning, several new providers of digital resources for visual-arts professions, and a public broadcasting company offering multimedia resources for visual-arts education.

This year exhibitors continued to increase participation in the conference program by offering three sessions. Two sessions chaired by Mark Gottsegen—"Origin of Colors" and "Printed Digital Media and Imagery"—covered the technical development of traditional and contemporary mediums for artists, and one session sponsored by ARTstor, "Erosion or Evolution?", dealt with issues of scholarly art publishing in the twenty-first century. Interest in the sessions reveals the important inter-relatedness between the professions of our exhibiting publishers, exhibitors who are authoritative art-material developers and CAA's membership base.

This year there were eight exhibitor sponsors, more than at any previous conference to date. The sponsors were: ARTstor, Blick Art Materials, the Columbia College Chicago Film and Video Department, Prestel Publishing, Saskia Ltd and Scholars Resource, the School of Visual Arts, Tutku Tours – Arts In Turkey, and the School of the Art Institute of Chicago.

A full list of exhibitors, with links to their websites, is posted at <http://conference.collegeart.org/2010/books.php>. ■



A representative from the University of Chicago at the Book and Trade Fair (photograph by Bradley Marks)

Board Election Results and Meeting Report

The Annual Members' Business Meeting took place on February 12, 2010, during the Annual Conference in Chicago. The triannual meeting of the Board of Directors was held on February 14.

BOARD ELECTION RESULTS AND BY-LAW CHANGE

CAA members have elected four new directors to the CAA board for a four-year term, 2010–14. The winners were announced at the conclusion of the Annual Members' Business Meeting:

- Peter Barnet, Michel David-Weill Curator in Charge of Medieval Art and the Cloisters, Metropolitan Museum of Art
- Roger Crum, professor of art history and liaison for global and intercultural initiatives, Department of Visual Arts, University of Dayton
- Jean M. K. Miller, associate dean for administrative affairs, University of North Texas
- Sabina Ott, associate professor of fine art, Art and Design Department, Columbia College Chicago.

Also announced at the business meeting were the election results in favor of changing the CAA By-laws to allow for up to three appointed directors to the board. The appointed directors will bring expertise to the board in areas such as marketing, fundraising, philanthropy, finance, and business. The By-laws change will also provide the current position of treasurer with a vote. The terms will be limited to four years with the option to renew them. This is a very positive step to engage individuals who are interested and active in the visual arts but whose professions are in other fields to participate in the governance and support of CAA.



The CAA Board of Directors before their meeting at the Hyatt Regency Chicago (photograph by Bradley Marks)

Note that CAA already has two officer positions—the treasurer and the counsel—who advise the board with expertise outside of the visual arts profession. Both have devoted hundreds of hours to CAA's financial and legal needs and have been extremely valuable to the association on a volunteer basis.

CAA is lucky to have the loyal support of two professionals as treasurer and counsel. John (Jack) Hyland, Jr., from the company McFarland, Dewey & Company, has a long service as treasurer on the CAA board. He has extensive experi-

ence on university and nonprofit boards internationally, and he chairs CAA's Finance and Budget Committee. Under the new By-laws changes, the treasurer will now be a voting member of the board.

Jeffrey Cunard, of the firm Debevoise & Plimpton, volunteers his time as CAA's legal counsel. Since his role is to serve in an advisory role and not in a governance capacity, he does not have a board vote. Like Hyland, Cunard has served on art museum and other nonprofit boards, and he



Members of the Board of Directors and CAA staff discuss CAA's future (photograph by Bradley Marks)

also teaches intellectual-property law at Harvard University and is a member of CAA's Committee on Intellectual Property.

BOARD OF DIRECTORS MEETING

At the Board of Directors meeting, Pauline Yu, president of the American Council of Learned Societies (ACLS), of which CAA is a member, discussed her organization's mission to support scholarship in the humanities and to assist learned societies. Last year ACLS awarded \$14 million in fellowships with a

ratio of one award to seventeen applications. This was a 25 percent increase.

ACLS is emphasizing assistance for young and emerging scholars. The association has launched a postdoctorate program for fifty scholars through a grant from the Andrew W. Mellon Foundation. ACLS also looks forward to assisting learned societies through the continuation of their management training program for new association presidents each fall and to look into ways that associations may share administrative software.

Reports were made on plans for the CAA centennial to be celebrated at the 2011 and 2012 conferences in New York and Los Angeles. They include "Mash-Up" sessions in which visual-arts professionals in different specializations will discuss a common theme. The board was brought up to date on the centennial book edited by former executive director Susan Ball, titled *The Hand, the Eye, the Mind: One Hundred Years of the College Art Association*. The book is in the editing process at Rutgers University Press and will be published in fall 2010. Plans for the centennial from the nine Professional Interests, Practices, and Standards committees and the Publications Committee were reviewed as well.

A new Gift Acceptance Policy was adopted as recommended by the auditors. The policy can be found at www.collegeart.org/about/giftacceptance.

The following board officers were nominated and elected to their positions: vice president for external affairs: Andrea Kirsh; vice president for committees: Maria Ann Conelli; vice president for Annual Conference: Sue Gollifer; vice president for publications: Anne Collins Goodyear; secretary: DeWitt Godfrey; treasurer: John Hyland, Jr.

A Task Force on the Use of Human and Animal Subjects in Art will be established by Jaskot. Also, a statement of support for the work of the outgoing *Art Journal* editor Judith Rodenbeck was agreed upon.

Jaskot gave profuse thanks to outgoing board member Mary-Ann Milford-Lutzker for her service to the board and her outstanding work as vice president for committees. Outgoing board member Edward Noriega was also thanked for his service to the board and for his crucial work on designing the online newsletter, the conference poster, and many other design projects. Linda Downs, executive director, presented Jaskot with a commendation for his six years of service on the board, including two years as president. ■ >

The Art World and the Real World: Bridging the Great Divide

Dawoud Bey is a world-renowned photographer and Distinguished College Artist and Associate Professor of Art at Columbia College Chicago. He delivered the keynote address at CAA's Convocation, held during the 98th Annual Conference, on Wednesday, February 10, 2010. His work can be viewed at www.dawoudbey.net; this text is copyright © 2010 by Dawoud Bey.



The photographer Dawoud Bey delivers his keynote address at Convocation (photograph by Bradley Marks)

Thank you. To all of those at the College Art Association who thought that I might have something to contribute this evening through my brief remarks, I thank you. I am particularly pleased to be standing here this evening when Suzanne Lacy, Barkley Hendricks, and Emory Douglas are being recognized and honored. All three are a part of my history, and all three make clear that making work with and about ordinary people can lead to a sustained and meaningful practice. As a member of

the Black Panther Party when I was fifteen and sixteen years old, I sold the *Black Panther* newspaper, which Emory Douglas designed and illustrated. So I'm particularly pleased to see him recognized by this organization.

I would like to dedicate my remarks this evening to several people whose lives and work made a strong impact on me at different points in my life. From each of them I think there is much we can learn about how to conduct ourselves meaningfully in the world. To John Coltrane, who became my first artist role model. Through his brief life and enduring music, he exemplified how a sense of commitment and vision could be brought spectacularly into the world through one's art form with power, creative and intellectual rigor, grace, and a never-ending adherence to mastering the challenge of craft. Coltrane once said, "I want my music to be a force for good." To my late friend, the poet and performance artist Sekou Sundiata. Sekou lifted his well-crafted words off the printed page and found a new voice and power by bringing those words together with music. He then continued to find ways to insightfully enlarge the scope of his craft and bring his presence and concerns to ever-larger audiences through the stage and

recordings. Sekou reflected through his work a place for personal experience, cultural specificity, and the power of the word to transform lives. Finally, to Alma Nomsa John. If you're not from New York, and didn't spend time in the Harlem community in the 1960s and '70s, you have probably never heard of Alma John. A registered nurse and community activist, she worked in the Harlem community for many years. Wherever she spoke Alma John always ended her remarks with these words: "If you know, teach; if you don't know, learn. Each one, teach one. Each one, reach one." These three individuals to me suggest the ways in which each one of us has the power and ability to transform the world around us.

There are a lot of professional activities that take place at this conference, as you very well know. And since I've been asked to give these remarks this evening, I'd like to ask you to join me in asking yourselves why *you* are here, what do *you* hope to accomplish, and why these events and indeed an organization like the College Art Association matter—why the annual gathering of this community matters. What this gathering could mean for you beyond what you *know* you came for.

There are a number of definitions of community. Among them "community" is defined as:

- a feeling of fellowship with others, as a result of sharing common attitudes, interests, and goals
- A similarity or identity: *those who share a community of interests*
- Joint ownership or liability (which implies that you are responsible both for what *does* happens and what *doesn't*)

I happen to be one of those who came of age in the late 1960s. And, if you are my age, you probably heard a phrase in the '60s that was something of a call to arms, a defining statement. For me, when I first heard it, I knew I had been given my marching orders for life. That statement was, "You're either part of the solution or you're part of the problem." I believed it then and I still believe it now. Of course, you don't get to my age and still see things in absolute terms, but this statement is one that I think can be used as a meaningful compass for all of us, as it suggests that all of us indeed have the ability and the power—the responsibility—to continually reshape the world that we live in. Everyone in this room tonight has the ability to make a difference, to change the world one person at a time.

Too often we think that the ability to make a difference is work best left to people like my Hyde Park neighbor and our president, Barack Obama. Or maybe you think it's the responsibility of college or university presidents, provosts, deans, museum directors, department heads, or other people who are "in charge." Maybe you think the heavy lifting of "making a difference" is something we assign *those* folks to do. It's a very convenient way of letting ourselves off the hook, a very convenient way to avoid considering how we are going to make a difference while we browbeat the chosen few about the slow pace of progress. Or maybe you've grown cynical and feel that nothing can really change for the better, so why bother to do anything beyond the bare minimum required.

I've been teaching for some thirty-four years now, starting at a number of community-based institutions in New York and continuing to various colleges and universities. The past eleven of those years I've taught at Columbia College Chicago. And at Columbia we have a

credo that I think speaks to what I have been talking about. That credo is that we teach our students to “author the culture of our times.” That is something that I believe in deeply, and it’s something that I encourage each of you to buy into; to consider how—through your own work, your teaching, your writing, your research, the exhibitions you curate, the students you mentor—you are indeed authoring the culture of the times that we are living in and teaching others to do the same.

In spite of the ambivalence and depression that I know some of you are starting to feel as the political season has moved from one of campaigning to the much harder task of governing, I believe we are still in a moment of profound change as a society, one that is forcing each of us to acknowledge that our fates are in some real ways a common one. But fiscal crisis or no, I believe we are always in a moment where each of us can choose to change the world one person at a time.

I have been somewhat perplexed recently by the fact that while all of this major social, political, and economic upheaval is taking place around us, the art world—from all outward signs—still appears to be the same place it always was; quietly tightening its belt perhaps, but still predicating its existence on a set of exchanges that often seem completely out of synch with what is dramatically and traumatically taking place in the larger world. The seeming disengagement of the art world at this moment of seismic change does not bode well for our survival as a community, with the exception, perhaps, of those fortunate enough to find a rare place at the already crowded and increasingly shrinking table of excess and privilege. The art world is often presumed to be a rather liberal place. But—to be sure—it contains more than its fair share of those who are invested in reinscribing art and culture itself as an arena of privilege and exclusion. Too often these acts of exclusion have left us as a community ever more isolated from the larger social community. It is that larger community that has the potential to embrace our work and make it imperative, giving it a much deeper and sustained presence in the fabric of society.

To see what happens when we isolate ourselves from that larger social community, we have to look no further than the so-called Culture Wars of the 1980s. The Culture Wars were, to my mind, a toxic combination of two things: the culmination of increasing social, cultural, and fiscal conservatism on the one hand, and the growing sense of insularity with which certain segments of the art community and institutions began (or continued) to function on the other. The combined two created a kind of social “perfect storm,” which Jesse Helms and others on the conservative right expertly and successfully exploited. And sadly a whole lot more people than those on the right’s immediate radar paid the price by the wedge that was further driven between the art world and the larger community.

This struggle between civic discourse and engagement versus a kind of absolute aestheticism and social elitism was embodied by public art projects like Richard Serra’s *Tilted Arc*, a 120-foot-long and 12-foot-high length of Corten steel that effectively bisected the Federal Plaza in downtown Manhattan, blocking immediate access to the building for those who worked there and impeding passage to those in the vicinity. Complaints arose almost immediately from those who worked in the building and who now had to take a long detour around



Dawoud Bey with a friend (photograph by Bradley Marks)

the piece to get both in and out the building. Serra remarked at the time that, “The viewer becomes aware of himself and of his movement through the plaza. As he moves, the sculpture changes. Contraction and expansion of the sculpture result from the viewer’s movement. Step by step the perception not only of the sculpture but of the entire environment changes.” To those who questioned whether this was an appropriate public work,

Serra responded, “Art is not democratic. It is not for the people.” (Lest anyone interpret these remarks as “Bey bashes Serra,” I want to be clear that as much as I find Serra’s work interesting—I went to New York to see his recent exhibition at MoMA twice—I am talking about this particular piece at that particular site at that particular moment in history.) Throughout the long and heated controversy surrounding the piece, advocates from the arts community framed the issue as strictly a First Amendment one, dismissing those who objected to its placement as no more than a group of philistines, uniformly and foolishly unappreciative of the hulking steel object gracing their midst. At the final public hearing before the piece was dismantled, 122 artists, curators, art administrators, critics, and museum people testified passionately on behalf of keeping the piece where it was, while 58 people who worked in the building spoke against it and were vilified by their overly aestheticized and single-minded neighbors.

This is, of course, only one example of a moment in recent history when the art world was enlarged—caught in the crossfire of cultural and social outrage on the one hand, without looking at any of the broader social implications and nuances. Is that art world any different today than it was twenty years ago? What world do we believe we are teaching our students to enter into? In the twenty odd years since the Serra, Mapplethorpe, Serrano, and the NEA controversies, we have experienced—via burgeoning technology—an even more extraordinary proliferation of visual culture in our collective midst. What is the place of visual art and intellectual criticality in this kind of culture? How do we talk to our students about the differences between visual culture and art making? How do we teach our students to be both critical producers and consumers of visual culture? How can we teach our students to make work that cuts through the overwhelming detritus of consumer-driven visual culture, work that has the ability to touch and, by extension, to change lives. How do we teach our students that—like John Coltrane—their work too can be a force for good?

Are we as artists and institutions engaging in the work of forging meaningful dialogues with our communities and various constituencies in ways that we previously hadn't? Are we ready to rethink the notion of institutional prerogative, privilege, and exclusivity, or is the current institutional climate as insular as ever? I have a strong feeling that how museums and cultural institutions answer these questions will determine whether they remain viable or end up in a state of crisis or, worse yet, shuttered, as has happened to more than one institution recently.

Some of you, of course, have been working and teaching out a framework of inclusiveness for some time, leading our students by example toward a more holistic art practice, one that makes the world your studio and acknowledges that everyone has a potential place in the conversation. Others have been involved in this work for a long time from the institutional vantage point. I invite those of you who are still laboring under the belief that we can each survive in exquisite isolation to reconsider.

Failure to acknowledge the profoundly changing social landscape and to devise a new paradigm with which to engage, and to instead ignore it, is an act of profound arrogance and willful ignorance that we cannot afford. For too long young artists have defined the art world as a kind of place where one attempts to do the most elaborate or provocative tap dance for the highest bidder. The art world that students are hoping to enter often appears to be little more than a place for the production of endlessly proliferating expensive and provocative objects, supported by a shrinking marketplace of commerce that attempts to keep its game face on lest anyone know that the game has pretty much changed in deep and intractable ways.

How do we then define the work that we do in our respective fields, in all of the arenas that are represented here tonight? As educators, how do we teach our students (and ourselves) to think about what makes their work meaningful? How do we go about making what we do matter not just inside the institutional space of the college, university, museum, or gallery, but outside it as well? How do we take charge of ensuring that our work and ideas have meaning and purpose *beyond* the institutional walls? How do we make our work meaningful and imperative in a changing and destabilized social landscape? How do we teach our students that their work can be meaningful in ways that are not simply about trying to feed the market economy, and that there are other economies and contexts where their work finds a place to be deeply meaningful and transformative? How do we teach our students to envision their practice as something that is deeply embedded in society, not separate from it? How do we teach our students that their work can and should have a much broader audience than simply the art world proper? How can we teach our students (and ourselves) to be participants in a broader social conversation, a conversation that concerns the many and not just the preoccupied few? This I believe is the challenge for those of who teach and those of us who hope to continue to find a meaningful place in the world as members of this art community in the broadest sense.

Those of us who teach should always seek to remind our young artists in training of their connectedness to the world, and to encourage them to devise ways of engaging in forward-looking practices that demonstrate not only a deeply held set of personal beliefs and individual attention to the rigor of their discipline, but also a clear sense of how those concerns might deeply impact the world they are living in. We should also encourage our students—in the

strongest possible way—to form communities of support and to be actively engaged as both citizens and artists in the communities in which they live. We should also be encouraging them to form communities amongst themselves, since contrary to historical myth no individual ever made significant strides on their own. The myth of the lone genius is really the erasure of that person's community. Certainly there is no honor in teaching students that their only job is to make their work and to then wait for someone to shower rewards upon them.

Those of us who are practicing artists should ourselves be ever mindful of the need to continue shaping our own practices in less insular ways, believing that art's transformative capacities are available to anyone who we can put our work in front of, and that no one is less deserving of the experience of that work than anyone else.

Those of us who are writing, teaching, and otherwise shaping and presenting past and present history need to be mindful that history has traditionally been a place of selective exclusion as much as a place for selective inclusion masquerading as historical fact. I was reminded of this not too long ago when I found myself at dinner with a couple of young curators and their patrons. None of them knew the work or name of a single one of the black artists that I asked about, all of whom I confess had emerged before the 1990s. None of these artists rang a bell for these young art historians and museum workers, who are charged with mounting exhibitions and writing publications that document the expressive work of our time. And these were not obscure or marginal names . . . to me anyway. If one is going to do this work, one has to be willing and able to do the serious job of excavating history, not merely recognizing the already recognized and hitching your wagon to them. There are still histories waiting to be told and written, and the subjects are indeed hiding in plain sight. One has to believe that the work of bringing others into the center of the discourse truly matters.

If we can encourage our students to live an inclusive and mindful life through their work, we leave them better prepared to function broadly in the world. Over the many years I have been teaching I have seen my students go on to receive all sorts of honors, from the Rome Prize to the Guggenheim Fellowship to the Pulitzer Prize, to name a few. But my greatest joy lies in knowing that I was part of a process of helping them each to find their voice and to realize that their voices mattered and could reshape the world in which they live in meaningful ways.

This is what we as a community should commit to: the empowerment and transformation of each individual who comes in touch with our work in whatever form it takes. If we do this, we will be able to say—as I think we would all like to be able to say—that we are truly functioning as a community, one that seeks to be as inclusive and reflective of our many histories as possible, and one that seeks to replace privilege and elitism with the realization that everyone is capable of what Martin Luther King, Jr., referred to as “painstaking excellence.” *That*, quite simply, is the responsibility that I believe all of us in this community called the College Art Association share. ■

Coalition on the Academic Workforce Publishes Issue Brief on Part-Time Academic Employment

The Coalition on the Academic Workforce (CAW)—of which CAA is a member organization—has released an issue brief calling on institutions of higher education to work toward ensuring that all college and university faculty members are recognized and supported as professionals committed to providing a quality education to all students. Titled “One Faculty Serving All Students,” the brief calls for improvements in the current staffing ratios at colleges and universities, increased support for faculty serving in contingent positions, and inclusion of all faculty members in the work and life of their institutions. You can download and read the brief at www.academicworkforce.org.

All academic departments are seeing an increase in contingent faculty, which far outnumber full-time tenured faculty. This document, originally based on a study carried out by the Modern Language Association (MLA), makes clear how contingent faculty should be included in curriculum development and faculty discussions. It also addresses proper compensation, course load, and benefits. CAA’s Education Committee will be reviewing this document and making recommendations for updating CAA’s statement on contingent faculty, found at www.collegeart.org/guidelines/parttime.html.

“The public has a large investment in higher education and expects a solid return on that investment,” said Rosemary Feal, MLA executive director. “For four decades, however, institutions have increasingly shifted teaching responsibilities to an ever-larger body of dedicated but underpaid and undersupported contingent faculty. It’s time for institutions to shift priorities by increasing the number of full-time faculty members in the academic workforce and by providing equitable pay, working conditions, and job security to both full- and part-time teachers whose work with students is at the core of the college experience.”

The brief sets forth four broad principles:

- All faculty members need to receive compensation and institutional support and recognition commensurate with their status as professional
- All faculty members should be aware of the recommended standards and guidelines for the academic workforce issued by their professional associations and faculty organizations
- All faculty members should have access to key information on academic staffing in their departments and institutions and use this information to advocate for change
- All long-term faculty members need to be fully enfranchised to participate in the work and life of the department and institution

“Many of the organizations in CAW have been working extremely hard on these issues and have adopted policy statements of their own,” said Linda Downs, CAA executive director. “We felt that it was important to identify areas that we could also work on as a coalition, particularly in terms of activating our collective memberships.”

CAW will work to promote adoption of the goals of this issue brief and will continue to advocate equitable and fair treatment for all members of the higher-education academic workforce.

The Coalition on the Academic Workforce (CAW) is a group of higher-education associations, disciplinary associations, and faculty organizations committed to working on the issues associated with the deteriorating conditions of faculty working conditions and the impact of these trends on the success of college and university students in the United States. CAA has been a member of the coalition since its inception in 1998; a complete list of members is available at www.academicworkforce.org.

Please feel free to download the issue brief at www.academicworkforce.org/CAW_Issue_Brief_Feb_2010.pdf and distribute it. Read more discussion about the story at *Inside Higher Ed* at www.insidehighered.com/news/2010/02/08/caw and the *Chronicle of Higher Education* at <http://chronicle.com/article/Coalition-Seeks-Better/64054>. ■

2010 Advocacy Days in Washington, DC

Our government needs to hear from you. At this critical time of federal budget reductions—cuts are scheduled for both the NEA and NEH—it is more important than ever that you let your congressional representatives know of your support for the visual arts, humanities, and art museums.

Between President Barack Obama's budget proposal, released last month, and its approval by Congress later this year come three crucial events in Washington, DC: Humanities Advocacy Day, March 8–9; Museum Advocacy Day, March 22–23; and Arts Advocacy Day, April 12–13. Organized to assist those interested in visiting their representatives in the House and Senate in person, these advocacy days are timed so that our voices can be heard before funds are allocated to the National Endowment for the Arts, National Endowment for the Humanities, and the Institute for Museum and Library Services (IMLS). CAA is a sponsor of these three advocacy events.

Previous lobbying experience isn't necessary. Training sessions and practice talks take place the day before the main event—that's why, for example, Arts Advocacy Day is actually two days, not one. Advocates are also prepped on the critical issues and the range of funding requested of Congress to support these federal agencies. It is at these training sessions where you meet—and network with—other advocates from your states. The main sponsoring organization for each event makes congressional appointments for you.

You may have mailed a letter or sent a prewritten email to your congressperson or senator before, but legislators have an algorithm of interest for pressing issues, in which a personal visit tops all other forms of communication. As citizen lobbyists, it's also important to have a few specific examples about how arts funding has affected you: don't be afraid to name-drop major cultural institutions—such as your city's major museum or nonprofit art center—in your examples of why the visual arts matter in your state.

If you cannot attend the three advocacy days in person, please do send an email or fax to your representatives expressing your concern about continued and increased funding for the visual arts. If you don't know your representative or senators, you can look them up at www.congress.org.

2011 BUDGETS

Through the Office of Management and Budget, a federal agency, President Obama has requested \$161.3 million for the NEA for fiscal year 2011, a decrease of \$6 million from the previous year. (The fiscal year begins on October 1.) The same amount, \$161.3 million, is requested for the NEH, with the agency receiving a larger cut of \$6.2 million. The proposed budget for the IMLS, \$265.9 million, remains the same as last year.

HUMANITIES ADVOCACY DAY, MARCH 8–9

The eleventh annual Humanities Advocacy Day, presented in conjunction with the National Humanities Alliance's annual meeting, took place March 8–9. Look for a report on the CAA website soon.

MUSEUMS ADVOCACY DAY, MARCH 22–23

CAA invites your participation in Museums Advocacy Day, sponsored by the American Association of Museums (AAM) and taking place March 22–23. This event is your chance to receive advocacy and policy training and then take the case to Capitol Hill alongside fellow advocates from your state and congressional district.

AAM is working with sponsoring organizations, including CAA, to develop the legislative agenda for this year's event. Likely issues will include federal funding for museums, museums and federal education policy, and charitable giving issues affecting museums. The entire museum field is welcome to participate: staff, volunteers, trustees, students, and museum enthusiasts.

March 22 will be a critical day of advocacy and policy training, to be held at the National Building Museum, featuring: a briefing on the museum field's legislative agenda; tips on meeting with elected officials and the stats you need to make your case; instruction on how to participate in year-round advocacy and engage your elected officials in the ongoing work of your museum; and networking with advocates from your state. On March 23, advocates will take their message to Capitol Hill, gathering in groups by state and congressional districts to make coordinated visits to House and Senate offices.

Participants are asked to cover the cost of their meals and materials: \$75. This includes: two breakfasts, one lunch, one evening reception on March 22 with members of Congress and their staff, and all training materials and supplies. Registration has closed, but you can still call 202-218-7703 with questions on how to participate. See www.speakupformuseums.org for details.

ARTS ADVOCACY DAY, APRIL 12–13

The twenty-third annual Arts Advocacy Day, sponsored by Americans for the Arts, brings together a broad cross-section of America's cultural and civic organizations, along with hundreds of grassroots advocates from across the country, to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.

Legislative training sessions take place on April 12. Afterward, attend the twenty-third annual Nancy Hanks Lecture on Arts and Public Policy at the John F. Kennedy Center for the Performing Arts. Speaking will be Joseph P. Riley, Jr., mayor of Charleston, South Carolina, and founder of the Mayors' Institute on City Design.

On April 13, hear from members of Congress and acclaimed artists at the Congressional Arts Kick Off on Capitol Hill. Then, join other arts advocates from your state to make the case for arts and arts education to your members of Congress.

Registration costs vary, so please visit the Americans for the Arts website for details. The advance registration deadline is March 29. The organization's Arts Action Center also provides updates on arts advocacy issues. Visit www.artsusa.org/events/2010/aad/default.asp for more information.

Panel Discussion on Art Authentication Held in New York

Michael Fahlund is CAA deputy director.

“Authenticating Art: Current Problems and Proposed Solutions” was the topic for a panel presentation and discussion sponsored by CAA and the Appraisers Association of America. Held on January 20, 2010, the event was hosted by and took place in the auditorium of the Levin Institute in Manhattan for its 120 guests.

The panelists were: John Cahill of the New York-based law firm Lynn and Cahill; Jane Jacob from Jacob Fine Art, an art consultancy in Chicago; James Martin of Orion Analytical, a materials analysis and

consultancy firm based in Williamstown, Massachusetts; and Jane Levine from the auction house Sotheby's New York. Michele Marincola, a professor of conservation at the Institute of Fine Arts, New York University, served as moderator for the discussion.

CAA's new best practices on Authentications and Attributions, approved in October 2009 and published at www.collegeart.org/guidelines/authentications, played an important referential role among myriad opinions offered by legal experts, conservators, gallery owners, and material analysts—to say nothing of the various aspects of law that may apply to collectors, buyers and sellers, appraisers, and auction houses. Indeed, the guidelines were praised by panelists and audience members for their “reasoned and thoughtful advice” and recommended repeatedly as an essential resource on the subject.

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Panel presentations cited specific circumstances surrounding well-known art forgeries by Greek and Roman sculptors from as far back as two millennia, to more recent master forgerers, including Elmyr de Hory, Eric Hebborn, John Myatt, and Leo Nardus. One of the most famous forgeries by Han van Meegeren, of Johannes Vermeer's *Supper at Emmaus*, was completed in 1937 and sold for what today would be well over \$2.5 million. Some forgerers also bought or borrowed authentic works of art from collectors, copied the work, returned the yet undetected copy to the owner, and then sold the original to a third party. Historical and modern-day problems with attribution, revelations during conservation procedures, and new analytical techniques and forensic equipment were also presented. Similarly, matters of law such as breach of contract, false certificates of authenticity, and false (but not criminal) representation or court testimony were highlighted.

The evening was informative, provocative, and timely but lacked one critical professional perspective: namely, that of the art historian, art-museum curator, or art connoisseur. Indeed, art-historical documentation, stylistic connoisseurship, and scientific analysis are the three aspects of authentication that create a "consensus of evidence" as recommended in the CAA guidelines. Were it not for this shortcoming, the event would have enlightened even further the practice, if not the controversy, of art authentication.

For interested members who will attend CAA's centennial Annual Conference in New York in 2011, the Catalogue Raisonné Scholars Association (a CAA affiliated society) will present a panel on authentication

that addresses issues confronted by art historians and curators who authenticate.

2011 Call for Participation Published



The 99th Annual Conference—which kicks off CAA's centennial year—takes place February 9–12, 2011, in New York, the first time since 2007. Listing more than 120 sessions, the *2011 Call for*

Participation arrives in the mailboxes of all CAA members this month; you can also download a PDF of the publication at www.collegeart.org/proposals.

The *2011 Call for Participation* 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 Hilton New York 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 3, 2010.*

Two New Affiliated Societies

At its February meeting, the Board of Directors approved applications of two groups to join CAA's affiliated societies. The first new affiliate, the Appraisers Association of America (AAA), is a professional organization, while the second, the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA), is an area-studies organization.

The Appraisers Association of America (www.appraisersassoc.org) began in 1949; it currently has 650 members. Its purpose is to establish the highest standards of ethical conduct and promote the profession of appraising as a service to the national economy. An admissions committee insures that its members have met the standards of the profession. AAA advances the field through educational seminars, conferences, publications, and other activities. It publishes *All About Appraising: The Definitive Appraisal Handbook* and a biannual newsletter, and it offers classes in collaboration with New York University's School of Continuing and Professional Studies. CAA recently partnered with AAA to host a symposium on art authentication in January 2010 (see pages 26–27).

An affiliate of the Middle East Studies Association, the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (www.amcainternational.org) was established in 2007, and it currently has 57 members. This newly formed academic organization aims to advance the study of this emerging field through the creation of an international network of interested scholars and organizations. AMCA facilitates

communications by sponsoring conferences, meetings, a website, and a newsletter. It will be launching peer-reviewed exhibition and catalogue reviews on its website.

CAA's Directory of Affiliated Societies is currently accepting updates. If you are an officer or the official CAA contact for an organization, please send an updated text, in the same format as the listing, to Lauren Stark, CAA manager of programs, at lstark@collegeart.org by March 31, either as a Word attachment or paste within an email. Please visit www.collegeart.org/affiliated for more information and to view the directory.

Awards Nominations Sought for the Centennial Conference

For the Centennial conference in 2011, CAA encourages you to recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for one of twelve Awards for Distinction. 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.

You should also 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



The artist Dean Nimmer (left), professor emeritus of the Massachusetts College of Art and winner of CAA's 2010 Distinguished Teaching of Art Award, with the art historian Cammy Brothers of the University of Virginia, winner of CAA's 2010 Charles Rufus Morey Book Award (photograph by Bradley Marks)

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, 2009, and August 31, 2010. No more than ten letters per candidate are considered.

Please visit www.collegeart.org/awards to read descriptions of all twelve awards and to see past recipients. Detailed instructions are posted to www.collegeart.org/awards/nominations. You may also write to Lauren Stark, CAA manager of programs, at lstark@collegeart.org for more information. *Deadline: July 31, 2010, for the Morey and Barr Awards; August 31, 2010, for all others.*

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in the English language. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2010.)

The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author or authors of an especially distinguished catalogue in the history of art, published in the English language under the auspices of a museum, library, or collection. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2010.)

The Arthur Kingsley Porter Prize is awarded for a distinguished article published in *The Art Bulletin* by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate no more than ten years before the acceptance of the article for publication.

The Art Journal Award is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in *Art Journal*.

The Frank Jewett Mather Award is awarded to an author of art journalism that has appeared in whole or in part in North American publications.

The Distinguished Teaching of Art Award is presented to an individual who has been actively engaged in teaching art for most of his or her career.

The Distinguished Teaching of Art History Award is presented to an individual who has been actively engaged in teaching art history for most of his or her career.

The Distinguished Feminist Award honors a person who, through his or her art, scholarship, or advocacy, has advanced the cause of equality for women in the arts.

The Artist Award for a Distinguished Body of Work is given to a living artist of national or international stature for exceptional work through exhibitions, presenta-

tions, or performances.

The Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who has demonstrated particular commitment to his or her work throughout a long career and has had an impact nationally and internationally on the field.

The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation honors outstanding contributions by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

The Distinguished Lifetime Achievement Award for Writing on Art celebrates the career of an author of note, and includes the publication of art criticism, art history, art biography, and/or art theory.

Join a CAA Award Jury

CAA invites nominations and self-nominations for individuals to serve on juries for CAA's annual Awards for Distinction for three years (2010–12). Terms begin in May 2010; award years are 2011–13. 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

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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 16, 2010.*

The following jury vacancies will be filled this spring:

- Charles Rufus Morey Book Award: 2 members
- Alfred H. Barr, Jr., Award: 3 members
- Arthur Kingsley Porter Prize: 2 members
- *Art Journal* Award: 2 members
- Frank Jewett Mather Award: 1 members
- Distinguished Teaching of Art Award: 1 member
- Distinguished Feminist Award: 2 members
- Distinguished Lifetime Achievement Award for Writing on Art: 2 members
- CAA/Heritage Preservation Award: 2 members

No jury members are needed for the Distinguished Teaching of Art History Award, the Artist Award for a Distinguished Body of Work, and the Distinguished Artist Award for Lifetime Achievement. For more information on each award, please visit www.collegeart.org/awards.

CAA Member Directory Now Online

The CAA Member Directory, now available online to current individual members, allows you to search for other members internationally. Search criteria include first and last name, organization or institution name, and

city, state, and country. Those fields—as well as telephone numbers, email address, and website—are shown in your search results, unless an individual has opted to exclude certain details.

To review and update your contact information, including that which appears in the Member Directory, please log into your CAA account at www.collegeart.org/login. Next, click the “Contact Info” link on the left side to review your contact information. Instructions on the page will help you choose an address for the Member Directory. You may prevent any information from appearing in the directory at any time by unchecking the “Directory” box for all addresses on your record.

If you have more than one valid address on your record, please choose which address to include in the directory. Organization and title will only be included with a business address. In addition, only your primary phone, email, and/or website address will be used regardless of which address you choose. You may also remove duplicate or outdated information.

Questions about the Member Directory? Please email CAA Member Services at memsvcs@collegeart.org.

CAA News

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

Nominations Sought for the 2011–15 Board of Directors

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 2011–15 term. Nominees may be artists, art historians,

curators, educators, critics, administrators, and other senior professionals in the visual arts; institutional affiliation is not required.

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 information to: Vanessa Jalet, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; vjalet@collegeart.org. *Deadline: April 2, 2010.*

New Professional Interests, Practices, and Standards Committees

The following individuals have been appointed to serve on CAA's nine Professional Interests, Practices, and Standards Committees for the 2010–13 term. New committee members began their terms last month at the 2010 Annual Conference in Chicago.

Committee on Diversity Practices:

Kevin Concannon, University of Akron; and Zoya Kocur, New York University. Renée Ater of the University of Maryland, College Park, was appointed chair, taking over Jacqueline Francis's term.

Committee on Intellectual Property:

Scott Contreras-Koterbay, East Tennessee State University; Karen Kelly, Dia Art

Foundation; Doralynn Pines, Metropolitan Museum of Art (retired); Caitlin Shey, lawyer and consultant, New York; and Christine Sundt, University of Oregon. Kenneth Cavalier, a lawyer based in British Columbia, becomes committee chair.

Committee on Women in the Arts:

Richard Meyer, University of Southern California; and Maura Reilly, independent curator, New York.

Education Committee: Teresa Lenihan, Loyola Marymount University; Cindy Maguire, Adelphi University; and Brian Seymour, Community College of Philadelphia.

International Committee: Richmond Ackam, Kwame Nkrumah University of Science and Technology; Beth Steffel, California State University, San Bernardino.

Museum Committee: Janet Marstine, Seton Hall University; and Nancy Mowll Mathews, Williams College Museum of Art.

Professional Practices Committee: James Hopfensperger, Western Michigan University; Morgan T. Paine, Florida Gulf Coast University; and Susan Waller, University of Missouri, St. Louis. Charles Wright of Western Illinois University has been appointed committee chair.

Services to Artists Committee: Sharon Loudon, independent artist, New York; Vesna Pavlovic, Vanderbilt University; and Cindy Smith, artist and independent scholar. Brian Bishop of Framingham State College has accepted a one-year extension as committee chair.

Student and Emerging Professionals Committee: Amelia Winger-Bearskin, Vanderbilt University.

A call for nominations to serve on these committees appears annually in the July and September issues of *CAA News* and on the

CAA website. CAA's president, vice president for committees, and executive director review nominations in December and make appointments that take effect the following February.

For more information about the Professional Interests, Practices, and Standards Committees, please see www.collegeart.org/committees/pips.html or write to Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org.

New Nominating Committee Members

At its meeting during the Annual Conference in Chicago, the 2009 Nominating Committee elected the following at-large members to the 2010 committee: Jacki Apple, Art Center College of Design (serving a second year); Clarence Morgan, University of Minnesota; Bill Anthes, Pitzer College; and Sue Johnson, St. Mary's College of Maryland.

Three CAA board members have also been selected to serve on the committee: Jay Coogan, Minneapolis College of Art and Design; Amy Ingrid Schlegel, Tufts University; and Judith Thorpe, University of Connecticut. As incoming CAA vice president of committees, Maria Ann Conelli of the American Folk Art Museum chairs the committee, and Linda Downs, CAA executive director, is an ex officio member.

The Nominating Committee is charged with nominating and interviewing candidates for the Board of Directors and selecting the final slate of candidates to present to the member for a vote. For more information on the committee, visit www.collegeart.org/committees/nominating.html or write to Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org.

Publications

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

Graduate Program Directories For Sale

CAA's two directories of graduate programs in the arts, published in December 2008 and January 2009, are available for purchase. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

Each volume costs \$49.95—\$39.95 for CAA members—plus shipping and handling. You may order them at www.collegeart.org/purchasedirectories.

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

caa.reviews Seeks Editor-in-Chief

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for a three-year, nonrenewable term, July 1, 2011–June 30, 2014. This term is preceded by one year of service on the editorial board as editor designate, July 1, 2010–June 30, 2011, and followed imme-

diately by one year of service as past editor. 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.

Working with the editorial board, the editor-in-chief is responsible for the content and character of the journal. He or she supervises the journal's Council of Field Editors, assisting them to identify and solicit reviewers, articles, and other content for the journal; develops projects; makes final decisions regarding content; and may support fundraising efforts on the journal's behalf.

The editor-in-chief attends the three annual meetings of the *caa.reviews* Editorial Board—held in the spring and fall and in February at the Annual Conference—and submits an annual report to CAA's Publications Committee. He or she pays travel and lodging expenses to attend the conference. The editor-in-chief also works closely with CAA's New York staff and receives an annual honorarium of \$2,000.

Candidates must be current CAA members. Nominators should ascertain their nominee's willingness to serve before submitting a name. A statement of interest in the position, a CV, and at least one letter of recommendation must accompany each nomination. Please mail to: Codirector of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010. Finalist candidates will be interviewed in May 2010.*

caa.reviews Seeks Editorial-Board Members

CAA invites nominations and self-nominations for two individuals to serve on the *caa.reviews* Editorial Board for a four-year term, July 1, 2010–June 30, 2014. 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 candidates with a strong record of scholarship and at least one published book or the equivalent who are committed to the imaginative development of *caa.reviews*.

The editorial board advises the editor-in-chief and Council of 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.

The editorial board meets three times a year, including once at the CAA Annual Conference. Members 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, a CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA,

275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010.*

Art Journal Seeks Editorial-Board Member

CAA invites nominations and self-nominations for one individual to serve on the *Art Journal* Editorial Board for a four-year term, July 1, 2010–June 30, 2014. Published quarterly by CAA, *Art Journal* 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.

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.

The editorial board meets three times a year, including once at the CAA Annual Conference. Members 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. 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; self-nominations are also welcome. Please send a letter describing your interest in and

qualifications for appointment, a CV, and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2010.*

CAA Seeks Publications Committee Members

CAA invites nominations and self-nominations for two members-at-large to serve on the Publications Committee for a three-year term, July 1, 2010–June 30, 2013.

Candidates must possess expertise appropriate to the committee's work. Museum-based arts professionals with an interest and experience in book, journal, or museum publishing and those with experience in digital publishing are especially encouraged to apply.

The Publications Committee is a consultative body that advises the CAA Publications Department staff and the CAA Board of Directors on publications projects; supervises the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews*, as well as CAA's book-grant juries; sponsors a practicum session at the Annual Conference; and, with the CAA vice president for publications, serves as liaison to the board, membership, editorial boards, book-grant juries, and other CAA committees.

The committee meets three times a year, including once at the CAA Annual Conference. Members pay travel and lodging expenses to attend the conference. Members of all committees volunteer their services to CAA without compensation.

Candidates must be current CAA members and should not serve concurrently on other CAA committees or editorial boards. Applicants may not be individuals who have served as members of a CAA edi-

torial board within the past five years. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Appointments are made by the CAA president in consultation with the vice president for publications.

Please send a letter of interest describing your interest in and qualifications for appointment, a CV, and contact information to: Vice President for Publications, c/o Alexandra Gershuny, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to agershuny@collegeart.org. *Deadline: April 15, 2010.*

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.

AIGA | the professional association for design

The AIGA Design Educators Conference, "response_ability: Ethics and Sustainability in Design Education," takes place May 15–16, 2010. Held in Toledo, OH, the conference aims to foster an ongoing dialogue and debate about design ethics, sustainability, and design education. How can we (should we) create students who feel a responsibility to their world? How do we, as educators, instill the capacity for our students to become thinking, ethical designers? Where do we find ourselves between these theories and practices? And how do we translate the ideas of AIGA's "The Living Principles" in the classroom and beyond? Group discussions, workshops, lectures, speakers and learning sessions, and opportunities for open

dialogue will encourage participants to share their challenges and achievements with others, uncover our educational shortcomings, identify our responsibilities, and offer pathways to solutions, all for the greater good of design and the global community. See www.response-abilityconference.com/participate for more information.

The AIGA Design Educators Community is announcing a call for proposals to AIGA members who are interested in producing an AIGA Design Educators Conference. The next series of four conferences will begin in spring 2011. Deadline for proposal submission is March 26, 2010.

American Institute for Conservation of Historic and Artistic Works

The thirty-eighth annual meeting of the American Institute for Conservation (AIC) will take place in Milwaukee, Wisconsin, from May 11 to 14, 2010. The theme of the meeting is "Conservation Continuum: Examining the Past. Envisioning the Future." For the meeting program and events, please see www.conservation-us.org/meetings. The registration fee through March 31 is: \$355 members, \$435 nonmembers, and \$155 students. From March 31 on: \$370 members, \$449 nonmembers, and \$165 students.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) seeks to sponsor a scholarly session for the 2012 CAA Annual Conference in Los Angeles. The deadline for submissions is April 1, 2010. For submission guidelines for session proposals, visit www.ahaaonline.org.

For those wishing to contribute to the spring AHAA e-newsletter, please contact Isabel Taube, newsletter editor, at

taubeisa@gmail.com by March 15, 2010. For more information, see www.ahaonline.org.

Association of Historians of Nineteenth-Century Art

The seventh annual Association of Historians of Nineteenth-Century Art (AHNCA) graduate symposium will be held on March 19, 2010, at the Graduate Center, City University of New York. Thanks to the generosity of the trustees of the Dahesh Museum, one speaker will be awarded the \$1,000 Dahesh Museum Prize for the best paper presented at the symposium; this paper will also be eligible for publication in *Nineteenth-Century Art Worldwide*, AHNCA's peer-reviewed, electronic journal.

Design Studies Forum

To complement its peer-reviewed journal

Design and Culture, the Design Studies Forum (DSF) is preparing to launch a new website with expanded resources for design educators and a new online publication, *Design/Culture/Criticism*. Through short articles, reviews, and blogs, the new publication will address timely issues in design from a wide variety of perspectives: practical, empirical, historical, cultural, and theoretical. Though edited by members of Design Studies Forum, *Design/Culture/Criticism* will be open to contributions from anyone interested in design, from any disciplinary background. We hope to foster a common but comprehensive stream of cogent, sophisticated, and subtle discussion focused on the place and practice of design in culture today. *Design/Culture/Criticism* will be a place to discuss classic works and the latest trends, creative practice, and critical pedagogy

KU HALL CENTER
FOR THE HUMANITIES
The University of Kansas

Simons Public Humanities Fellowship

The Hall Center for the Humanities at the University of Kansas is accepting applications for the **Simons Public Humanities Fellowship**. This innovative program gives individuals of experience and accomplishment from outside the university the time and freedom to re-engage with humanities-based learning. Fellows from the fields of journalism, law, non-profit, and the arts communities are especially encouraged to apply. Applicants should not hold an academic position. The fellowship period may range from one month to one semester. **Fellows receive a stipend of up to \$20,000.**

Interested individuals may apply at any time. **The next available Fellowship is in Fall 2010.** Please submit a resume or CV and cover letter to Hall Center Director Victor Bailey at vbailey@ku.edu. The cover letter should include your proposed dates of residence, a description of your project, and the name(s) of KU faculty with whom you would like to work.

Additional information may be found at **www.hallcenter.ku.edu**. Click on Hall Center Support under our Grants and Fellowships tab.

hallcenter@ku.edu • 785-864-4798



Barbara Nesin, president-elect of the CAA Board of Directors (center), at the first meeting of the CAA affiliated societies at the 2010 Annual Conference in Chicago (photograph by Bradley Marks)

across the design disciplines. Join us at www.designstudiesforum.org.

Historians of Islamic Art Association

The Historians of Islamic Art Association (HIAA) held its 2010 annual meeting (*majlis*), organized by Persis Berlekamp, on February 13 at the University of Chicago. Speakers were: Yumiko Kamada, Institute of Fine Arts, New York University; Riyaz Latif, University of Minnesota; Matt Saba, University of Chicago; and Eva-Maria Troelenberg, Ludwig-Maximilians-Universität.

The 2010 Margaret B. Sevckenko Prize in Islamic Art and Culture was awarded to Matt Saba of the University of Chicago for "Abbasid Lusterware and the Aesthetics of 'ajab.'" HIAA's second biennial symposium on "Objects, Collections, and Cultures" will be

held October 21–23, 2010, at the Freer and Sackler Galleries in Washington, DC. The symposium program and further announcements are at www.historiansofislamicart.org.

The following members have been elected to the HIAA board: Glaire Anderson, secretary-treasurer; Olga Bush, newsletter editor; Stephennie Mulder, H-ISLAMART listserv editor (term begins June 2010); Lara Tohme, website editor (beginning January 2011); and Bernard O'Kane, international representative.

International Association of Art Critics/USA

The Annual AICA Commemorative Lecture at the Studio School celebrates the work of art critics and presents the newest contributions to the field by members of the International Association of Art Critics (AICA). This year, on March 16, Kenneth Baker, art critic for

the *San Francisco Chronicle*, discussed “The Reach of Criticism.” The focus was on the various senses of critical reach, the vehicles for its dissemination (and the changes they have undergone), the audience it contacts, and what it reaches in them. Baker also discussed how deeply the critical reach penetrates the institutional and other entities framing art, and how deeply it can enter into the structure and meaning of artworks. The event was open to the public and took place at the New York Studio School in Manhattan.

International Sculpture Center

Antony Gormley and Lucy Orta will headline the International Sculpture Center (ISC) conference, “What is Sculpture in the 21st Century?”, being held April 7–9, 2010, in London, England. This monumental event will explore such topics as the Languages of Sculpture; Public Perception and Investment; and the State of Education. In addition, conference highlights include an international roster of presenters, an opening reception at Tate Modern, free admission to Henry Moore exhibition at Tate Britain, daily ArtSlam sessions for attendees to show their work, workshop demonstrations at Chelsea College of Art and Design, and a gallery hop. Optional pre- and postconference activities are also in the mix.

Registration for the twenty-second International Sculpture Conference is now open. The deadline is March 19, 2010; a student rate was available, but you may sign up for a waiting list. Find more information and register at www.sculpture.org. Questions? Contact events@sculpture.org or 609-689-1051, ext. 302.

In addition, ISC has chosen internationally renowned sculptors Phillip King and William Tucker to receive its 2010 Lifetime

Achievement Awards. These most deserving artists will be honored at a gala dinner held in London in conjunction with the conference on the evening of April 9. The evening’s speakers will include Peter Murray, executive director of the Yorkshire Sculpture Park; and Keith Patrick, former editor of *Contemporary Visual Arts* magazine. Tickets for the event start at £250; sponsorships begin at £5,000. Both artists have donated work for upper-level table sponsors. For more details, please visit www.sculpture.org. For more details, to receive an invitation, or to reserve your space, please contact events@sculpture.org or 609-689-1051, ext. 302.

Italian Art Society

The Italian Art Society (IAS) is pleased to announce that Herbert L. Kessler will present the 2010 Italian Art Society–Kress Foundation Lecture in Rome. His talk, “Rise and Fall in Roman Art,” will take place at the Sapienza on Wednesday, May 26, at 5:00 PM. This inaugural lecture is dedicated to the memory of Philipp and Raina Fehl. Please visit www.italianartsociety.org for additional information.

Japan Art History Forum

The Japan Art History Forum (JAHF) announces its sponsorship of the panel “Japanese Visual and Material Culture in Transnational Contexts: Shifting Ideas of ‘China’ in Edo and Meiji Japan” at the March 2010 annual meeting of the Association for Asian Studies.

Members are encouraged to propose sessions for JAHF sponsorship at the 2011 annual meeting of the Association for Asian Studies, as well as at the CAA Annual Conference in 2012. JAHF also encourages submissions of

graduate-student research papers written in English on a Japanese art-history topic for consideration in the 2010 eighth annual Chino Kaori Memorial Book Prize competition. For details, see www.jahf.net.

Mid-America College Art Association

The Mid-America College Art Association (MACAA) will join the Southeastern College Art Conference (SECAC) to sponsor a conference hosted by Virginia Commonwealth University in Richmond, Virginia. Held October 20–23, 2010, the conference will be directed by Andrew Kozolowski.

MACAA will cosponsor a second conference in the coming academic year with Foundations in Art: Theory and Education (FATE), another CAA affiliated society. This conference will be held March 30–April 2, 2011, in St. Louis, Missouri. Eastern Illinois University is hosting the conference, with Jeff Boshart as conference director. A single MACAA membership payment qualifies a member for both conferences. In addition to the MACAA membership fee, a separate conference fee applies for each conference. Information on both events can be found through www.macaart.org. General questions can be directed to John Richardson at john.richardson@wayne.edu.

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. Please contact the PADA office (www.pada.net) for more information about the appraisal service.

Public Art Dialogue

Starting in 2011, Routledge will publish the newly founded journal, *Public Art Dialogue*, twice a year in both paper and electronic form. The journal will act as a forum for critical discourse and commentary about public art, defined as broadly as possible to include memorials, object art, murals, urban- and landscape-design projects, social interventions, and web-based work. Most issues of the journal will be theme-based, each featuring both peer-reviewed articles and artists' projects. *Public Art Dialogue* will offer a historical foundation for and alternative perspectives on the study and practice of public art.

The current cochairs of the organization of the same name, Harriet F. Senie and Cher Krause Knight, will serve as *Public Art Dialogue's* coeditors and shall be assisted by an international editorial board. Beginning in 2011, two issues of *Public Art Dialogue* per year (at a discounted rate) will be included as membership benefits with paid PAD dues.

Society for Photographic Education

The Society for Photographic Education (SPE) forty-eighth national conference in Atlanta, called "Science, Poetry, and the Photographic Image," will examine the confluence of the ideologies of scientists and poets in the context of photography. The conference will reflect on our history in the medium, our practitioners and educators, as well as look forward to the latest innovations and contemporary practices. The theme will explore the very foundations of our process, investigating how we engage our experiences and the visual languages we use to express them. Presentations and discussions from photographers, writers, educators, curators, historians, and professionals will examine our philosophies, share our discoveries,

and celebrate our accomplishments. SPE members in 2010 are eligible to submit a proposal for consideration. Full details available at www.spenational.org. Submission deadline: June 1, 2010.

Society of Architectural Historians

The Society of Architectural Historians (SAH) is pleased to announce that its scholarly journal, *JSAH*, will be launched in an online, multimedia format in March 2010. Developed in partnership with the University of California Press and JSTOR, the online edition will feature the same scholarly articles as the print edition, but will include significant multimedia enhancements including film, video, 3D models, sound, GIS, and zoomable images.

Development of the new display was funded by grants from the Andrew W. Mellon

Foundation. JSTOR has adopted the multimedia enhancements developed by SAH with the University of California Press and will incorporate them into their Current Scholarship Program for publishing current issues of journals beginning in 2011. SAH is greatly indebted to the founding *JSAH* online editor, Hilary Ballon, for envisioning the new publishing platform and to current *JSAH* editor David Brownlee for orchestrating the publication of the inaugural issues.

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) annual meeting will be held jointly with the Mid-America College Art Association (MACAA) in Richmond, Virginia, October 23–23, 2010. Virginia Commonwealth University will host the meeting; the majority of conference activities are set to

Art Journal Special Artists' Projects

All proceeds benefit CAA professional development and career services.

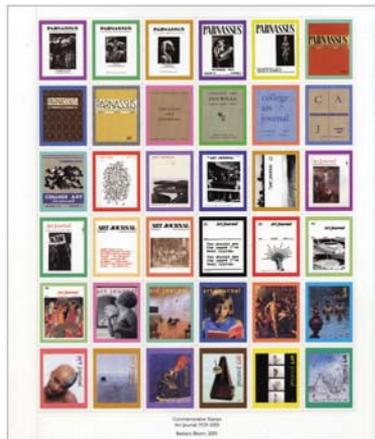
www.collegeart.org/artistprojects

Works available by:

William Pope.L Clifton Meador
Mary Lum Barbara Bloom

For more information or to purchase a project, please contact Sara Hines at 212-691-1051, ext. 216, or shines@collegeart.org.

CAA www.collegeart.org



Barbara Bloom, Commemorative Stamps, *Art Journal*, 1929–2005, 2005
36 perforated stamps, color offset printing on gummed paper,
9-5/8 x 8 in. (24.4 x 20.3 cm), signed edition of 100.

take place at the historic Jefferson Hotel, located in the heart of historic Richmond. Andrew Kozolowski is the conference director. The call for papers deadline is April 20, 2010. For additional information, go to www.curiouser.vcu.edu.

Women's Caucus for Art

The midyear Women's Caucus for Art (WCA) board meeting will take place in the San Francisco Bay Area from June 23 to 28, 2010. Ecology, eco-art, and green practices will be the focus of this special week. Hosted by the Pacific Region, WCA invites board members to participate in all events, including a special eco-art regional conference on June 26.

A planning committee is working to put together the following events: June 23, pre-

conference workshop (location and subject TBD); June 24–25, field trip to artists' studios and galleries in San Francisco and/or East Bay and an eco-tour of Recology (artist residency program at the San Francisco Dump); June 25, opening reception for Blue Planet, a national juried eco-art exhibition (gallery in Berkeley TBD); June 26, "Elements," an eco-art conference at the David Brower Center in Berkeley (this event will be an all-day regional conference filled with panels, a film screening, performance art, roundtable discussions, and a regional honors award and reception); June 27–28, national board meeting (location in Berkeley, TBD).

WCA has also announced the date of its annual awards ceremony, to take place Saturday evening, February 12, 2011, in New York.

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



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



BUZZ SPECTOR, *AS/IF*, 2002 ~~\$1,000~~
Paper, fabric, and thread, 11 ½ x 9 in.,
Edition of 60
MEMBERS: \$200

FOR DETAILS AND TO SEE ALL 5 PRINTS VISIT WWW.COLLEGEART.ORG/PRINTS

Solo Exhibitions by Artist Members

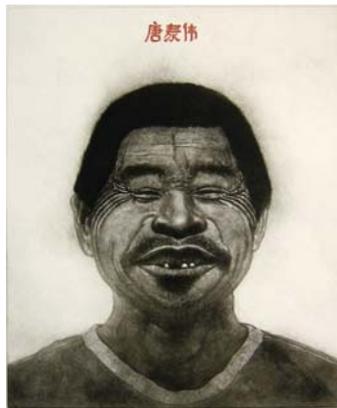
Only artists who are individual CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2010), title of show, and type of work to caanews@colleart.org. You may also send digital images of the work in the exhibition; include the title, date, medium, dimensions, and a photo credit (if necessary).

Abroad

Eduardo Fausti. Museu da Gravura Solar do Barao, Curitiba, Brazil, March 10–May 9, 2010. *Novas Gravuras.* Mezzotint.

Mid-Atlantic

Judith K. Brodsky. Philadelphia Museum of Jewish Art, Philadelphia, PA, March 3–July 30, 2010. *Judith K. Brodsky.*



Eduardo Fausti, *Tang Taiwei*, 2009, mezzotint, 22½ x 17 in. (artwork © Eduardo Fausti)



Jan Dean, *Extra Super Heavy Duty Rust Resistant Pin Woman*, 1996, pins and mixed media, 9 x 7 x 5 in. (artwork © Jan Dean)

Memoir of an Assimilated Family. Mixed media and printmaking.

Robert Devers. American University Museum, Washington, DC, January 30–March 14, 2010. *Robert Devers: Cult of the Hand.* Painting, ceramic, and installation.

Béatrice Mellinger. Portfolio Gallery, VisArts Center, Rockville, MD, January 21–February 3, 2010. *Movements!*

Ben Schachter. Walsh Gallery, Westmoreland Museum of American Art, Greensburg, PA, January 24–March 21, 2010. *Ben Schachter: Kosher/Treif and Eruvim.*

Midwest

Rachel Epp Buller. Arts INKubator Press Gallery, Kansas City, MO, January 8–February 1, 2010. *Expanded Identities.* Stitched lino-leum relief print-montages.

Jan Dean. Morton College Gallery, Cicero, IL, January 16–March 7, 2010. *Dialogues.* Mixed-media sculpture.

Northeast

Jee Hwang. Fellowship Gallery, A.I.R. Gallery, Brooklyn, NY, January 6–31, 2010. *I Have Something to Say.* Painting and work on paper.

Frank McCauley. Hallwalls Contemporary Art Center, Buffalo, NY, January 15–February 19, 2010. *Casual Being.* Video and serigraphy.

Michael Rich. ARC Fine Art, Fairfield, CT, January 14–February 10, 2010. *Sea, Sky, and Land: Abstractions of Nantucket.* Painting.



Frank McCauley, *Untitled (Herowarmer)*, 2007, serigraphy on Sintra, 96 x 48 in. (artwork © Frank McCauley)

Mira Schor. Melville House Bookstore, Brooklyn, NY, February 1–26, 2010. *Books of Pages: New Work by Mira Schor.* Work on paper.

Mary Ting. Kentler International Drawing Space, Brooklyn, NY,



Cynthia Greig, *Representation no. 66 (still life #4)*, 2007, C-print, 24 x 20 in. (artwork © Cynthia Greig)

February 5–March 28, 2010.
Excerpts from the Dysfunctional Forest.

West

Cynthia Greig. DNJ Gallery, Los Angeles, CA. May 8–July 10, 2010. *Representations.* Photography.

Michael Rich. One California Street, San Francisco, CA, March 6–May 8, 2010. Painting.

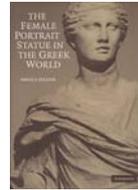
Books Published by CAA Members

Only authors who are individual CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2010) to caanews@collegeart.org.

Megan Aldrich and **Robert J. Wallis.** *Antiquaries and*

Archaists: The Past in the Past, the Past in the Present (Reading, UK: Spire Books, 2009).

Vladimir Brodsky. *The World Created in the Image of Man: The Conflict between Pictorial Form and Space in Defiance of the Law of Temporality* (New York: Peter Lang, 2010).



Sheila Dillon. *The Female Portrait Statue in the Greek World* (New York: Cambridge University Press, 2010).

Betsy Fahlman. *New Deal Art in Arizona* (Tucson: University of Arizona Press, 2009).



Eduardo M. Peñalver and **Sonia K. Katyal.** *Property Outlaws: How Squatters, Pirates, and Protesters Improve the Law of Ownership*

(New Haven: Yale University Press, 2010).



Alicia Volk. *In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art* (Berkeley and Washington, DC:

University of California Press and the Phillips Collection, 2009).

Dennis Weller. *Seventeenth-Century Dutch and Flemish Paintings* (Raleigh: North Carolina Museum of Art, 2009).

Exhibitions Curated by CAA Members

Curators who are individual CAA members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2010), 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 indi-



Mercedes Matter, *Still Life with Skulls*, ca. 1978–1998, oil on canvas, 38 x 42 in. Estate of the Artist (artwork © Mercedes Matter; photograph provided by Mark Borghi Fine Art, Inc.). From the exhibition *Mercedes Matter: A Retrospective*, curated by Ellen G. Landau

vidual works; include the artist's name and the work's title, date, medium, and dimensions.

Jamie Adams and **Katharine Kuharic.** *Private (Dis)play*. New York Academy of Art, New York, January 27–February 28, 2010.

Susan Mitchell Crawley. *The Treasure of Ulysses Davis*. Intuit Center for Intuitive and Outsider Art, Chicago, IL, February 2–May 16, 2010.

Andria Derstine and **Stephanie Wiles.** *Side by Side: Oberlin's Masterworks at the Met*. Metropolitan Museum of Art, New York, March 16–August 29, 2010.



Ulysses Davis, *Beast with Wings*, ca. 1988, yellow pine, metal, paint, and plastic beads, 39 x 4¼ x 11 in. High Museum of Art, gift of James E. Allen in memory of Ulysses Davis (artwork © Ulysses Davis; photograph © Peter Harholdt). From the exhibition *The Treasure of Ulysses Davis*, curated by Susan Mitchell Crawley

Antony Hudek. *The Incidental Person*. Apex Art, New York, January 6–February 20, 2010.

Ellen G. Landau. *Mercedes Matter: A Retrospective*. Frederick R. Weisman Gallery, Pepperdine University, Malibu, CA, January 23–April 4, 2010.

Ellen G. Landau. *Mercedes Matter: A Retrospective*. Sidney Mishkin Gallery, Baruch College, City University of New York, New York, October 29–December 14, 2009.

Christine Sciacca. *Building the Medieval World: Architecture in Illuminated Manuscripts*. J. Paul Getty Museum, Los Angeles, CA, March 2–May 16, 2010.

Sandra Skurvida. *Avant-Guide to NYC: Discovering Absence*. Apexart, New York, November 4–December 19, 2009.

People in the News

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

Academe



Jean M. K. Miller, formerly chair of art and design in the College of Fine Arts and Communication at Towson

University in Towson, MD, has been named associate dean of administrative affairs for the College of Visual Arts and Design at the University of North Texas in Denton.

Richard Toscan, dean of the School of the Arts at Virginia Commonwealth University in Richmond for 14 years, has announced his resignation, effective June 2010.



Ian F. Verstegen has been named director of graduate studies at Moore College of Art and Design in

Philadelphia, PA. He comes to Moore from the People's Emergency Center, where he managed their government grants.

Museums and Galleries

Lisa Fischman, formerly chief curator of the University of Arizona Museum Art in Tucson, has been

named Ruth G. Shapiro '37 Director of the Davis Museum and Cultural Center at Wellesley College in Wellesley, MA.

Brandon Fortune, curator of painting and sculpture at the Smithsonian Institution's National Portrait Gallery in Washington, DC, has been acting director for the museum since October 2009.

Adam Justice, formerly chief curator at William King Museum in Abingdon, VA, has been named curator of art at the Polk Museum of Art in Lakeland, FL.

Judith Keller has been appointed senior curator of photographs at the J. Paul Getty Museum in Los Angeles, CA, where she had been acting head of the Department of Photographs since January 2009.

Anne Wagner has been appointed

to the newly created post of Henry Moore Foundation Research Curator at Tate in London, England.

Grants, Awards and Honors

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

Bruce Altshuler, director of the Program in Museum Studies at New York University, has been awarded the Dedalus Foundation's 2010 Senior Fellowship for his book project, *Salon to Biennial: Exhibitions That Made Art History, Volume 2: 1960–2002*. To be published by Phaidon Press, the book covers 25 canonical exhibitions and



Patricia Cronin, *The Sleeping Faun*, 2006, watercolor on paper, 12 x 15 in. (artwork © Patricia Cronin)

continues the work of Altshuler's earlier volume, published in 2008.

Patricia Cronin, an artist based in Brooklyn, NY, has received a 2009 Anonymous Was a Woman Grant.

Christine Göttler, professor of art history at the Universität Bern in Switzerland, has been named a senior fellow at the International Center for Cultural Studies in Vienna, Austria. Her project is called "The Scent of Ambergris, the Glow of Chalcedony Glass, and the Treasures of the Sea: Old and New Worlds in the Antwerp Collections of the Portuguese Merchant-Banker Manuel Ximenes (1564–1632)."

Geraldine A. Johnson, university lecturer in the history of art at Oxford University in England, has been awarded a Leverhulme Trust Research Fellowship to complete her book on the sensory reception of art in early modern Italy.

Nancy Locke, associate professor of art history at Pennsylvania State University in University Park, is the recipient of a National Endowment for the Humanities Fellowship in support of her book project, *Cézanne's Shadows*.

Jennifer Geigel Mikulay, assistant professor and public scholar of visual culture at Indiana University–Purdue University Indianapolis, has been awarded

a grant from the National Endowment for the Humanities' Division of Preservation and Access to support an assessment of campus public art.



Kim Miller of Wheaton College in Norton, MA, has received a yearlong fellowship from the National Endowment for the Humanities to work on her book, *Selective Silencing and the Shaping of Memory in Post-Apartheid South African Visual Culture*. She has also the recipient of the 2009 Carrie Chapman Catt Prize for Research on Women and Politics, the first art historian to win the award.

Renee Piechocki, an artist and public-art consultant based in Pittsburgh, PA, has been elected to the Public Art Network Council, an advisory body of Americans for the Arts.

Daniel Ranalli, an artist based in Cambridge, MA, has been awarded a 2010 fellowship in drawing from the Massachusetts Cultural Council.



Corine Schleif, professor of art history at Arizona State University in Tempe, has been awarded a fellowship at the Herzog August Bibliothek in Wolfenbüttel, Germany, to research gender and violence in the art and cultural history surrounding the Holy Lance.

The Louis Comfort Tiffany Foundation has announced the 2009 recipients of its biennial competition for artists. Among the 30 artists receiving a \$20,000 award are CAA members **Andrea Bowers** (Los Angeles), **John Newman** (New York), and **Joseph Scanlan** (New York).

Institutional News

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

The **Coby Foundation**, which supports projects in fashion and textiles to nonprofit organizations in the mid-Atlantic and northeastern US, has awarded \$23,000 to the Design Center at **Philadelphia University** in Pennsylvania for its *Lace in Translation* exhibition series; and \$30,000 to the **Fashion Institute of Technology's** Museum at FIT in New York for the exhibition *American Beauty: Aesthetics and Innovations in Fashion*.

The **Dedalus Foundation**, based in New York, has announced institutions and publications winning foundation grants, which help to support the public understanding of modern art and modernism. Among the recipients are two institutional CAA members: the **Art Institute of Chicago** in Illinois and the **Whitney Museum of American Art** in New York.

The **International Association of Art Critics** branch in North America has announced the recipients of its 26th annual awards in 13 categories. Institutional CAA members that organized and hosted winning exhibitions include: the **Norton Museum of Art** in Palm Beach, FL, and the **San Francisco Museum of**

Modern Art in California, for *William Kentridge: Five Themes* as the Best Monographic Museum Show Nationally. Placing second in that category is the **National Gallery of Art** in Washington, DC, and the **Metropolitan Museum of Art** in New York, for *Looking In: Robert Frank's "The Americans."* The **Sterling and Francine**

Clark Art Institute in Williamstown, MA, took second place in the Best Thematic Museum Show Nationally, for *Dove/O'Keeffe: Circles of Influence*.

The Best Monographic Museum Show in New York City went to the **Metropolitan Museum of Art's Francis Bacon: A Centenary Retrospective. The Third Mind: American Artists Contemplate Asia, 1860–1989** at the **Solomon R. Guggenheim Museum** was Best Thematic Museum Show in New York City.

In a first-place tie, the **Yale University Art Gallery** in New Haven, CT, won Best Show in a University Gallery for *Picasso and the Allure of Language*.

Winning the Best Architecture or Design Show is *Frank Lloyd Wright: From Within Outward*, hosted by the **Solomon R. Guggenheim Museum**; placing second in that category is the **Museum of Modern Art's What Was Good Design? MoMA's Message 1944–56**.

Best Historical Show honors went to *James Ensor* at the **Museum of Modern Art**, which also earned Best Exhibition of Digital, Video, or Film for *Pipilotti Rist: Pour Your Body Out*. The **Kansas City Art Institute** in Missouri has launched a four-track major in digital media. Areas of concentration will include 3D design and modeling, electronic game design art, motion graphics, and visual effects.

Parsons the New School for

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Design in New York has developed three new graduate programs: an MA in fashion studies, which launches in fall 2010; an MFA in fashion design and society; and an MFA in transdisciplinary design.

The University of Illinois, Urbana-Champaign, has announced that it will close Illinois at the Phillips, an art-history program created in 2006 and headquartered at the Phillips Collection in Washington, DC, after the spring 2010 semester. The program was, according to a 3-member review panel, “exceptionally expensive to operate at a time in which the university is faced with severe budgetary stringencies.”

Classifieds

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

Datebook

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

March 31, 2010

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

April 2, 2010

Deadline for nominations and self-nominations for the 2011–15 Board of Directors.

April 15, 2010

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

Deadline for nominations and self-nominations for the CAA Publications Committee.

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

Deadline for nominations and self-nominations for *caa.reviews* editor-in-chief.

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April 16, 2010

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

May 3, 2010

Deadline for submission of proposals for papers to session chairs for the 2011 Annual Conference in New York.

Deadline for submission of proposals for poster sessions at the 2011 Annual Conference in New York.

May 31, 2010

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

June 3, 2010

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

July 31, 2010

Deadline for nominations for the 2011 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award.

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

August 3, 2010

Deadline for 2011 Annual Conference session chairs to receive final abstracts for speakers

August 31, 2010

Deadline for nominations for the 2011 Awards for Distinction

(except the Morey and Barr awards).

September 30, 2010

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

October 1, 2010

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

November 30, 2010

Deadline for submissions to the January 2011 issue of *CAA News*.

December 1, 2010

Deadline for 2011 Annual Conference session chairs to receive final texts of papers from speakers.

January 31, 2011

Deadline for submissions to the March 2011 issue of *CAA News*.

February 9–12, 2011

99th CAA Annual Conference in New York.

February 22–25, 2012

100th CAA Annual Conference in Los Angeles.

SAVE THE DATE!

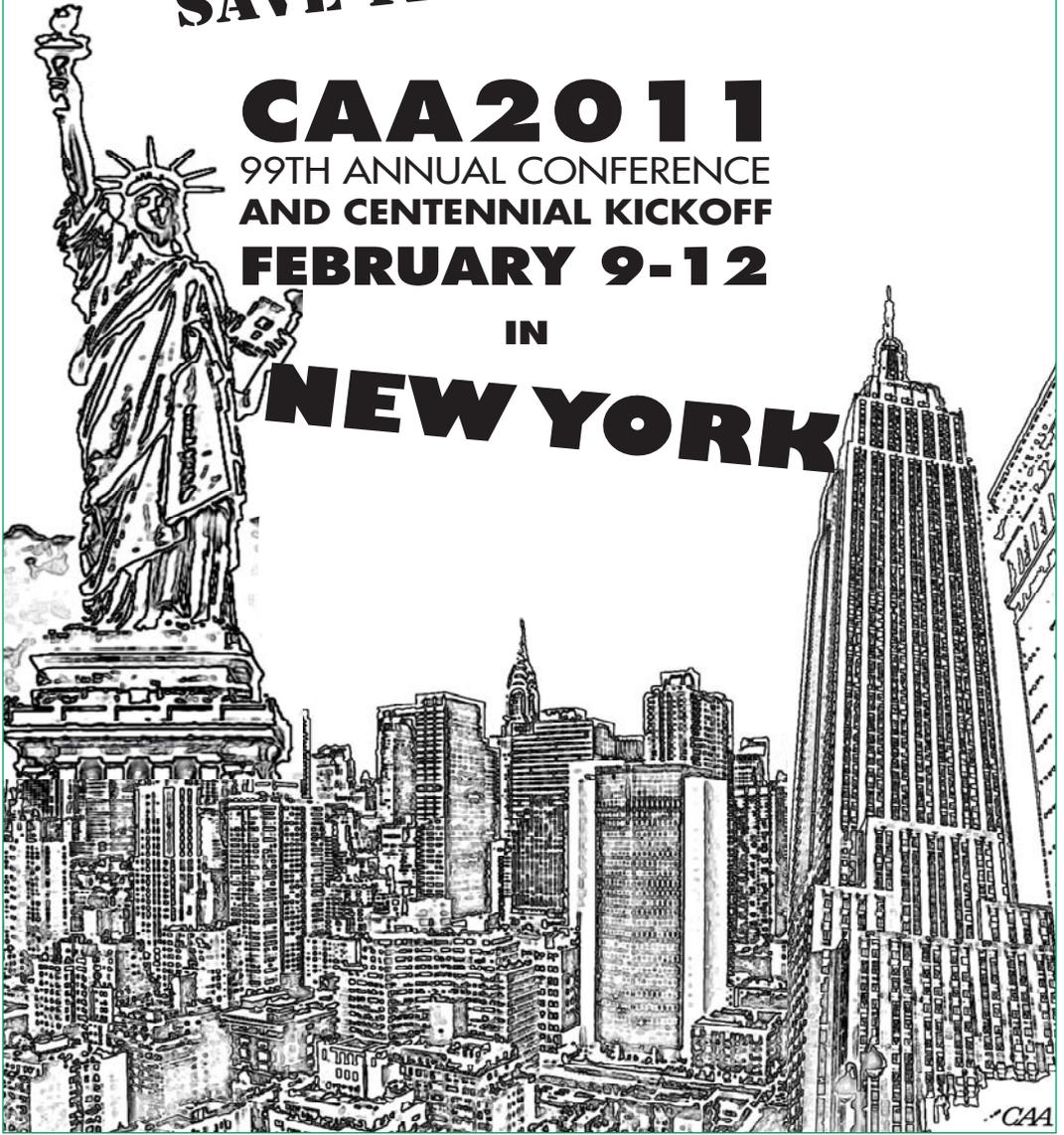
CAA2011

99TH ANNUAL CONFERENCE
AND CENTENNIAL KICKOFF

FEBRUARY 9-12

IN

NEW YORK



ENDNOTES

CAA