

CAA NEWS



PARTICIPATE IN UPCOMING
CENTENNIAL CONFERENCES

CAA NEWS

MAY 2010

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ON THE COVER: on the left, the east façade of the Broad Contemporary Art Museum at the Los Angeles County Museum of Art, November 2007 (photograph © 2007 Museum Associates/LACMA); on the right, the Metropolitan Museum of Art (photograph provided by the Metropolitan Museum of Art)

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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.



Barbara Nesin (photograph provided by the Art Institute of Atlanta)

FROM THE CAA PRESIDENT

Barbara Nesin, an artist and department chair of art foundations at the Art Institute of Atlanta, takes over as president of the CAA Board of Directors this month.

The artist Newton Harrison has called the collective thought of our time “the conversational drift.” Relatedly, as members of CAA we contribute to a larger collective consciousness of personal and professional ideas that help set the stage for a much broader constituency than any one of our 16,000 individual and institutional members could do alone. I invite you to join me as the incoming president of the CAA Board of Directors in shaping the conversation about the visual arts.

I especially call upon artists and designers to participate in CAA, as these two important groups have been made a priority in CAA’s 2010–2015 Strategic Plan. This plan also includes the goal of expanding our reach to international members.

With all the great minds and talent at CAA, our organization can and should be a venue for your ideas and energy. Collaborations with peers are the best way to achieve goals that are meaningful to you and—possibly, just possibly—to make a difference that has far-reaching and lasting effect. More than anything else, CAA provides leadership for the visual arts *through its members for its members.*

Dawoud Bey said in his keynote address at our recent Annual Conference in Chicago: “The myth of one person’s genius is really the erasure of that person’s community.” I hope that he inspired you, as he did me, to think of CAA as your community. There are plenty of voices that speak out against funding for the arts or against making our cultural patrimony more inclusive. We need students, emerging and established members, even our “superstars,” to be a part of this. We need your vision, determination, and ideas to mobilize the resources that turn thoughts into actions.

As CAA embarks on its second hundred years, I personally want to invite you to join in this challenge to help shape what will be the relevant issues for the visual arts. I encourage you to read our Strategic Plan (see www.collegeart.org/about/plan), developed by a task force of CAA members, and to come to the Centennial Conference in New York, February 9–12, 2011. Your place at the table awaits!

CAA Introduces Karen Lang, Incoming Editor-in-Chief of *The Art Bulletin*



Karen Lang (photograph by Flora Lang)

Karen Lang, associate professor in the Department of Art History at the University of Southern California (USC), will become editor-in-chief of *The Art Bulletin* starting July 1, 2010. She succeeds Richard Powell, John Spencer Bassett Professor in the Department of Art, Art History, and Visual Studies at Duke University, who has led the journal since 2007.

An Angeleno since the early 1990s, Lang earned her PhD in the history of art at the University of California, Los Angeles, in 1996, with a dissertation on “The German Monument, 1790–1914: Subjectivity, Memory, and National Identity.” She has taught nineteenth- and twentieth-century art, visual culture, and aesthetics at USC since 1999,

earning tenure seven years later. Lang received a Millard Meiss Publication Fund grant in 2005 for her book, *Chaos and Cosmos: On the Image in Aesthetics and Art History* (Ithaca: Cornell University Press, 2006), which studies the conceptual foundations of the history of art.

She writes, “*The Art Bulletin* will celebrate its centennial in 2013, two years after CAA’s own one-hundredth anniversary. During the journal’s century, findings and frays shaped the contours of the field, as queries arising from the correlation of artistic objects and their histories—queries about subject and style, inclusion and exclusion, gender, race, sexuality, and so on—ushered the discipline in new directions. Art history was vibrant during these hundred years, and it continues to be so today. As *The Art Bulletin* glides into a new century, I would like the journal to reflect art history’s widening scope and its manifold practices. Specialty publications exist for many fields of art history, but *The Art Bulletin* is the primary site for critical, cross-field dialogue. To reflect what art history is today and to stimulate dialogue, as editor-in-chief I welcome first-rate scholarship from all fields and approaches. I will continue the journal’s commitment to the scholarly article (at a time when short articles are increasingly the mandate), and I will introduce new features. Drawing on the vibrancy of art and art history today, these will include reflections on the viewing experience of art and notes from the field.”

Lang’s experience with *The Art Bulletin* began in 1997, when her article “The Dialectics of Decay: Rereading the Kantian Subject” was published in the September issue. She also penned “The Far in the Near,” as part of Michael Ann Holly’s Interventions section on “The Melancholy Art” in March 2007. She has also written on such diverse subjects as the work of Gerhard Richter, the modernism of Max Beckmann, Alexander Pope’s garden and grotto, and

the Bismarck Monument in Hamburg, as well as on topics in aesthetics. She's written for the *Getty Research Journal*, *Human Affairs*, *X-TRA*, and *Art History*, published by the Association of Art Historians in the UK. A recent notable publication is "Expressionism and the Two Germanys," in the catalogue for *Cold War Cultures/Art of Two Germanys*, a landmark exhibition

"As *The Art Bulletin* glides into a new century, I would like the journal to reflect art history's widening scope and its manifold practices."

held last year at the Los Angeles County Museum of Art which traveled to the Germanisches Nationalmuseum in Nürnberg and to the Deutsches Historisches Museum in Berlin.

Lang was a scholar in residence at the Getty Research Institute in 2007–8 and the Sterling and Francine Clark Art Institute in 2001. She has received

numerous awards and travel grants, and has presented her research in conference and symposia across the United States and Europe.

Issues edited by Richard Powell, such as the one described below, will appear through December 2010, with Lang's first issue slated for March 2011. ■

March–June Issue of *The Art Bulletin* Published



Diego Velázquez, detail of *Las Meninas*, 1656, oil on canvas, 10 ft. 5 in. x 9 ft. (3.18 x 2.76 m). Museo del Prado, Madrid, acc. no. 1174 (artwork in the public domain; photograph by Erich Lessing and provided by Art Resource, NY)

The combined March–June 2010 issue of *The Art Bulletin*, the leading publication of international art-historical scholarship, has just been published.

The central scene of Diego Velázquez's *Las Meninas* graces the cover and introduces the issue's Interventions essay series. Byron Ellsworth Hamann applies postcolonial and materialist strategies in "The Mirrors of

studies, Romance studies and literature, art history, and Aztec and Spanish colonial art respond to Hamann's article with texts of their own.

The issue features two other major essays. In "Family Space: Buddhist Materiality and Ancestral Fashioning in Mogao Cave 231," Winston Kyan considers the diverse integration of family references into the visual program of ninth-century Buddhist Mogao caves at Dunhuang, which marked a turning point in the construction of religious space in medieval China. For "Portrait of Luca Pacioli and Disciple: A New, Mathematical Look," Renzo Baldasso examines the famous painting as a statement about the achievements of mathematical humanists as well as the subject of mathematics as a mode of thinking, as court activity, and as a form of education.

For the full table of contents to the March–June issue, visit www.collegeart.org/artbulletin/current.html.

Las Meninas: Cochineal, Silver, and Clay" to consider the artist's masterpiece within a transatlantic visual archive. A group of six scholars from such diverse disciplines as pre-Columbian

Artists' Projects Launch New Editor's First Issue of *Art Journal*

The Spring–Summer 2010 issue of *Art Journal* marks the first issue produced by the art historian and critic Katy Siegel, who began work as editor-in-chief in July 2009. Special artists' projects by Sharon Lockhart and Kerry James Marshall are highlights of this issue, and the magazine also features never-before-published photographs of a project by the cult artist Jack Smith and his



A frame from Kerry James Marshall's *Dailies: On the Stroll*, 2010, published in the Spring/Summer 2010 issue of *Art Journal* (artwork © Kerry James Marshall; image provided by the artist)

collaborator, the renowned avant-garde actress Kate Manheim. Completing the mix are feature essays by Hannah Higgins, Cary Levine, and Martin Patrick, and an interview with the London-based artist Goshka Macuga by Achim Borchardt-Hume.

Katy Siegel, a professor of art history at Hunter College in New York, a contributing editor to *Artforum*, and author of the forthcoming *"Since '45": America and the Making of Contemporary Art* (Reaktion, 2010), will serve as editor-in-chief of *Art Journal* for three years. She says of this first issue, "While preserving its integrity as an academic journal, I want to make sure that every issue of *Art Journal* also represents the vitality and vicissitudes of the real life of art and artists."

Readers immediately encounter four pages of Kerry James Marshall's comic *Dailies: On the Stroll*, placed in the inside front and back covers. Marshall's bold black-and-white graphics weave together racial politics in the larger society with those of the art world in the first episode of a frankly polemical serial.



Sharon Lockhart, detail of third panel from Gary Gilpatrick, *Insulator*, 2008, three chromogenic prints, ea. 24 x 30 in. (61 x 76.2 cm) (artwork © Sharon Lockhart; photograph provided by Gladstone Gallery, New York, Blum & Poe, Los Angeles, and Neugerriemschneider, Berlin)

Sharon Lockhart's *Lunch Break Times* previews a publication the artist will launch later this year. Working with blue-collar workers throughout the state of Maine, Lockhart conveys the visual aspects of the industrial workplace by means of intriguing objects she has found there: antique postcards and photos, a coffee-cart sign emblazoned on a state map, a labor activist's painting hanging in the union hall, and more.

Kate Manheim is best known for several decades of performances as the lead actor in Richard Foreman's Ontological-Hysteric Theater. Jack Smith (1932–1989) blazed through the underground art and film scenes in lower Manhattan in the 1960s, 1970s, and 1980s, creating films and performances with his coterie of Flaming Creatures. Smith and Manheim collaborated on a project exploring marriage, melodrama, and the Hollywood star Maria Montez. A selection of their atmospheric and amusing photographs is published for the first time ever in the pages of *Art Journal*, introduced by a beautiful personal essay by the film historian P. Adams Sitney.

The art historian Hannah Higgins has contributed a clear-eyed and moving account of the intertwined careers of her parents, the Fluxus artists Alison Knowles and Dick Higgins, and her relationship to them as both daughter and historian. Martin Patrick considers the present-day implications of the work of another important Fluxus artist, Robert Filliou. Cary Levine reflects on a somewhat sinister body of work by the West Coast artist Mike Kelley, which draws on the themes and techniques of do-it-yourself crafts. And the curator of London's Whitechapel Gallery, Achim Borchardt-Hume, interviews Goshka Macuga about her yearlong installation at Whitechapel that was based on Picasso's tapestry version of *Guernica*, presented here with documentation of the artist's project. This is the first installation of a new feature, "Before and After," which will expand *Art Journal's* engagement with the making of art as well as its social afterlife.

The quarterly *Art Journal*, published since 1929, is available to CAA members by subscription. Single copies may be purchased by calling 212-691-1051, ext. 204, or by writing to nyoffice@collegeart.org. *Art Journal* is made possible by a generous grant from the Andy Warhol Foundation for the Visual Arts, CAA membership support, and contributions from individuals and institutions. To make a contribution, please contact Sara Hines at 212-691-1051, ext. 216, or shines@collegeart.org; or visit www.collegeart.org/support. ■

News from *caa.reviews*

Read any good reviews lately? Your CAA individual member ID and password gives you access to more than 130 reviews published by CAA each year in its online journal, *caa.reviews*. In addition to reviews of books and exhibitions, *caa.reviews* publishes dissertation titles each spring, both completed and in progress, in art history and visual studies from US and Canadian institutions. Titles from 2009 are now available at www.caareviews.org/dissertations. Previously published in *The Art Bulletin*, listings from 2002 through 2009 can be browsed on the website by year or subject. While you're there, you can also check out the journal's list of Recent Books in the Arts and read all review content published since 1998.



published in *The Art Bulletin*, listings from 2002 through 2009 can be browsed on the website by year or subject. While you're there, you can also check out the journal's list of Recent Books in the Arts and read all review content published since 1998.

In 2009 *caa.reviews* began to acquire content in two new areas: Artists' Books and Books for Artists, and Arts Administration and Museum Studies. As a result of these new categories, the journal recently published a book arts conference review, "The Hybrid Book" (www.caareviews.org/reviews/1386) and a review of the Book Art Biennial 2009: Mature Content—The Artist's Book as Advocate (www.caareviews.org/reviews/1387)—only two of a substantial number of reviews in all periods and subjects in visual art that will be published on a continual basis this year.

Thus far in 2010, the journal has published reviews of recent exhibitions at major museums across the United States, including: *Bernini and the Birth of Baroque Portrait Sculpture* at the J. Paul Getty Museum (www.caareviews.org/reviews/1356); *Watteau, Music, and Theater* at the Metropolitan Museum of Art (www.caareviews.org/reviews/1419); *Tino Sehgal* at the Solomon R. Guggenheim Museum (www.caareviews.org/reviews/1414); *Hide and Seek: Picturing Childhood* at the Nelson-Atkins Museum of Art (www.caareviews.org/reviews/1399); and *Allan Sekula: Polonia and Other Fables* at the Renaissance Society of the University of Chicago (www.caareviews.org/reviews/1411). University presses are well represented among the publishers of books under review, as are European presses such as Brepols and Reaktion.

Don't miss out on this wide-ranging content. You can sign up for email notifications of recently published reviews on the journal's homepage, or follow *caa.reviews* on Twitter at <http://twitter.com/caareviews>. Your library or institution can also provide institution-wide access to the journal by purchasing a subscription. You can urge your library to subscribe by sending it a journal request form for *caa.reviews* (see <http://www.collegeart.org/pdf/recommendation> for details). ■

Chair a 2012 Conference Session in Los Angeles



The Walt Disney Concert Hall in Los Angeles, home to REDCAT, the Roy and Edna Disney/CalArts Theater (photograph by Christopher Howard)

CAA brings its Centennial year—which begins with the Annual Conference in New York in February 2011—to a close at the 2012 Annual Conference in Los Angeles, which takes place Wednesday, February 22–Saturday, February 25. The Annual Conference Committee invites session proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

GENERAL PROPOSAL INFORMATION

The process of fashioning the conference program is a delicate balancing act. The 2012 program is shaped by four broad submission

categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions by CAA affiliated societies, committees, and Book and Trade Fair exhibitors, as well as specially chosen Centennial sessions.

For balance and programmatic equity, open sessions, which have a broad, inclusive topic or theme, are also presented. Most program sessions, however, are drawn from submissions by individual members; the committee greatly depends on the participation of the CAA membership in forming the conference.

The Annual Conference Committee welcomes session proposals that include the work of established artists and scholars, along with that of younger scholars, emerging and midcareer artists, and graduate students. Particularly welcome are those sessions that highlight interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists.

The Annual Conference Committee considers proposals from individual CAA members only. Once selected, session chairs must remain current members through 2012. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2010 or 2011 may not chair a session in 2012.) Sessions may bring together scholars and participants in a wide range of fields, including but not limited to: anthropology, history, economics, philosophy, religion, literary theory, and new media. In addition, the committee seeks topics that have not been addressed in recent conferences or areas that have traditionally been underrepresented.

Proposals need not conform to traditional panel formats; indeed, experimentation is highly desirable. To this end, CAA presents Open Forms, a session category that encourages the sub-



Visitors explore classical art at the Getty Villa in Malibu, California (photograph by Kenna Love)

mission of experimental and nontraditional formats (e.g., roundtables, performances, forums, conversations, multimedia presentations, and workshops). Open Forms sessions may be performed, with participants chosen in advance by session chairs. These sessions require advance planning by the session chair; apply only if you have the time required to attend to such tasks. Sessions selected by the Annual Conference Committee for the 2012 conference are considered regular program sessions; that is, they are 2½-hours long, are scheduled during the eight regular program time slots during the four days of the conference, and require

a conference badge for admission. With the exception of the Open Forms category, CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2012 conference are solicited through the *2012 Call for Participation*, published in February 2011.

Each CAA affiliated society and CAA committee may submit one proposal that follows the guidelines outlined above. A letter of support from the society or committee must accompany the submission. The Annual Conference Committee considers it, along with the other submissions, on the basis of merit.

SESSION CATEGORIES

Below are descriptions of the four general submission categories.

Historical Studies: This category broadly embraces all art-historical proposals up to the third quarter of the twentieth century.

Contemporary Issues/Studio Art: This category is intended for studio-art proposals, as well as those concerned with contemporary art and theory, criticism, and visual culture.

Educational and Professional Practices: This category pertains to session proposals that develop along more practical lines and address the educational and professional concerns of CAA members as teachers, practicing artists and critics, or museum curators.

Open Forms: This category encourages experimental and alternative formats that transcend the traditional panel, with presentations whose content extends to serve the areas of contemporary issues, studio art, historical studies, and educational and professional practices.

PROPOSAL SUBMISSION GUIDELINES

All session proposals are completed and submitted online; paper forms and postal mailings are not required. To set up an account in CAA's Content Management System (CMS), please write to Lauren Stark, CAA manager of programs, at lstark@collegeart.org. She will register your email address and provide you with a password. (The CMS email and password are different from the

member ID and password needed for the main CAA website.) The CMS will open for proposals on June 28, 2010. Visit <http://conference.collegeart.org/2012> at that time to begin your application.

Prospective chairs must include the following in their proposal:

- A completed online session-proposal form
- If you have prior approval of one of CAA's affiliated societies or a CAA committee to submit an application for a sponsored session, you must include an official letter of support from the society or committee uploaded as a PDF or Word file. If you are not submitting an application for a sponsored session, please skip this step
- Your CV and, if applicable, the CV of your cochair; no more than two pages in length each, uploaded as a PDF or Word file (both CVs in one document)

The committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The submission process must be completed online. Please direct all queries to Lauren Stark at lstark@collegeart.org.

Deadline: September 1, 2010; no late applications will be accepted. ■

In *US v Stevens*, Supreme Court Strikes Down Law on First Amendment Grounds

Paul B. Jaskot is professor of art and art history at DePaul University in Chicago, Illinois, and past president of the CAA Board of Directors.

On April 20, 2010, the US Supreme Court struck down, on First Amendment grounds, a federal statute (18 U.S.C. § 48) that criminalized the commercial sale, dissemination, and possession of depictions of animal cruelty, as well as of acts showing the wounding or killing of animals. The decision in *United States v. Stevens* endorses rights of free expression, especially as they relate to the sale and distribution of images. In summer 2009, CAA joined with the National Coalition Against Censorship (NCAC) in filing a friend of the court brief that urged the court to strike down the law.

The Stevens case involved an appeal of a conviction on charges that the defendant had sold videos of dog fighting. The court's 8–1 decision (only Justice Samuel Alito dissented) held that the law was overbroad because it swept in the commercial sale and use of images clearly protected by the First Amendment, including acts of hunting that were lawful in one state but unlawful in another, as well as various other activities in which animals may be wounded or killed. The court noted that its decision only protects the depictions of activities involving animals, and does not affect the criminalization of cruelty to animals.

As NCAC and CAA emphasized in their brief, CAA in no way supports cruelty to animals. Although the statute allowed for exceptions, for representations that had “serious religious, political, scientific, educational, journalistic, historical, or artistic value,” CAA was concerned that this exception would allow courts to make decisions whether a challenged work had such value. So, for example, while one court may agree that an animal-rights video that documents atrocious conditions in a factory farm is political speech and therefore legally permissible, another court, unaware of particularly aesthetic approaches, may see an artist's sale of a work dealing with the same imagery as outside the exception and thus prohibited by the statute. In addition, CAA was concerned that if the court had held § 48 constitutional, that would set a precedent for Congress to expand the categories of speech that are not protected by the First Amendment, potentially including various types of artistic speech.

CAA filed its brief not only because § 48 had a potential direct affect on artistic creation of works that use animals, as well as the reproduction of those works and of other images depicting animals, but also because the possibility that other categories of speech could be criminalized and might result in limiting the expression of CAA members as artists and teachers. The US Supreme Court endorsed the position taken by CAA in its brief.

The *Art Newspaper* recently reported on the decision at bit.ly/dhpwe0. You may also read more about CAA's position on *US v. Stevens* and download a copy of the NCAC and CAA brief at <http://bit.ly/a04NfG>. The court's decision can be downloaded from www.supremecourt.gov/opinions/09pdf/08-769.pdf. ■

2010 Advocacy Days in Washington, DC



The actor Kyle MacLachlan (left) and Robert L. Lynch, president and CEO of Americans for the Arts, at the “Arts Build Communities” Congressional hearing during Arts Advocacy Day (photograph by Andrew Snow and provided by Americans for the Arts)

Sara Hines is CAA development and marketing manager.

CAA participated in two of three recent advocacy days in Washington, DC. Nia Page, CAA director of membership, development, and marketing, attended Humanities Advocacy Day on March 8–9, and Sara Hines, CAA development and marketing manager, was in the thick of Arts Advocacy Day, held April 12–13. CAA was not present at Museums Advocacy Day, but actively encouraged its members to get involved. Here are summaries of what happened.

HUMANITIES ADVOCACY DAY

Led by the National Humanities Alliance, the eleventh annual Humanities Advocacy Day took place March 8–9, 2010. Over two hundred individuals came together for panel presentations, policy briefings, and Congressional office visits.

Visiting constituents distributed issue briefs and discussed the impact of humanities projects in the offices of 127 senators and representatives across thirty-two states. Among other priorities, advocates asked members of Congress to support a \$65 million increase for the National Endowment for the Humanities (NEH) budget, and to oppose President Barack Obama’s proposed \$7.2 million cut to the agency’s program funds for fiscal year 2011. The case for this infusion of new funding was made by highlighting the unmet demand for humanities project support and the need to introduce NEH support for humanities graduate education.

These positions were echoed on March 17, 2010, when NEH Chairman Jim Leach testified before the House Appropriations Subcommittee on Interior, Environment, and Related Agencies. Leach pointed out that in FY2009 the NEH was only able to fund 16.9 percent of competitive grant applications, as opposed to a 32 percent funding rate for the National Science Foundation’s grant programs. He also asked for \$7.5 million for the creation of a new competitively awarded graduate-student-faculty program, stating that the NEH is the only federal research agency that does not support graduate education.

ARTS ADVOCACY DAY

As Ford W. Bell, president of the American Association of Museums (AAM), noted in a February press release, President Obama’s spending details for FY 2011 called for nearly \$23 billion in cuts and terminations of, or reductions to, 126 programs, including a freeze on non-security-related discretionary spending.

AAM's position, as stated by Bell, highlights the increasing role of museums in public life and education. "Museums are essential elements in our educational infrastructure, and in recent months museums all across the country have stepped up to provide social and public services that local governments are no longer able to provide," he said in February. To support and further this position, AAM invited representatives from all museums to join them on Capitol Hill on March 22–23, to advocate on issues like federal funding for museums, museums and federal education policy, and charitable giving issues affecting museums.

Museum advocates asked their senators and representatives to sign three "Dear Colleague" letters being circulated in support of \$50 million for the Institute of Museum of Library Services's Office of Museum Services. Much of the advocacy work for museums focused on jobs creation and the economic impact of museums on communities.

MUSEUMS ADVOCACY DAY

Held April 12–13, Arts Advocacy Day, organized by Americans for the Arts, was as packed as ever, with two hundred grassroots advocates coming from New York alone, and more than three hundred from the rest of the nation. Monday was a day of training and issue briefs, concluding with the 23rd Annual Nancy Hanks Lecture on Arts and Public Policy, presented by Joseph P. Riley, Jr., the mayor of Charleston, South Carolina, who is also a major arts advocate.

Tuesday started with the Congressional Arts Kick-off, where remarks were made by actors Kyle MacLachlan and Jeff Daniels as well as various members of Congress. Representative John Lewis (D-GA), a bastion of the civil-rights movement, implored attendees to "find a way to get in the way and make [their] voices heard!"

Advocates were well armed with talking points specific to legislative requests that ranged from urging Congress to support a \$180 million for the NEA to supporting the Artist-Museum Partnership Act, which would allow artists and other creators to deduct fair-market value of works given to and retained by a nonprofit institution.

The new NEA Chairman Rocco Landesmann presented testimony at a Congressional hearing with the House Appropriations Subcommittee on the Interior. Landesmann's request to support a budget of \$180 million for the endowment in FY 2011 was supported by a diverse group of witnesses that included Terri Aldrich, executive director of the Minot Area Council of the Arts; Brig. Gen. Nolen V. Bivens, US Army (ret.); Philadelphia Mayor Michael Nutter; Charles Segars, CEO of Ovation; and Robert L. Lynch, president and CEO, Americans for the Arts.

GET INVOLVED

For potential and current advocates, the National Humanities Alliance, American Association of Museums, and Americans for the Arts make it very easy to stay abreast of policy issues in the field. Visit their websites and subscribe to calls to action lists, which provide templates for contacting your senators and representatives. Also, the Advocacy Days organized by each of these groups are incredibly informative and offer a valuable day of legislative training sessions in addition to the visits to Capitol Hill offices. It's a great way to get involved and support your field. ■

CAA Board Restores Suspended Programs

At its meeting on May 2, 2010, the CAA Board of Directors voted to restore several important programs for the next fiscal year, beginning July 1. After a year of conservative budgeting in response to the economic downturn, the board eased financial constraints on the following programs that benefit CAA members.

PROFESSIONAL DEVELOPMENT FELLOWSHIPS

Later this fall, CAA will award five Professional Development Fellowships in the Visual Arts of \$5,000 each to outstanding students in visual art who will receive MFA degrees in calendar year 2011. Eligibility and application guidelines will be available on the CAA website by June 1, 2010; the deadline for applications will be October 1, 2010.

The number of artists applying for support has always been consistently high. Given this significant interest by artists—as well as the emphasis in CAA's 2010–2015 Strategic Plan on strengthening programs and support for artist members—the board agreed that renewing artists fellowships is an important first step toward full restoration of the fellowship program.

Although the operating budget is lean, CAA hopes that Professional Development Fellowships in Art History can again be awarded to doctoral candidates in 2011.

THE ART BULLETIN AND ART JOURNAL

CAA's two scholarly print publications, *The Art Bulletin* and *Art Journal*, will return to regular quarterly publication in 2011, with four issues appearing next year. In 2010, each journal is producing just three issues in response to the financial constraints of the previous fiscal year.

The Art Bulletin combined its March and June 2010 issues, and *Art Journal* produced a joint Spring–Summer 2010 issue.

MILLAR MEISS PUBLICATION FUND

The CAA Publications Department will once again make grants to publishers from the Millard Meiss Publication Fund beginning this fall. The Meiss fund, founded in 1975, awards grants to support book-length scholarly manuscripts in the history of art and related subjects that have been accepted by publishers on their merits, but cannot be published in the most desirable form without subsidy. The grant program had been suspended for two cycles, in fall 2009 and spring 2010. Awards will also be made in spring 2011, pending later approval. ■

SAVE THE DATE!

CAA2011

99TH ANNUAL CONFERENCE
AND CENTENNIAL KICKOFF

FEBRUARY 9-12

IN

NEW YORK



CAA

Call for Video of Performance Works for *Times, Interludes, and Action* at the 2011 Conference

The first decade of the twenty-first century has given rise to new possibilities, new questions, and new challenges. With continued globalization and technological innovation, new platforms for human interaction and exchange have emerged. Simultaneously, we have witnessed an increase in terrorism, an energy crisis, and global economic instability. These problems have generated heated political debate about how we should best prepare for the future. Can we continue to employ the same solutions that worked in the past, or must we fundamentally change the way that we understand and approach these issues? How will this decade be remembered in the future?

To commemorate the tenth anniversary of ARTspace and the Centennial of CAA, the Services to Artists Committee invites artists to submit action-based works that respond in some way to the first decade of this new millennium. These performance works, to be collectively presented as *Times, Interludes, and Action*, will be displayed in the form of video documentation in the ARTspace Media Lounge at the 2011 Annual Conference in New York.

To be considered, please submit the video that you would like to include; or you may submit a written proposal for a work not completed, along with a portfolio. Please also send your artist statement, résumé, and contact information.

Email submissions limited to three or fewer works are preferred. Video may be sent either as a small email attachment (5 MB or less)

or as a link to a website. Email your submission to both Jeffrey Bird at byrd@uni.edu and Joseph Meiser at joseph.meiser@bucknell.edu. If an emailed submission is not possible, you may mail a CD or DVD along with hard copies of your documents to: Joe Meiser, Dept. of Art and Art History, Art Bldg., Bucknell University, Lewisburg, PA 17837. *Deadline for emailed proposals: October 1, 2010. Mailed items must be postmarked by September 24, 2010.*

Presentations Sought for 2011 Conference Session on Health and Safety in the Artist's Studio

Over the last decade, artists and educators have become acutely aware of the environmental and health repercussions of their studio endeavors. How have the serious consequences for personal health and the environment, as well as the legal and ethical responsibilities of institutions of higher education, shaped individual studio practice and the teaching of visual art? This session will examine the wide-ranging responses of artists working today and offer practical solutions for artists to safely create work without sacrificing their vision. We invite proposals for twenty-minute presentations about individual experiences, personal or institutional, dealing with these pressing matters.

This session will be part of ARTspace at the 2011 CAA Annual Conference in New York. Initiated in 2001, ARTspace has grown into one of the most vital and exciting aspects of the annual meeting, with programming designed by artists for artists that is free and open to the public. Working

in tandem with its affiliated programs, the Media Lounge and ARTexchange, ARTspace promotes dialogue about visual-arts practice, its relation to critical discourse, professional-development programming, and opportunities for the creative exchange of ideas.

Interested parties should submit a one-hundred-word abstract and a fifty-word autobiography in a single Word document to session cochairs Brian Bishop at bbishop@framingham.edu and Mark Gottsegen at mdgottsegen@earthlink.net. *Deadline: October 1, 2010.*

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 mak-



Griselda Pollock, winner of the 2010 Distinguished Feminist Award, at the Gala Reception in the Modern Wing of the Art Institute of Chicago (photograph by Bradley Marks)

ing 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 col-

CAA Announces 2010 National Workshops for Artists

CAA has announced four National Professional Development Workshops for 2010, generously supported by a grant from the Emily Hall Tremain Foundation. The workshops, held in locations across the United States, provide essential training to emerging and midcareer visual artists and are developed in collaboration with regional institutions to serve the specific interests of their local constituencies.

Four workshops are scheduled for 2010:

- Lafayette, Louisiana: Thursday–Saturday,

May 6–8, at the Lafayette Science Museum (cosponsored by the Louisiana Crafts Guild)

- Portland, Oregon: Saturday, September 25, at the Oregon College of Art and Craft
- Albuquerque, New Mexico: Saturday, October 9, at the University of New Mexico
- Birmingham, Alabama: Saturday, November 20, at Space One Eleven

Please visit www.collegeart.org/careers/nationalworkshops later this summer for more details about the upcoming workshops.

leagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 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 nation-

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ality 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 criticism 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, presentations, 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

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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.

CAA News

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

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 number, email address, and website—are shown in your search results, unless an individual has opted out of the directory.

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 memsvcs@collegeart.org.

Join a CAA Committee

CAA invites you to join one of our nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. Committees initiate projects to explore or improve professional practices, advocate on matters of interest to members by means of formal statements or positions, and develop and assemble professional guidelines that, once approved by the CAA Board of Directors, become authoritative documents for all art-related disciplines. Joining a committee is also an excellent way to network with other members and to provide service to the field.

Committee members serve three-year terms (2011–14), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be current CAA members. Members of all committees volunteer their services to CAA without compensation. CAA's president and vice president for committees will review all candidates in late November and make appointments in early December, prior to the 2011 Centennial Conference in New York. All new members are introduced to their committees at their respective business meetings at the conference.

The following vacancies will be filled for terms beginning February 2011:

- Committee on Diversity Practices: 4 members



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- Committee on Intellectual Property: 1–2 members
- Committee on Women in the Arts: 4 members
- Education Committee: 4–5 members
- International Committee: 5–6 members
- Museum Committee: 3–4 members
- Professional Practices Committee: 3–4 members
- Services to Artists Committee: 4 members
- Student and Emerging Professionals Committee: 4 members

For information about the mandate and activities of each committee, please visit www.collegeart.org/committees. Nominations and self-nominations for committee membership should include a brief statement (no more than 150 words) describing 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 Vanessa Jalet, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to vjalet@collegeart.org; email submissions must be sent as Word attachments. *Deadline: October 15, 2010.*

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 informa-

tion 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.

Affiliated Society News

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

Arts Council of the African Studies Association

The fifteenth Triennial Symposium on African Art, founded by Richard Long in 1968 and now sponsored by the Arts Council of the African Studies Association (ACASA), will be hosted by the University of California, Los Angeles (UCLA). Taking place March 23–26, 2011, the conference is held in conjunction with the exhibition *Central Nigeria Unmasked: Arts of the Benue River Valley*, organized by the Fowler Museum at UCLA. Please visit www.acasaonline.org for updates, including the official call for papers and panels, to be posted in May 2010. ACASA promotes greater understanding of African

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Glass Art Society

The board of directors of the Glass Art Society (GAS) has decided to cancel the 2011 GAS conference in Tucson, Arizona, scheduled for April 7–9, 2011. The board clearly appreciates and understands the tremendous amount of work that has been put into the 2011 conference by Tucson and GAS, but ultimately a decision had to be made (and made quickly) based on the organization's finances and the need to avoid a large deficit for the fiscal year.

As a nonprofit, GAS is feeling the effects of the waning economy. The society is not boycotting the state of Arizona, but made the decision to cancel the conference because the economic situation did not support going forward in this political climate. With a Latin American focus for this conference, the controversial issues in the state are particularly poignant. Whether glass artists south of the US border would come; whether GAS would be liable for things that could happen in Arizona for Latino members; whether GAS could weather the negative economic impact to the organization that this issue could cause; whether in this economic climate the local committee could raise the money needed for the conference; were all issues that the board needed to consider.

Although an alternative site has not been selected, a date of June 9–11, 2011, has been proposed. GAS must now find an alternative site and make necessary changes to the program. The board expects to announce a new

location at the Louisville Conference in June 2010. Questions? Please send an email to info@glassart.org.

Historians of British Art

The Historians of British Art (HBA) awarded the following prizes and grants for 2010 at the CAA Annual Conference in Chicago. Book prizes were awarded in three categories: for pre-1800 single-author book, Rosemary Hill, *Stonehenge* (Cambridge, MA: Harvard University Press, 2008); for post-1800 single-author book, Kay Dian Kriz, *Slavery, Sugar, and the Culture of Refinement: Picturing the British West Indies, 1700–1840* (New Haven: Yale University Press, 2008); and for multiauthor book, Martina Droth, Charissa Bremer-David, Katie Scott, Mimi Hellman, and Mary D.



Sheriff, *Taking Shape: Finding Sculpture in the Decorative Arts* (Leeds and Los Angeles: Henry Moore Institute and J. Paul Getty Museum, 2009).

A publication grant of \$500 was awarded to Jongwoo Jeremy Kim for *Painted Men in Britain, 1868–1925: Royal Academicians and Masculinities* (forthcoming from Ashgate). A \$200 travel prize was received by Amber Ludwig, a PhD candidate at Boston University, for her 2010 CAA presentation “Emma Hamilton as Grand Tourist,” and for “Re-evaluating Vigee-Lebrun’s Portrait of Lady Hamilton as a Sibyl” delivered at the American Society for Eighteenth-Century Studies conference in March 2010.

Historians of Eighteenth-Century Art and Architecture

The 2010 recipient of the Historians of Eighteenth-Century Art and Architecture (HEGCAA) Dora Wiebenson Award for outstanding graduate student paper is Georgina Cole of the University of Sydney. The title of her paper is “Picturing Privacy: Doors in Chardin’s Genre Paintings.”

Historians of Islamic Art Association

The Historians of Islamic Art Association (HIAA) is pleased to announce the program for its second biennial symposium, to be held in Washington, DC, October 21–23, 2010. The overall symposium theme is “Objects, Collections, and Cultures,” and the program features an opening address by Julian Raby, director of the Smithsonian Institute’s Freer and Sackler Galleries. The event also includes a roundtable discussion on the role of objects in the study of Islamic art and culture; six seminar-style workshops on works of art in the Freer and Sackler collections; and seven thematic panels with formal presentations. The symposium is open to the scholarly community and the general public. For more details, including registration, see <http://www.historiansofislamicart.org/portal/default.asp?cat=sym>.

International Association of Art Critics, USA Section

The USA section of the International Association of Art Critics (AICA/USA) continued its probing of the impact of changing modes of communication by adding a panel, “Art Criticism and the New Media,” to the agenda of its annual meeting, which was held on May 12, 2010, at the New Museum in New York. The panel was open to the public.

Affiliated-Society Meeting at the Chicago Conference

Representatives from over thirty of CAA's affiliated societies attended the first-ever affiliates meeting at the Annual Conference in Chicago. After a welcome by Paul B. Jaskot, CAA president, and Barbara Nesin, CAA president-elect, the meeting drew attention to the new Strategic Plan 2010–2015, which charges CAA with enhancing outreach and communication with its affiliates. Discussion also included a presentation on the history of the affiliated-societies program, which dates back to the late 1970s and has grown enormously over the last decade. While CAA affiliates may take up different forms—special-interest groups, area-studies organizations, and professional associations—their goals must be generally consonant with

those of CAA, with a view toward facilitating intercommunication and mutual enrichment.

The remainder of the meeting was given over to a lively discussion of a number of important issues: affiliate benefits and membership requirements, conference participation, publications, standards and guidelines, the website, and advocacy. CAA was grateful for the excellent attendance and valuable feedback. The second annual meeting of the affiliates will be held at the next CAA conference, in New York in 2011.



CAA staff and board members meet with leaders from affiliated societies at the 2010 annual conference (photograph by Bradley Marks)

The organization further examined the important role of the art critic publishing in newspapers when Holland Cotter of the *New York Times* delivers the Annual AICA Distinguished Critic Lecture at the New School in the fall. Cotter, an AICA member, received the Pulitzer Prize in Criticism in 2009 and CAA's Distinguished Lifetime Achievement Award for Writing on Art in 2010.

International Sculpture Center

The International Sculpture Center (ISC) is holding its fiftieth anniversary party in October 2010 in New York. More details will follow in early summer 2010. For updates or to join the ISC mailing list, please visit www.sculpture.org.

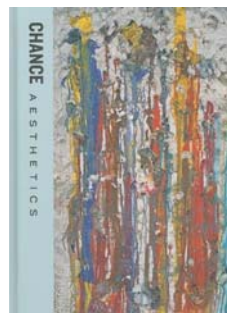
Leonardo Education and Art Forum

The Leonardo Education and Art Forum (LEAF), a working branch of Leonardo/The International Society for the Arts, Sciences, and Technology (ISAST), provides a forum for collaboration and exchange with other scholarly communities, including CAA. The Department for Image Science and Leonardo/ISAST is pleased to announce its new cooperative effort, a half-tuition scholarship for the MA course, with a start in May 2010. The Leonardo Scholarship for Media Art Histories, a LEAF/Leonardo initiative, is planned to answer the critical challenges of the twenty-first century, which require mobilization and cross-fertilization among the domains of art, science, and technology by supporting the studies of a new researcher or artist.

Immediately following 2010 CAA Annual Conference, Ellen K. Levy became LEAF chair, and Edward Shanken assumed the position of newly appointed LEAF interna-

tional liaison. Patricia Olynyk and Joe Lewis are LEAF chair-elects.

Midwest Art History Society



The Midwest Art History Society (MAHS) held its thirty-seventh annual conference in Omaha, Nebraska, April 8–10, 2010. There it was announced that *Chance Aesthetics* was the winner of the 2009 MAHS Award for Outstanding Catalogue.

Authored by Meredith Malone, Susan Laxton, and Janine Mileaf, the catalogue was published in conjunction with an exhibition at the Mildred Lane Kemper Art Museum of Washington University in St. Louis. The award is based on scholarly contributions to the field, quality of writing and design.

Radical Art Caucus

The Radical Art Caucus (RAC) is pleased to announce the election of three new copresidents: Travis Nygard, Kaylee Spencer, and Linnea Wren. As RAC prepares for the CAA conference in New York in 2011, it welcomes suggestions for programming and events in addition to two already-planned sessions. Benj Gerdes and Nate Harrison are cochairing the 2½-hour session "Video Art as Mass Medium," and Travis Nygard is organizing the 1½-hour panel "Environmental Sustainability in Art History, Theory, and Practice." For the call for papers, please see <http://radicalartcaucus.org> or contact Joanna Gardner-Huggett, RAC secretary, at jgardner@depaul.edu.



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Society for Photographic Education

The Society for Photographic Education (SPE) seeks presentation proposals from photographers, writers, educators, curators, historians, and professionals for the 2011 SPE national conference, to be held March 10–13, 2011, in Atlanta, Georgia. The theme of “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 upon our history in the medium, our practitioners, and educators, as well as look forward to the latest innovations and contemporary practices. The theme this year will take us into the very foundations of our process, investigating how we engage our experiences and the visual languages we use to express them. SPE membership for 2010 is required to submit a proposal. Please note: submissions outside the theme are welcome. For information on submitting a proposal and membership in SPE, visit www.spenational.org. *Submission deadline: June 1, 2010.*

Society of Architectural Historians

In March 2010, the Society of Architectural Historians (SAH) launched a multimedia, online edition of its scholarly journal, *JSAH*. Developed in collaboration with the University of California Press and JSTOR, the multimedia platform pairs scholarly text with dynamic illustrations, including film, video, and audio clips; zoomable images; and computer drawings superimposed on Google Earth maps. In addition, the platform includes PDFs of the entire print run of *JSAH* from 1941 to the present. In 2010, *JSAH* online will be available to individual SAH members; beginning in 2011, it will be available to institutional SAH members. Funding



The Basilica of Guadalupe on top of Tepeyac hill, north of Mexico City, was built between 1974 and 1976 by the Mexican architect Pedro Ramírez Vázquez (photograph provided by Kathryn O'Rourke and the Society of Architectural Historians)

for the development of this new publishing platform was provided by the Andrew W. Mellon Foundation. To view a sample article in *JSAH*, go to <http://jsah.ucpress.jstor.org>. For a full year of access, join SAH at www.sah.org.

SAH also invites CAA members to take a study tour to Mexico City. The tour's focus

will be modern and contemporary architecture, but because some knowledge of older buildings, contemporary problems across the arts, and the growth of the city itself are critical to understanding Mexican modern architecture, the tour will include pre-twentieth-century buildings and works of art and urban planning that inform the development of Mexican architectural modernism in essential ways.

The study program is designed to include famous, "must-see" sites in Mexico City as well as buildings that participants may not know and that they might find difficult to visit. Download a detailed brochure at www.sah.org/clientuploads/TextFiles/StudyTour_Mexico.pdf. Register online at <http://www.sah.org/index.php?src=gendocs&ref=Mexico%20City&category=Study%20Tours> to reserve a space on the tour. CAA members need not be members of SAH but will pay a \$25 administration fee to attend, in addition to the tour package cost. Space is limited, so please make your reservations today!

Affiliated Society Directory

The Directory of Affiliated Societies, a listing of information and contacts for all sixty-nine groups that have joined CAA as affiliate members, has been updated on the CAA website. Please visit www.collegerart.org/affiliated to view the two comprehensive pages home to the directory.

The directory includes the following information as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a brief statement on the society's nature or purpose.

Society of Contemporary Art Historians

The Society of Contemporary Art Historians (SCAH) is pleased to announce the launch of its new website. Please visit the organization at www.scahweb.org, where you may also join the group.

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@collegeart.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

Monika Weiss. Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland, March 12–April 15, 2010. *Monika Weiss – Sustenazo*.



Michael Behle, *Man with ball*, 2010, mixed media on paper, 60 x 50 in. (artwork © Michael Behle)



Daniel Hill, *Blue Plate 4737*, 2010, archival inkjet print, 21 x 29 in. (artwork © Daniel Hill)

Mid-Atlantic

Elana McDermott. Orchard Gallery, Bethesda, MD, May 28–June 17, 2010. *Cities: Explored*. Painting.

Stan Smokler. Delaware Museum of Natural History, Wilmington, DE, June 4–July 18, 2010. *Steel Currents*. Sculpture.

Midwest

Michael Aurbach. Wichita Art Museum, Wichita, KS, June 13–October 10, 2010. *Secrecy Series: Selected Works*. Sculpture.

Northeast

Michael Askin. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, April 3–July 11, 2010. *Michael Askin*. Installation, digital prints, video, and scale models.



Stan Smokler, *Pizzicato*, 2005–6, wall hanging: paint, found and fabricated materials, and welded steel, 35 x 12 x 6 in. (artwork © Stan Smokler)

Michael Behle. Hogar Collection, Brooklyn, NY, April 9–May 24, 2010. *Animal Faith*. Sculpture and collage.



Meryl Taradash, *Wind Dancing*, 1992, painted stainless steel, steel, and aluminum, 23 ft. high (artwork © Meryl Taradash)

Stephen Chalmers. Light Work, Robert B. Menschel Media Center, Syracuse, NY, March 22–May 29, 2010. *Unmarked*. Photography.

Anne Culver. Gateway Art Gallery, Gateway Community College, New Haven, CT, March 4–31, 2010. *Landscapes/Serene & Volatile*. Painting.

Natalie Edgar. Woodward Gallery, New York, March 6–April 24, 2010. *From Above*. Painting.

Daniel Hill. Melville House Gallery, Brooklyn, NY, May 2–June 12, 2010. *Print*. Archival inkjet prints.

Meryl Taradash. Long Island Children's Museum, Garden City, NY, January 29–May 2, 2010.

Light, Wind, and the Art of Meryl Taradash. Sculpture.

West

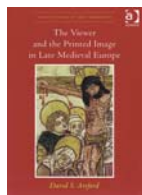
Alice Dubiel. Planet Art, Phinney Neighborhood Association, Seattle, WA, April 8–29, 2010. *Biocenosis*. Work on paper.

Judy Ledgerwood. 1301 PE, Los Angeles, CA, March 20–April 24, 2010. *Chromophilia*. Painting and sculpture.

Gina Werfel. Adler and Co. Gallery, San Francisco, CA, April 1–May 4, 2010. *Gina Werfel: New Work*. 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.



David S. Areford. *The Viewer and the Printed Image in Late Medieval Europe* (Burlington, VT: Ashgate, 2010).

Karen Atkinson. *Getting Your Sh*t Together: A Professional Practices Manual for Artists* (Los Angeles: GYST Ink Press, 2010).

Karen Atkinson. *Getting Your Sh*t Together: A Manual for*

Teaching Professional Practices for Artists (Los Angeles: GYST Ink Press, 2009).

G. James Daichendt. *Artist-Teacher: A Philosophy for Creating and Teaching* (Bristol, UK: Intellect Books, 2010).



Cordula Grewe. *Painting the Sacred in the Age of Romanticism* (Burlington, VT: Ashgate, 2009).

Richard Minsky. *The Art of American Book Covers: 1875–1930* (New York: George Braziller, 2010).

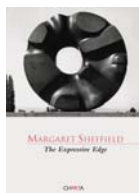


Kate Mondloch. *Screens: Viewing Media Installation Art* (Minneapolis: University of Minnesota Press, 2010).

Brenda Moore-McCann. *Brian O'Doherty/Patrick Ireland: Between Categories* (Surrey, UK: Lund Humphries, 2009).

Kenneth S. Rothwell, Jr., trans., and **Pamela M. Jones,** intro. and notes. *Federico Borromeo: Sacred Painting and Museum* (Cambridge, MA: Harvard University Press, 2010).

Mia Schor. *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life* (Durham: Duke University Press, 2009).



Margaret Sheffield. *The Expressive Edge* (Milan: Charta, 2009).

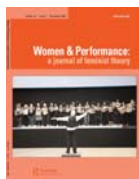
Marie Tanner. *Jerusalem on the*

Hill: Rome and the Visions of St. Peter's in the Renaissance (Turnhout, Belgium: Harvey Miller, 2010).



Margaret Rose Vendryes, ed. *Beyond the Blues: Reflections of African America in the Fine Arts* Collection of the

Amistad Research Center (New Orleans: New Orleans Museum of Art, 2010).



Midori Yoshimoto, ed. "Women and Fluxus," a special issue of *Women and Performance: A Journal of Feminist Theory*

19, no. 3 (November 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



Jules Breton, *Study for The Snack*, 1885, oil on canvas, 10 $\frac{1}{4}$ x 13 $\frac{3}{4}$ in. Dahesh Museum of Art Collection (artwork in the public domain; photograph provided by the curator). From the exhibition *Becoming an Artist: The Academy in Nineteenth-Century France*, curated by Alia Nour-Elsayed

digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Andria Derstin and Jon Seydl. *AMAM Paintings, Sculptures, and Miniatures at the Cleveland Museum of Art.* Cleveland Museum of Art, Cleveland, OH, December 22, 2009–February 27, 2011.

Alia Nour-Elsayed. *Becoming an Artist: The Academy in Nineteenth-Century France.* Palitz Gallery, Lubin House, New York, February 26–April 29, 2010.

Scott W. Perkins. *Lights! Camera! Fashion!: The Film Costumes of Edith Head.* Price Tower Arts Center, Bartlesville,



Edith Head with her eight Academy Awards (photograph provided by the Academy of Motion Picture Arts and Sciences, Los Angeles, California). From the exhibition *Lights! Camera! Fashion! The Film Costumes of Edith Head*, curated by Scott W. Perkins



Christian Krohg, *The Sick Child*, 1880–81, oil on canvas, 102 x 58 cm. National Museum, Oslo (artwork in the public domain). From the exhibition *Illusions of Reality: Naturalist Painting, Photography, and Cinema, 1875–1918*, curated by Gabriel P. Weisberg

OK, January 22–May 16, 2010.

Margaret Rose Vendryes.

Beyond the Blues: Reflections of African America in the Fine Arts Collection of the Amstad Research Center. New Orleans Museum of Art, New Orleans, LA, April 10–July 11, 2010.

Gabriel P. Weisberg. *Illusions of Reality: Naturalist Painting, Photography, and Cinema, 1875–1918.* Van Gogh Museum, Amsterdam, the Netherlands, October 8, 2010–January 16, 2011.

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

Patricia Cronin, associate professor of art at Brooklyn College, City University of New York, has been granted tenure.

Gabriel P. Weisberg, professor of art history at the University of Minnesota in Minneapolis, has been appointed Van Gogh Museum Scholar at the University of Amsterdam in the Netherlands.

Museums

Micol Hebron, an artist and art critic based in Los Angeles, has been named senior curator of exhibitions at the Salt Lake Art Center in Utah.

Organizations

Terry Lenihan, assistant professor in arts education at Loyola Marymount University in Los Angeles, has been appointed to the California Arts Council by Governor Arnold Schwarzenegger.

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.

Todd Chandler has received a distribution grant for his project *Flood Tide* from Free103point9, a nonprofit arts organization establishing and cultivating the genre of transmission arts, through the New York State Council on the Arts' Electronic Media and Film Program.

Adam Frelín has received a distribution grant for his project *Diviner* from Free103point9, a nonprofit arts organization establishing and cultivating the genre of transmission arts, through the New York State Council on the Arts' Electronic Media and Film Program.

Janet Goldner has completed a month-long artist's residency at New Jersey City University in Jersey City for April 2010.

Katherine Hagy, associate professor of art and chair of communications, literature, and the arts at Mount Mercy College in Cedar Rapids, IA, has received a 2010–11 Fulbright Award for teaching and research in Nepal.

Michelle Handelman, an artist and assistant professor of film and video at Massachusetts College of Art and Design in Boston, has received a distribution grant for her

multiscreen video project, *Dorian, a cinematic perfume*, from Free103point9, a nonprofit arts organization establishing and cultivating the genre of transmission arts, through the New York State Council on the Arts' Electronic Media and Film Program.

Joseph Leo Koerner, the Victor S. Thomas Professor of History of Art and Architecture at Harvard University in Cambridge, MA, has been selected as 1 of 3 winners of the Andrew W. Mellon Foundation's Distinguished Achievement Award. Amounting to as much as \$1.5 million each, the awards honor scholars who have made significant contributions to humanistic inquiry and enable them to teach and do research under especially favorable conditions while enlarging opportunities for scholarship and teaching at the

academic institutions with which they are affiliated.

Monika Meler, assistant professor of printmaking at Wichita State University in Kansas, has received a residency (March 29–April 5, 2010) in the Helen Frankenthaler Printmaking Cottage at the Center for Contemporary Printmaking in Norwalk, CT.



Brown Prize from the Medieval Academy of America for her first monograph, *Icons and Power: The Mother of God in Byzantium* (University Park: Pennsylvania State University Press, 2006). This prize, established by the

Bissera Pentcheva of Stanford University in California has received the 2010 John Nicholas

academy in 1978, is awarded annually for a first book or monograph on a medieval subject judged by the selection committee to be of outstanding quality.

Christine Stoddard, an undergraduate cinema major at Virginia Commonwealth University in Richmond, VA, has won two grants for projects concerning the sequential arts. The first will go toward writing and directing a documentary about Edgar Allan Poe's life in and influence upon Richmond. The second will go toward establishing a campus comics magazine.

Nancy L. Wicker of the University of Mississippi in Oxford has been elected to membership in the Philosophical-Historical Section of the Royal Society of Humanities at Uppsala, Sweden. Membership is limited to 50 individuals.

The International Center of Medieval Art has announced the recipients of its three ICMA–Samuel H. Kress Research Awards and their projects: **Elina Gertsman**, “The Dance of Death in the Middle Ages: Image, Text, Performance”; **Holly Flora**, “The Devout Belief of the Imagination: The Paris *Meditationes Vitae Christi* and Female Franciscan Spirituality in Trecento Italy”; and **Eileen McKiernan-Gonzalez**, “A Widow's Court: Elisenda de Montecada, the Poor Clares, and an Imperial Vision of Queenship.”

The Joan Mitchell Foundation has announced the names of painters and sculptors who



Michelle Handelman, still from *Dorian, a cinematic perfume*, 2009, four-channel video (artwork © Michelle Handelman)

received 2009 grants. Among them are these CAA members: **Bailey Doogan**, **Jane Irish**, **Jeffrey Mitchell**, **Carrie Moyer**, **John Newman**, and **Sheila Pepe**.

The John Simon Guggenheim Memorial Foundation has announced the recipients of its 86th annual fellowship competition for artists, scientists, and

scholars. Among the fellows are the following CAA members and their projects.

For fine-arts research: **Gauvin Alexander Bailey**, professor of Renaissance and Baroque art at King's College, University of Aberdeen, for Rococo art and spirituality in South America; and **Elizabeth Sears**, University of Michigan, for research into

Warburg circles and the cultural-historical history of art, 1929–64.

For architecture, planning, and design: **Christy Anderson**, associate professor at the University of Toronto, for architectural materials in the Renaissance.

For the fine arts: **Luca Buvoli**, a New York-based artist and adjunct professor at the School of Visual Arts; **Blane De St. Croix**, a Brooklyn-based artist and associate professor of sculpture at Florida Atlantic University; **Jill Downen**, an artist based in St. Louis; and **Daniel A. Heyman**, a Philadelphia-based artist and lecturer in the visual arts in the Lewis Center for the Arts at Princeton University.

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www.collegeart.org/careers

Institutional News

Only institutional CAA members are included in this listing.

Please send your name, member number, and news item to caanews@collegeart.org.

Franklin and Marshall College in Lancaster, PA, has received a \$500,000 grant from the Andrew W. Mellon Foundation to solidify the Phillips Museum of Art's connection to academic programs and increase use of the museum, including collaborations among students, faculty members, and museum staff. The 4-year grant will upgrade the current curatorial position from part- to full-time, establish interdisciplinary visiting fellowships, and create student and graduate jobs.

The Department of Art History in the Tyler School of Art at Temple University in Philadelphia, PA, was ranked second out of 62 national PhD programs in the most recent evaluation of doctoral programs in art history by Academic Analytics (for 2007–8). Rankings measure the scholarly productivity of faculty using their book and journal publications, journal article citations, federally funded research grants, and honorific awards. The art-history program was also ranked by Academic Analytics as first among all doctoral programs at Temple.

The Nevada Museum of Art in Reno has been awarded

more than \$180,000 in grants from four nationally recognized sources: the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Robert Mapplethorpe Foundation, and the Western States Arts Federation. The grants will help the museum continue providing ambitious exhibitions and initiatives.

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.

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.

CAA ANNUAL CAMPAIGN

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CAA www.collegeart.org/donate

June 3, 2010

Deadline for 2010 Annual Conference session chairs to notify applicants of the acceptance or rejection of their 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 from speakers.

August 31, 2010

Deadline for nominations for the 2011 Awards for Distinction (except the Morey and Barr awards).

September 1, 2010

Deadline for session proposals for the 2012 CAA Annual Conference in Los Angeles.

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.

Deadline for submissions of vid-

eos for *Times*, *Interludes*, and *Action* at ARTspace at the 2011 Annual Conference in New York.

Deadline for presentations for a session on health and safety in the artist's studio at the 2011 Annual Conference in New York.

Deadline for submissions to the Millard Meiss Publication Fund for the fall 2010 grant cycle.

October 15, 2010

Deadline for nominations and self-nominations for service on CAA Professional Interests, Practices, and Standards Committees.

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 Centennial Conference in New York.

February 22–25, 2012

100th CAA Centennial Conference in Los Angeles.

February 13–16, 2013

101th CAA Annual Conference in New York

February 19–22, 2014

102nd CAA Annual Conference in Chicago

February 11–14, 2015

103rd CAA Annual Conference in New York