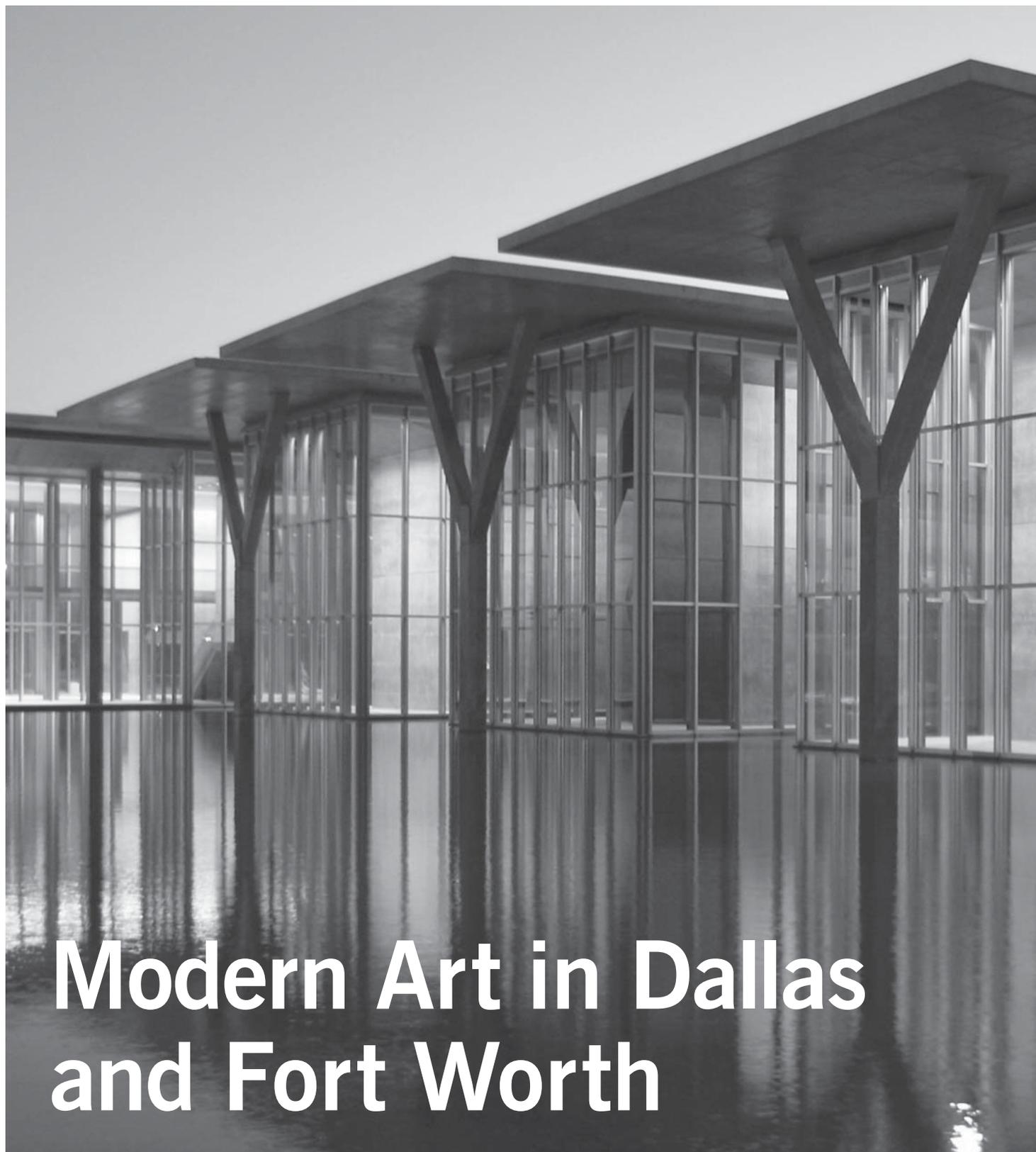


CAA NEWS



**Modern Art in Dallas
and Fort Worth**

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Cover: Exterior view from the northeast of the Modern Art Museum of Fort Worth building, completed in 2002 (photograph by David Woo)

CAA NEWS

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FROM THE CAA PRESIDENT AND EXECUTIVE DIRECTOR

Nicola Courtright is president of the CAA Board of Directors, and Linda Downs is CAA executive director.

Beginning with this issue, *CAA News* becomes an entirely online publication. The CAA Board of Directors approved the change as both an economical and environmental measure. *CAA News* will continue to bring you the latest information about CAA, its affiliated societies, fellowship and grant opportunities, and many other topics throughout the year. The only difference is that it will be distributed online as a PDF, which can be downloaded, read, and printed. We hope that this new format will prove to be just as useful as the printed version. Please give us your feedback at info@collegeart.org.

CAA has been belt-tightening this summer in order to balance the budget and implement a powerful new web-based database that will enable accurate reporting on trends in the field, from the publication of directories of MFA and PhD programs in the visual arts to shifts in dissertation topics to workforce issues; create better access to member information; improve CAA committee communications; and provide new functions for member services in the future.

For the past several years, CAA has had to reduce its endowment to support the goals of the Board-approved strategic plan. This year, the difficult decision to close the Department of Research and Career Development was made to balance the budget. CAA will continue to offer national professional-development workshops supported by the Emily Hall Tremain Foundation and remain committed to holding career workshops, mentoring, and job placement at the 2008 Annual Conference in Dallas and Fort Worth, Texas. And the Online Career Center will still offer job postings in the visual arts throughout the year.

We expect that the next two years will be lean financially, but they will also bring greater benefits to members. As we begin planning for CAA's centennial in 2011 and beyond, we are especially concerned with maintaining high-quality, mission-driven programs and publications in the visual arts.



Modern Art in Fort Worth: An Interview with Michael Auping

Mark Thistlethwaite is the Kay and Velma Kimbell Chair of Art History at Texas Christian University in Fort Worth.

The Modern Art Museum of Fort Worth, designed by the Japanese architect Tadao Ando, is located in the city's Cultural District, directly opposite the Kimbell Art Museum, designed by Louis I. Kahn, and near the Amon Carter Museum, designed by Philip Johnson. When the Modern (as it is known) opened its new structure, with 53,000 square feet of exhibition space, in late 2002, it was Pritzker Prize-winner Ando's first large-scale project in the United States. Michael Auping, the Modern's chief curator, played an active role in the building's design process. Recently, he spoke with Mark Thistlethwaite about his involvement and his perceptions of the museum today.

Michael, after nearly five years of working in and living with this Ando building, do find it has met your expectations?

Yes, every inch of it. We are very satisfied customers, and one of the things particularly satisfying is how well the building is wearing over time. After five years of fairly large crowds, it still looks crisp and elegant. I think that has a lot to do with the materials. The concrete has a barely polished, matte surface, which is complemented by simple steel I-beams, painted grey, and glass and granite floors. There isn't a lot of "bling" in this building, so it has maintained a nice, elegant presence. All things considered, this building is relatively understated, particularly from the outside. As you approach it, it looks a little like a sleek Swiss industrial building. We designed it from the inside out, as a stage for art and not as a sculpture. I don't know any artists who want to show their art inside another artist's sculpture.

Anything about the building that you did not anticipate?

The power of the water element. When we were talking about our goals with the architect, we asked for a "water feature." During the warm spring and intense summer in North Texas, you need to sense that water is near! What Ando gave us was a one-and-a-half-acre pond, upon which the building sits. We loved it when we saw the idea in his drawings, but the reality



Michael Auping (photograph by David Woo; image provided by the Modern Art Museum of Fort Worth)

of it is even more profound. The surface of the water changes daily, depending on the wind. In summer, when you stand in the northern-most pavilion and look through the glass to the surrounding water, you can feel like you're in Venice or looking into a gentle rolling creek. In winter, you can feel like the figure in Friedrich's *Monk by the Sea*, because of the surface's rough chopiness.

I didn't fully anticipate the powerful physical and psychological impact the pond would have on a visitor's experience in the museum. It's really been an added bonus.

The pavilions projecting into the water offer a wonderful play between art and nature.

Exactly. One of the things we thought would be nice here would be to let nature into the hermetic "white cube" of modernist galleries. The Japanese have a term, *engawa*, to indicate a space in-between the outside and inside. Our *engawas* occur between the concrete and the glass—those spaces at the end of each pavilion. When you are there, you are in the galleries, but also looking out at nature. As Japanese as this sensibility is, I also see it as an American trait, part of American Transcendentalism with its emphasis on the human in nature.

I had asked in the prearchitectural program for spaces where you didn't have to look at art. Typically, in a museum you see one object after another after another, with no place or opportunity to pause and reflect on what you have seen without seeing yet another object. Here, nature—particularly the water feature—provides you a chance to reflect and be refreshed. This epic building allows for solitude.

I know from other conversations we've had that you've stressed that you had the good fortune of working extremely closely with the architect. Please talk about how that came about and worked.

I was asked to serve on the Board of Trustees' building committee, and I think it is a bit unusual to have a curator involved so directly in all stages of design. I've talked to a lot of curators who have gone through the experience of building a new museum with a star architect, and they complain about being cast aside in the process. I do understand why an architect or even an artist would want to get rid of curators. We are a needy group of whiners. Surprisingly, Ando listened to our curatorial vision.

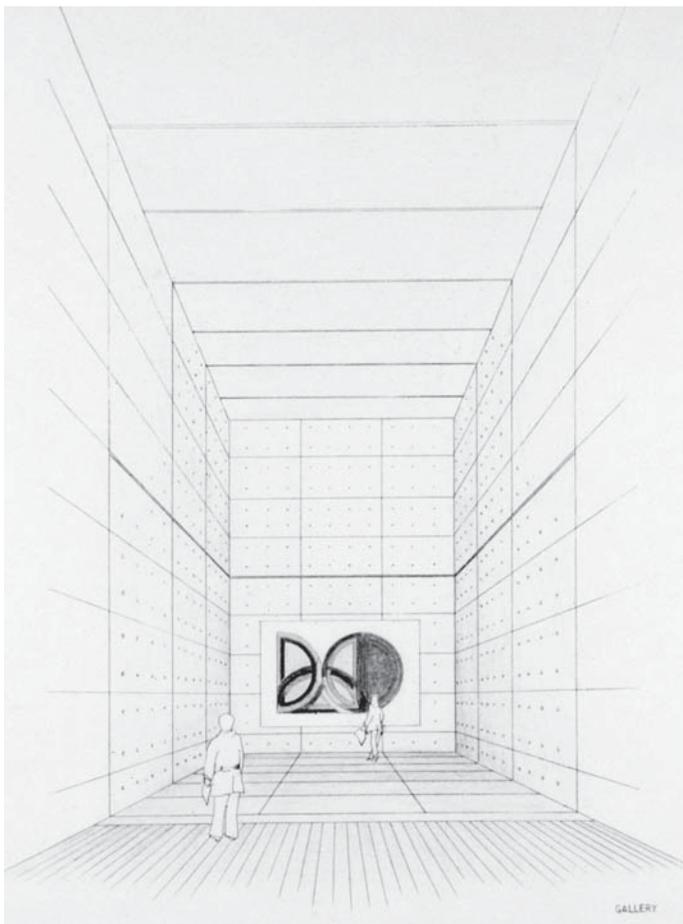
Ando cares about people and what they think. He was very good about listening to us, and not just projecting a preconceived image onto a place. Ando wanted to know what kind of rooms we wanted. Many contemporary museums aspire to big rooms for the sake of what they call "flexibility." Flexibility is a mythical characteristic. There are a lot of things you can't do in a big room, and if you say, "Well, it's flexible in the sense that I can build temporary walls," then you're only fooling yourself into thinking you have created a better situation than if you simply build a series of well-proportioned rooms.

I knew we would get some large rooms because everyone, including Ando, sees contemporary art as big, bigger, and biggest. However, it was important to me that we had some small and medium-size rooms. I think that sometimes people think too much about size and not enough about scale.

One of the most intriguing rooms is the elliptical area that you encounter when you enter the first-floor galleries. I imagine it presents its own set of problems in terms of what can be installed within it.

Yes, and Anselm Kiefer's *Books with Wings* was specifically purchased for that space before the building opened. For the longest time, I had to think about what to put into that elliptical space. Obviously, we knew the elliptical area was coming, and we were glad of it because it's a great way to kick off your experience in the galleries. Rather than starting with a typical series of rectangular boxes that march like soldiers from south to north, the curved wall throws your expectations off a little and maybe unbalances you just enough to open you to new ideas. But not a whole lot of things can go in there. You can't put paintings in the elliptical space. A sculptural solution was needed, and the Kiefer fit perfectly.

I find it refreshing that generous space exists between works of art, and that some galleries contain a single work of art. How would you characterize your approach to installing works of art?



The architect Tadao Ando's rendering of a double-height gallery at the Modern Art Museum of Fort Worth (artwork © Tadao Ando; photograph provided by the Modern Art Museum of Fort Worth)

Some people say it is a "minimalist" sensibility, and certainly I am of a generation that learned to look at art through minimalist eyes that underscored the modernist vision of "less is more." But I think it is more fundamental than that. You have to have faith in the art, in its power to fill the space. You don't need a lot of art objects—you just need a few good ones.

It's exciting to install art in a great building, which isn't to say it isn't always easy. A great building challenges you. I love installing art, working with objects, working with artists. A great building presents itself as a powerful thing, and you have to present the best art you have to meet the building. As a curator, I see myself as a kind of aesthetic lawyer, and my client is the artist. My client is not really the Board of Trustees, nor is my client Tadao Ando. My client is the artist, and I have to represent that artist.

To get back to the importance of scale and galleries of varied sizes: when Mark Rothko made his classic color fields in the early 1950s, those paintings appeared very large for their moment. Imagine trying to fit one of those paintings into a small Upper East Side apartment at that time. Now if you compare Rothko to an Anselm Kiefer painting today, it looks minute. Yet on their own terms they both have had the effect of pulling the viewer into their space. But it would be unfair to place the Rothko across from the Kiefer. You need a room that in a sense replicates a wall from the 1950s, a small room in

which the Rothko seems large. Re-creating that scale is more important than any wall label you can write to explain Rothko's intentions.

Installation would be an integral aspect of what you referred to earlier as the museum's "curatorial vision." Can you expand on this vision, in regard to the museum's mission and the narrative of the history of art that the Modern presents?

The Modern collects and exhibits post-World War II international art. Here what we try to do is to present the narrative as visually as we can. When the museum was being designed, I needed to figure out early on the general narrative, because many of the walls throughout the museum are concrete and couldn't be moved and shifted around. So we needed to design the galleries upfront and then figure out how the story

You have to have faith in the art, in its power to fill the space. You don't need a lot of art objects—you just need a few good ones.

is told. Basically, outside the area where the elliptical space is, the story is told, in my mind, in a simple way: Abstract Expressionism, Color Field painting, Pop art, and Minimalism. And that pretty much serves as the functional narrative of our museum.

So, the more historical part of the museum's permanent collection is shown on the building's first floor.

That's right, with the top floor including everything, say, after 1970 or 1975. Originally, the idea was that either floor of the building would be used for the permanent collection and temporary exhibitions. We thought we would be switching back and forth between them all the time. But as it has turned out, the fact that the second floor has more natural light makes it a little more conducive to having temporary shows.

In a way, that was one of the unanticipated aspects of the building?

Yes. It's really important that the art on the first floor be up as much as possible. The Richard Serra prop piece, stacked boxes by Donald Judd, Agnes Martin's paintings, and Andy Warhol's



Anselm Kiefer, *Buch mit Flügeln* (*Book with Wings*), 1992–94, lead, tin, and steel, 74¼ x 208¾ x 43¼ in. (189.9 x 529.9 x 110.2 cm). Collection of the Modern Art Museum of Fort Worth. Museum purchase, Sid W. Richardson Foundation Endowment Fund. Acquired in 2000 (artwork © Anselm Kiefer; photograph by David Woo and provided by the Modern Art Museum of Fort Worth)

Twenty-Five Colored Marilyns, among others, are just too important not to be on view as much as possible.

Michael, you've been organizing an exhibition to mark the fifth anniversary of the Ando building. What's going to be the nature of this show?

We wanted to do something that celebrated this anniversary with an exhibition that was, first of all, important and also that would also look really good in the building. It'll reinforce the idea that a symbiotic relationship occurs here between art and building. I am not making exhibitions up just in my head. When you work in a building like this, you begin to think about exhibitions in a different way. I would say for sure that the fall exhibition is a function of this building.

The show is called *Declaring Space* and includes works by Mark Rothko, Barnett Newman, Lucio Fontana, and Yves Klein. It is not just an exhibition of abstract paintings; it also features installations and sculpture. Unlike many exhibitions on abstraction, the show offers a kind of subliminal narrative. That is, the first room will be a Rothko chapel, where his work opens up the suggestion of not only a personal and intimate space, but also an epic one. Newman declares space with totemic images and forms. Fontana slices through space, and Klein literally leaps into the void. It's a narrative that I think fits the idea of this museum, this architecture. And, imagine how beautiful it's going to look in this building! ■

Perceptions Have Not Changed: Studio-Art Faculty Survey

Michael Aurbach is professor of art at Vanderbilt University in Nashville, Tennessee. He served as CAA president from 2002 to 2004.

A great deal has changed in academia and the art world during the past two decades. Since 1991, women have become the dominant gender, numerically speaking, within the ranks of both artists and art historians. Certain granting agencies have disappeared, and the National Endowment for the Arts has altered its fellowship criteria so that many individual artist grants through the agency no longer exist. Even major publications such as the *New Art Examiner* and *Art Issues* have vanished. Costs associated with the production and exhibition of art have increased dramatically, while faculty salaries and institutional support have seen little or no growth.

In conjunction with the recent New York Annual Conference panel, entitled "Professional Concerns of Studio-Art Faculty: A Second Look," CAA conducted an online survey that reached more than four thousand visual-arts faculty. The electronic version nearly mirrored a similar survey from 1991 that ultimately led to the modernization of CAA's "Standards for Retention and Tenure of Visual Arts Faculty" (found at www.collegeart.org/guidelines/tenure2.html). The first survey, sent to CAA members by mail, generated about a 20 percent response rate; the recent electronic version yielded a 24 percent response rate.

Overall, a comparison of the two surveys revealed that certain perceptions and realities regarding professional expectations have remained virtually the same. One could have imagined all sorts of changes since the first survey, but they have not materialized.

SURVEY RESULTS

The questionnaire began by gathering general demographic information such as academic rank, employment status, gender, the region of one's institution, whether it was public or private, and so on. This data, while valuable, will not be discussed here; rather, this article compares the 1991 and 2007 survey results .

One key question yielded identical results in both surveys: Does your institution provide an appropriate studio or subsidize some kind of rental space for your creative work? According to both surveys, 80 percent of institutions do not help faculty in this regard. Many institutions require faculty to achieve a certain measure of national standing for promotion and tenure, yet it seems few do much to help. It is unlikely that scientists would be asked to attain the same professional standing without a lab. The results of this question indicate how far behind the visual arts lag within the university community.

Equally troubling is how institutions clarify issues of promotion and tenure for their studio-art faculty. The survey asked: Does your department, college, school, or division of fine arts provide a set of guidelines or criteria for promotion, tenure, and retention (separate from your institution's faculty manual or guide)? In both surveys, well below half the respondents did not have or know of such guidelines. Given the unique nature of what artists do within the academic community (compared to, for example, sociology, medicine, or law) and the importance of geographical factors (e.g., working in the Midwest or Southwest versus the Northeast), this situation is almost unforgivable. How can studio faculty manage their precious resources wisely for professional growth without a sense of what senior colleagues, administrators, and institutions expect? CAA's guidelines provide a general description for promotion and tenure, but schools must have their own guidelines based on their own mission, and faculty need to be aware of such guidelines.

Opportunities for academic funding are another contentious area. The survey asked: Does your institution or department have funds available (beyond your salary) for activities related to your research or creative work? This question is somewhat flawed because just one dollar of support would generate a response of "yes." That said, 48 percent of our studio-art colleagues still answered "no." The 2007 survey reflected a significant decrease in support since the 1991 questionnaire, where 41 percent said "no."

In considering the problems associated with the previous question about research support, the following query was added to flesh out financial concerns: What percentage of your stated salary (without factoring in benefits) is needed annually to maintain your creative production, storage, shipping, framing, studio maintenance, assistants, etc.? The results were stunning. More than a third of our studio colleagues are spending over a fifth of their income to maintain their art-related activities. In other words, the art faculty is taking a double hit. Their salaries are generally lower compared to other academ-

ics because of their chosen discipline, and they must commit a significant portion of their income to professional expenses. If schools are not providing resources and space, this represents a profound hurdle for faculty who have children, sick parents, and other related commitments. This question also revealed that 20 percent of artist educators do not know what percentage of their income is necessary to support their work. It would seem that a large portion of our colleagues does not itemize art expenses for tax purposes; otherwise they would have some awareness of their production costs. Failure to itemize these expenses is yet another financial hit some artists take, although it is often self-inflicted.

The 2007 survey also addressed teaching loads. Full-time faculty were asked: To the best of your knowledge, does the number of courses you teach each semester (course load, not

More than a third of our studio colleagues are spending over a fifth of their income to maintain their art-related activities.

contact hours) exceed, equal, or prove to be fewer than the number of classes taught by your colleagues at the same rank in the humanities? This question was added to the 2007 survey in an effort to determine whether artist educators are on par with our colleagues in other fields. Nearly a fifth of our colleagues have heavier teaching loads than their peers in other areas (31 percent said equal to, 7 percent said fewer than.) It was disconcerting to learn that more than 40 percent of the studio faculty had no idea about the course loads of their colleagues. Improving the status of studio-art faculty within academia will remain difficult if we do not take a periodic reading of where we are.

One key survey question in both 1991 and 2007 addressed the concept of “national recognition.” We asked participants what the term meant to them, and approximately 1,500 written answers resulted. Similar responses about national recognition surfaced in both surveys, including: work included in major museum exhibitions; exhibitions in well-known galleries in New York, Los Angeles, San Francisco, or Chicago; work reproduced in national art journals and magazines; exhibitions reviews in the *New York Times*, *Los Angeles Times*, *Art in America*, *Artforum*, and comparable publications; a national exhibition record beyond an artist’s immediate region; major grants and/or awards; and work included in major collections. My favorite response from the 1991 survey implied that if an

artist managed to secure a teaching position in today’s market, then he or she has already attained national recognition. This may be still true today, as an increasing number of artists with MFAs fight for a limited number of teaching positions.

The issue of national recognition, the focus of a CAA panel in 1994, has been frequently discussed since. At the 2006 joint conference of the Southeastern College Art Conference and the Mid-America College Art Association (held October 2006 in Nashville, Tennessee), Joe Deal from the Rhode Island School of Design recommended that we reexamine the concept. He suggested we modify the idea of “national recognition” to that of a “national contribution.”

The last major portion of the survey asked respondents to rate the significance of more than thirty standard activities of artists that are frequently associated with promotion and tenure. The top five responses in the two surveys were nearly identical by order and numerical response. Not surprisingly, several top responses noted the elevated status of the commercial gallery system.

During the CAA conference panel this year, Emma Amos, chair of the visual-arts program at the Mason Gross School of the Arts at Rutgers University, gave a passionate plea to rethink the significance of the commercial gallery as a means of gauging artistic excellence. She noted that the commercial-gallery infrastructure is not large enough to accommodate the professional needs of artist-educators, and that we should make some adjustments in our graduate training to recognize the importance of artists working with the community or in publishing and nonprofit organizations, as well as for those artists involved in research, activism, and teaching. In the last two versions of its “Standards for Retention and Tenure of Visual Arts Faculty,” CAA recommends that the commercial-gallery system may not be a suitable test of artistic excellence.

Another panelist, Ruth Weisberg, dean of the Roski School of Fine Arts at the University of Southern California, gave a twenty-five year overview of CAA’s work with artist members. She was struck with the fact that the audience contained many department chairs who expressed genuine, selfless concern over such issues as the treatment of adjuncts and junior faculty rather than matters that directly affected them. She believed there was a real generosity of spirit.

Administrators and faculty must take great care in evaluating the survey results, which intend to provide a meaningful gauge of current perceptions. CAA anticipates using data gathered in this and future surveys to make informed decisions in the future. Full results of the survey will be posted to the CAA website later this month. ■

The Metropolitan Museum of Art and Digital Art Images

The Metropolitan Museum of Art in New York has recently formed a partnership with the nonprofit digital-image provider ARTstor to offer high-resolution digital images of artworks in its collection for scholarly publication—free of charge. This initiative is intended to make it easier and less expensive for authors and publishers to license images for reproduction. Under a special agreement with ARTstor, this service will be available to users—both individual and institutional—who are not ARTstor subscribers.

This step has been welcomed with enthusiasm by CAA's members as an important step in overcoming a longstanding obstacle to scholarly art publication. The museum aims to serve its scholarly mission by disentangling some 1,700 of its most frequently requested works of art from the burden of permissions paperwork—and from the confusion that often accompanies image rental, artwork copyright, photographic copyright, and licensing. Only works whose copyrights have expired (generally, works created before 1923 or whose creators died more than seventy years ago) are in this cluster of images. The museum expects to place many additional works in this pool of available images over time.

ARTSTOR

At ARTstor, the service is called Images for Academic Publishing (IAP). Essentially, ARTstor is acting as distributor of these reproduction-quality scans on behalf of the museum, freeing it, in turn, from the expenses of administering these permissions. High-resolution digital scans are available for download through the ARTstor website (www.artstor.org); users must accept the museum's licensing terms (by means of an online “click-through” license agreement). Terms and conditions include:

- Use must be for publication
- The print run of the book or journal article must be no greater than 2,000 copies
- Credit information must be accurate
- Each permission is for one-time use of the image only. New or additional usage requires reregistration
- Digital file may not be shared with another individual;



Petrus Christus, *A Goldsmith in His Shop, Possibly Saint Eligius*, 1449, oil on oak panel, 39¼ x 33¼ in. (100.1 x 85.8 cm) overall; 38¼ x 33½ in. (98 x 85.2 cm) painted surface. Robert Lehman Collection, 1975 (1975.1.110) (photograph © Metropolitan Museum of Art/Art Resource, NY ART321479; photograph provided by Art Resource)

instead, encourage your colleagues to register with ARTstor for their own digital files

- These and other terms of use, as specified in the ARTstor IAP license, must be accepted

Since the Metropolitan Museum's announcement, ARTstor has been contacted by a number of other museums and galleries interested in exploring a similar collaboration.

ARTstor is a nonprofit digital-image library that provides art images for educational use to libraries, academic institutions, research centers, and museums. Eventually, IAP will be available on ARTstor's public website. For now, scholars at participating ARTstor institutions can gain access to these images directly at www.artstor.org. Nonsubscribing users must register for free access to IAP by contacting ARTstor (iap@artstor.org) or the Metropolitan Museum of Art (scholars.license@metmuseum.org). Registration is good for 120 days and is renewable. For more information about the Images for Academic Publishing program and ARTstor's collaboration with the Metropolitan Museum of Art, visit www.artstor.org/info/news/service_iap_announce.jsp.

ART RESOURCE

The Metropolitan Museum of Art has also joined a roster of more than 6,000 museums, institutions, and monuments worldwide whose images are available as scans, photographs, or transparencies for reproduction from the Art Resource art-image bank. Among the more than 2,000 high-resolution digital

images from the museum's collection are such iconic works as Jacques-Louis David's *The Death of Socrates*; Jan Vermeer's *Young Woman with a Water Jug*; Rembrandt's *Aristotle with a Bust of Homer*, Edouard Manet's *Boating*; Emanuel Leutze's *Washington Crossing the Delaware*; and Jackson Pollock's *Autumn Rhythm*.

Art Resource, based in New York, offers a comprehensive database of more than 250,000 fine-art images available for reproduction, as well as many more images in transparency form. Images may be searched and ordered online at www.artres.com or by telephone at 212-505-8700. Staff is available to answer queries and assist with image searches.

Art Resource is an image bank: it provides images for reproduction for a fee. It does not clear artist rights permission for those works still in copyright. However, a large proportion of its images are out of copyright (in the public domain) and do not require artist rights permission to reproduce. For those artworks still in copyright, the borrower must clear permission with the rights holders—the artists and their estates, often through rights-clearance agencies such as the Artists Rights Society (ARS) or the Visual Arts and Galleries Association (VAGA). These agencies may also charge additional fees and may, on behalf of the rights holders, impose restrictions on the use to which the reproduction may be put. (The copyright holder is not usually the owner of the artwork itself.)

Art Resource functions as the official rights and permissions representative for more than 120 major museums and collections worldwide (in addition to over 6,000 institutions on a nonexclusive basis), including the Museum of Modern Art, the New York Public Library, the Morgan Library and Museum, the Smithsonian American Art Museum, the Smithsonian National Portrait Gallery, Tate Modern and Tate Britain, all fifty-one national museums of France—among them the Musée du Louvre, the Musée d'Orsay, the Musée Picasso, Centre Georges Pompidou, and the Musée and Chateaux of Versailles—and all twenty-one Berlin State Museums, including the Egyptian Museum and the Pergamon Museum. Authors, publishers, and others who seek images from these museums should contact Art Resource.

World Art Expands CAA Membership Disciplines

Kathleen I. Kimball is adjunct lecturer at Plymouth State University in Plymouth, New Hampshire, and Barbara Nesin is associate professor at Spelman College in Atlanta, Georgia.

As James Elkins correctly observed, World Art is the most pressing issue facing the discipline of art history.¹ While an increasingly archaic eurocentricity strains academic art history in a world gone global, the benign neglect of artistic contributions spanning generations and locations persists. However, World Art, which offers a panhuman narrative based on art objects, has become the focus of scholarship and practice for a growing number of art practitioners. World History and World Anthropology are recognized specializations in those disciplines that are already feasting on the patrimony of art making around the world; art historians are just beginning to make the shift from an approach that is limited to the West to one that encompasses the entire world.² Many artists already practice World Art in their wide range of sources and ideas, so it is fitting that scholarly research on art consider this phenomenon in an informed manner.

After careful deliberation, CAA has added World Art to the options that members may choose as their discipline category on the membership form. This allows CAA to acknowledge the changes in scholarship now occurring; conduct research on and better understand the fields of art and art history; implement its mission and core values; support all practitioners and interpreters of visual art and culture; and cultivate understanding art as a fundamental form of human expression around the world and over time. CAA now recognizes that World Art is a legitimate area of research and practice.

DEFINING WORLD ART

World Art formally began in 1992 when John Onians, professor of art history at the University of East Anglia, was able to change the program name at his school from Art History to World Art Studies. He has written extensively on the subject, and by 2002 Leiden University in the Netherlands had also adopted the framework.

World Art involves interdisciplinary approaches—





A World Art lens enables one to view or review any object. In this Hale Woodruff mural, juxtaposed icons from Africa, Europe, and the Americas reveal their cultural availability during the life of the artist and demonstrate his prescient recognition of global relations. Hale A. Woodruff, *Art of the Negro: Parallels*, panel 4/6, 1950–51, oil on canvas, 11 x11 ft. (photograph provided by Clark Atlanta University Art Galleries)

including art, visual culture, anthropology, psychology, neuroscience, and biology, among others—and explores art that transcends chronology and geography. It embraces the power of art to transform cultures and document the journey of humanity around the world and at every moment in time. As Onians has observed, World Art extends our art-based narrative back forty thousand years to include every continent and culture, making for a larger and more interesting inquiry.³ This large and amazing treasure rests on shared universals of experience. For example, new research on the biological foundation of art, such as neuroaesthetics and mirror neurons, enlarges our understanding of empathy and the evolution of prehistoric human consciousness via the arts. (Onians is chairing a panel on “Neuroscience and the History of Art” at the 2008 CAA Annual Conference in Dallas and Fort Worth, Texas. A conference, entitled “World Art: Ways Forward” is being held September 7–8, 2007, at the Sainsbury Centre for Visual Arts in Norwich, England; see page 32 for details.) Whether by honoring the panhuman legacy of creativity and symbolization as seen in particular moments of time and space, or meeting educational mandates for online delivery, diversity, or multiple intelligences, World Art offers an egalitarian and global stage for the study and practice of art.

WORLD ART IN PRACTICE

Since World Art is a relatively new field, appropriate criteria, theories, sources, and methodologies that address our multifaceted global reality are still being debated in academia. So, different schools and departments are approaching the subject from many viewpoints. At the University of California, Los Angeles, a graduate program in the Department of World

Art and Cultures emphasizes dance and oral traditions; the undergraduate program at the University of California, Santa Barbara, explores global connections in World Art. Florida State University has a new graduate track in World Arts, and the University of Connecticut offers a graduate art-history program within a global context, emphasizing the art of Africa, Latin America, the Caribbean, and Asia. Plymouth State

World Art embraces the power of art to transform cultures and document the journey of humanity around the world and at every moment in time.

University in New Hampshire provides a graduate summer course in World Art that encourages teachers to incorporate world art within their standards and curricula. Washington State University, Arizona State University, and the Graduate Center, City University of New York, all offer graduate and undergraduate tracks, programs, and courses that explore a wide range of cultural contexts and comparative art histories. For some schools, the primary challenge is to globalize their foundation program. For others, creating or expanding graduate, art-education, or online offerings may be the initial focus.

In addition to academic programs, improved language can facilitate an understanding of our global reality. Western art-historical canons were formed during colonialism and are its legacy. Just as the “West and the rest” model no longer works, neither does the language of that colonial legacy. Instead of saying non-Western art—making the West the *axis mundi* and the rest of the world a soft cultural wax accumulating around it—World Art replaces that obsolete term.

We could likely agree that World Art is art made by humans on planet Earth. It may be multidisciplinary, transdisciplinary, cross-disciplinary, interdisciplinary, or not. It is not limited to a single curriculum, though it may include one. World Art is both an approach and a field of study; patterns and connections are part and parcel of the enterprise, as is our common biological inheritance. The universals and particulars of art making for literally tens of thousands of years are up for grabs.

1. James Elkins, review of *Real Spaces: World Art History and the Rise of Western Modernism*, by David Summers, *The Art Bulletin* 86, no. 2 (June 2004): 373.

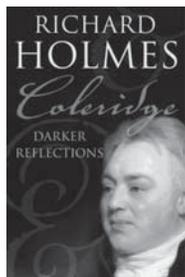
2. For example, in the larger field of history, Western civilization has largely been replaced by World History. Also, Cultural Anthropology as the topic of survey courses is increasingly called World Cultures.

3. See John Onians, ed., *Atlas of World Art* (London: Laurence King, 2004) and *Compression vs Expression: Containing and Explaining the World's Art* (Williamstown, MA: Sterling and Francine Clark Art Institute, 2006).

The Bookshelf

For this column, CAA News invites a member to reflect on three books, articles, or other textual projects that currently influence his or her art, work, or scholarship.

William E. Wallace is Barbara Murphy Bryant Distinguished Professor of Art History at Washington University in St. Louis and a member of the CAA Board of Directors. Among his many publications are *Michelangelo: The Genius as Entrepreneur* and *Michelangelo: Complete Sculpture, Painting, Architecture*. He recently completed a biography of the artist.



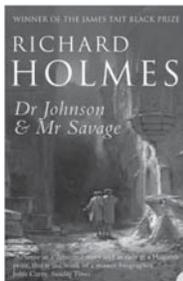
Richard Holmes
Coleridge: Early Visions, 1772–1804
and *Coleridge: Darker Reflections, 1804–1834*
London: Hodder and Stoughton, 1989 and London: HarperCollins, 1998

In setting out to write a life of Michelangelo, I realized that I knew little of the biographical genre and was initially dismissive of its seriousness and purpose. As preparation, I read more than one hundred examples from all areas: historical, literary, political, musical, and artistic. Many were pedestrian affairs, but a few stand out as exceptional. The biographical subject clearly mattered less than the quality of the author's writing. Without extensive prior interest, I found Joseph Stalin, Hector Berlioz, and Thomas Jefferson's Monticello (the biography of a house) utterly compelling subjects, largely thanks to good writing. I knew little about the Romantic poet Samuel Taylor Coleridge, but Richard Holmes's two-volume life, *Early Visions* and *Darker Reflections*, completely transformed my idea of what biography could accomplish, not least in returning me to some vaguely recalled works of great literature.

Richard Holmes
Dr. Johnson and Mr. Savage
London: Hodder and Stoughton, 1993

I turned repeatedly to Holmes, from whom I learned that fact and fiction are inextricably entwined, even long before a biographer attempts to penetrate the irrecoverable past.

Like the Coleridge books, *Dr. Johnson and Mr. Savage*—on the British



polymath Samuel Johnson and his poet friend Richard Savage—walks this fine line. How much fiction about the two men was already circulating in the eighteenth century, and how much of it appears in the author's retelling? The consummate biographer, Holmes investigates a murky relationship and narrated it as if it were a novel. The book is a masterpiece of reconstruction, probing deeply the slim evidence and a mountain of conjecture, innuendo, and suspicious circumstances. In his various musings on the biographer's project, Holmes taught me that the author is never presented with a tabula rasa but rather must work with a powerfully received image of his or her subject. He helped reorient my perspective: instead of looking in from the outside, one could look outward from a life, to see what Michelangelo saw, for example, or where he lived and worked.



Richard Ellman
Oscar Wilde
London: Hamish Hamilton, 1987 and New York: Alfred A. Knopf, 1988

In bringing a subject sympathetically to life, few biographies attain the success of Richard Ellmann's *Oscar Wilde*. A master of malleable truth, Wilde is treated with tremendous empathy by this master biographer, the author of equally compelling lives of W. B. Yeats and James Joyce. Many biographies are tediously chronological, their first chapters awash in family history to make up for what little we know about the early lives of most subjects. Refreshingly, Ellmann opens with the first letter that Wilde wrote to his mother from boarding school. In facing Michelangelo's life, I became aware of the rampant fictions that color the artist's early years. Ellmann presented me with the possibility of beginning a life with something concrete, in Michelangelo's case, a letter that he wrote from Rome on his first visit at age twenty-one. At the same time, Ellmann helped me to appreciate the importance of life's fictions and made me aware of a profound truth of biography, as eloquently stated by Wilde himself: "What is true in a man's life is not what he does, but the legend which grows up around him.... You must never destroy legends. Through them we are given an inkling of the true physiognomy of a man."

Advocacy Days in Washington

CAA once again cosponsored Arts Advocacy Day (March 12–13, 2007), hosted by Americans for the Arts, and Humanities Advocacy Day (March 27, 2007), hosted by the National Humanities Alliance. Both events were held in Washington, DC, and brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and humanities to Congress through increased support for the federal cultural agencies.

Arts Advocacy Day

CAA representatives Michele Snyder (director of development, membership, and marketing) and Christine Sundt (former secretary of the Board of Directors) attended Arts Advocacy Day. Snyder visited the offices of Senators Hillary Clinton (D-NY) and Charles Schumer (D-NY) and Representatives Yvette

D. Clarke (D-NY), Kirsten Gillibrand (D-NY), Michael Arcuri (D-NY), John Hall (D-NY), Maurice Hinchey (D-NY), Steve Israel (D-NY), Nita M. Lowey (D-NY), Charles B. Rangel (D-NY), Louise Slaughter (D-NY), and Jim Walsh (R-NY).

Advocates focused on several important arts policy matters during these visits to Capitol Hill. They urged Congress to support a budget of \$176 million for the National Endowment for the Arts (NEA) in fiscal year (FY) 2008, an increase over President George W. Bush's current funding projection of \$124.4 million. This increase would reinstate funding to 1992 levels and allow for greater service to arts organizations and artists who depend on NEA support. Additionally, this increase would provide for the creation, preservation, and presentation of the arts in the United States, through the NEA's core programs: Access to Artistic Excellence; Challenge America: Reaching Every Community; Federal/State Partnerships; and Learning in the Arts.

In addition to increased funding for the

NEA, advocates encouraged members of Congress to continue supporting arts education and to approve an increase of \$8 million (for a total of \$39.9 million) for Arts in Education programs in the FY 2008 Labor-HHS-Education Appropriations Bill. With increased funding, Arts in Education programs will sponsor newly emerging initiatives that improve arts learning. Advocates also urged the Congress to support the Artist-Museum Partnership Act (S 548), which will allow artists to take a fair-market-value tax deduction for donating their works of art to nonprofit organizations. At present, collectors who give art to museums and cultural institutions are able to claim the full market value of the work, whereas artists can only deduct the cost of the materials used.

Humanities Advocacy Day

For Humanities Advocacy Day, an event that focuses on increased support for the National Endowment for Humanities (NEH) and for the humanities at large, CAA representative Alexis Light visited the offices of Senators

The Getty Foundation Congratulates its 2007 Research Grant Recipients



Man Ray, *Untitled Rayograph* (detail), 1922. Gelatin Silver Print. The J. Paul Getty Center. © Man Ray Trust ARS - ADAGP.

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu and click **foundation**, or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., E-mail: researchgrants@getty.edu.

Deadline for all Getty Research Grants:
November 1, 2007



The Getty Foundation

Postdoctoral Fellowships

Wen-chien Cheng, University of Michigan, Ann Arbor; **Charlotte Isabelle Guichard-Lilti**, Université de Versailles-Saint-Quentin, Guyancourt, France; **Cary Seth Levine**, Hunter College, New York; **Duanfang Lu**, University of Sydney, Australia; **Vered Maimon**, Ramapo College of New Jersey, Mahwah; **Megan Eileen O'Neil**, University of Southern California, Los Angeles; **Catha Paquette**, California State University, Long Beach; **Nadine Schibille**, Stanford University, California; **Ching-fei Shih**, National Palace Museum, Taipei, Taiwan; **Cherise Smith**, University of Texas at Austin; **Delphine Trébosc**, Université de Pau and Université de Paris I-Sorbonne, France; **Nina Elisabeth Lager Vestberg**, Independent Scholar, London, England; **Miriam Wattles**, University of California, Santa Barbara; **Matthijs Arie Weststeijn**, The Netherlands Organisation for Scientific Research/The Warburg Institute, London, England; **Nick William Yablon**, University of Iowa, Iowa City

Curatorial Research Fellowships

Susan Dackerman, Harvard University Art Museums, Cambridge, Massachusetts; **Andreas Henning**, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Germany; **Jessica Clare Morgan**, Tate Modern, London, England; **Jennifer Virginia Mundy**, Tate Gallery, London, England; **Britt Marie Salvesen**, University of Arizona, Tucson; **Stephanie Sakellaris Snyder**, Reed College, Portland, Oregon; **Adrian Vaile Sudhalter**, The Museum of Modern Art, New York

Collaborative Research Grants

Janie Cole, Villa I Tatti, Harvard University, Boston, Massachusetts and **Sara Galletti**, New York University in Florence, Italy

Alain Schnapp, Fondation Maison des Sciences de l'Homme, Paris, France; **Irène Aghion**, Cabinet des Médailles, Paris, France; **Lothar von Falkenhausen**, University of California, Los Angeles; **Tim Murray**, La Trobe University, Melbourne, Australia

Joanna Ostapkowicz, World Museum Liverpool, England; **Michael Richards**, Max Planck Institute, Leipzig, Germany; **Christopher Ramsey**, University of Oxford, England; **Alex Weidenhoef**, Center for Wood Anatomy Research, Madison, Wisconsin; **Samuel Wilson**, University of Texas at Austin

Clinton and Schumer and Representatives Vito Fossella (R-NY), John Hall (D-NY), Jerrold Nadler (D-NY), and Thomas M. Reynolds (R-NY). Light joined other humanities advocates in urging Congress to support an NEH budget request of \$177 million, an increase over President Bush's current FY 2008 funding projection of \$141.36 million. This increase would reinstate funding to 1994 levels and extend the reach and impact of the NEH's core programs and special initiatives.

In addition to increased funding for the NEH, Light encouraged members of Congress to support other humanities-related legislation in the coming year. The National Historical Publications and Records Commission (NHPRC), the grant-making arm of the National Archives and Records Administration, was targeted by Bush's budget request for the third year in a row. The president's request calls for zero funding both for grants and for staff to administer the NHPRC and its programs. Advocates asked lawmakers to support a minimum FY 2008 funding level of \$12 million: \$10 million for national grants and \$2 million for essential staffing and program administration-related costs. Without grant funds, the publishing of papers and other historical materials from America's founding era to the present will be severely curtailed or terminated, the network of state archives will collapse, and research and development in the field of preserving electronic records will end. CAA will continue to work with the National Humanities Alliance, a nonpartisan advocacy group based in Washington, DC (of which CAA is a member), to address these issues.

To locate and contact your senator or representative to let him or her know how you feel about these and other arts-related issues, please visit www.capwiz.com/artsusa/home.

CAA Monographs Are Now E-Books

Through a partnership with the ACLS Humanities E-Book Project, CAA is pleased to announce that a number of volumes from the CAA Monographs Series, many



A richly illustrated, twelfth-century manuscript from Cluny, in the collection of the Palatine Library of Parma, is the subject of Meyer Schapiro's CAA monograph, *The Parma Ildefonsus: A Romanesque Illuminated Manuscript from Cluny and Related Works* (1964).

long out of print, are now being reissued as e-books, available as online downloads and CD-ROMs, and in print-on-demand (POD) format, at www.historybook.org.

Among the titles that are being reissued are Meyer Schapiro's *The Parma Ildefonsus: A Romanesque Illuminated Manuscript from Cluny and Related Works* (1964); John Clarke's *Roman Black-and-White Figural Mosaics* (1979); Brigitte Buettner's *Boccaccio's Des cleres et noble femmes: Systems of Signification in an Illuminated Manuscript* (1996); and others.

The ACLS Humanities E-Book Project is a nonprofit venture, originally funded by the Andrew W. Mellon Foundation, offered by the American Council of Learned Societies in collaboration with ten learned societies, nearly eighty contributing publishers, and librarians at the University of Michigan's Scholarly Publishing Office. The result is an online, fully searchable collection of high-quality books in the humanities, recommended and reviewed by scholars and featuring unlimited multiuser access and free, downloadable MARC records. HEB is available on- and off-campus through standard web browsers.

The CAA Monograph series began in 1944. Between that year and 1999, CAA published one or more books annually on focused monographic subjects in art history, fifty-eight in all, primarily on topics on classical, medieval, and Renaissance art.

The Humanities E-Book Project has also begun a newsletter, entitled *HEB News*. This first issue of this quarterly publication contains updates on the transition from the ACLS History E-Book Project to ACLS Humanities E-Book; it also announces important new HEB partnerships and titles. *HEB News* is available as a PDF download at www.humanitiesebook.org/hebnews.html.

Join a CAA Committee

Have a few bright ideas? Want to advocate for the rights of part-time and adjunct faculty, select programming for ARTspace at the Annual Conference, or create new professional standards and guidelines? 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 and supervise ongoing projects and recommend new programs and formal statements and guidelines to the Board. Joining a committee is also an excellent way to network with other members and to provide service to the field.

Committee members serve a three-year term (2008–11), 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 review all candidates and make appointments prior to the 2008 Annual Conference in Dallas and Fort Worth, Texas. All new members are introduced to their committees at their respective business meetings at the conference.

Nominations and self-nominations for

committee membership should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated CV (no more than two pages). Please send all materials to: Vice President for Committees, c/o Vanessa Jalet, Assistant to the Executive Director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to vjalet@collegeart.org; all e-mail submissions must be sent as Microsoft Word attachments.

The following vacancies will be filled for terms beginning February 2008: Committee on Diversity Practices: at least two members; Committee on Intellectual Property: at least five members; Committee on Women in the Arts: at least three members; Education Committee: at least two members; International Committee: at least three members; Museum Committee: at least two members; Professional Practices Committee: at least four members; Services to Artists Committee: at least four members; Student and Emerging Professionals Committee: at least one member.

For information about the mandate and activities of each committee, please visit www.collegeart.org/committees. *Deadline: October 19, 2007.*

May Board Meeting Report

The CAA Board of Directors held its spring meeting May 6, 2007, in New York. Below is a list of items discussed and approved.

Edward Noriega, professor in the Department of Art and Design at Troy University in Troy, Alabama, was elected to the Board for a one-year term. He will complete the last year of Coco Fusco's term. Fusco resigned from the Board in February due to professional and family obligations.

The Board accepted CAA's fiscal year 2008 budget of \$4.6 million. The fiscal year begins July 1, 2007.

President Nicola Courtright commended Treasurer John Hyland, Jr. and Counsel Jeffrey P. Cunard for their outstanding ser-

vice on the CAA Board of Directors for more than two decades. Each will receive *As If* (2002), an artwork by Buzz Spector in paper, fabric, and thread. Published by the Brodsky Center at Rutgers University, *As If* is a part of CAA's limited-edition print series.

Mariët Westermann, Hilary Ballon, Ryam Crow, and Paul Jaskot presented preliminary information about a feasibility study to explore the possibility of future born-digital publishing in art and art history. A report, funded by the Andrew W. Mellon Foundation, will be issued in December 2007.

Susan Ball, executive director emerita and editor of the CAA Centennial Book Project, presented her progress on the book, to be completed by CAA's one-hundredth anniversary in 2011.

Dallas–Fort Worth Conference Registration

The 96th Annual Conference takes place February 20–23, 2008, at the Adam's Mark Hotel in Dallas, Texas. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location. Offsite sessions and events will take place at museums, galleries, and other locations throughout the city.

Early Bird registration begins in September; costs are \$150 for members, \$85 for students and retired members, and \$270 for nonmembers. These low registration prices are good through December 14, 2007. Advance registration takes place after this date, until January 18, 2008. Costs are \$215 for members, \$120 for students and retired members, and \$340 for nonmembers. Onsite registration is also available for \$260, \$145, and \$385 respectively. Avoid the lines and higher costs by registering early.

CAA members can register by completing the online registration form (with your credit-card information) at <http://conference.collegeart.org/2008> in September 2007. Or you may fill out the form in the *2008 Conference Information* booklet, which will be sent to you in September, and mail or

Georgia O'Keeffe Museum

Celebrating Ten Years 1997-2007

The Georgia O'Keeffe Museum Research Center Scholarship Program sponsors research relating to the study of American Modernism (1890s to the present) in the fields of art history, architectural history and design, literature, music, and photography. Scholarships are available for three-to-twelve month periods to qualified applicants at the pre-and post doctoral levels, including one that can be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition pertaining to American Modernism for the Georgia O'Keeffe Museum. More information and application instructions are available at www.okeeffemuseum.org/center/scholarship.html or by phone at 505.946.1002. Application deadline: Monday after Thanksgiving.

fax it to CAA with your check or credit-card information.

Two of the three institutional-membership levels—Academic/Corporate Membership and Library/Department/Museum Membership—can register up to ten faculty and staff members at the reduced individual-member rate (early or advance, depending on the deadline). Contact your school or department chair to find out if your institution holds a CAA institutional membership at these levels.

Conference Travel Grants

CAA offers Annual Conference travel grants to graduate students in art history and studio art and to international artists and scholars. The grants are funded by donations from the contribution check-off on the CAA membership form. CAA warmly thanks those members who made voluntary contributions to this fund.

Graduate Student Conference Travel Grant

This \$150 grant is awarded to advanced PhD and MFA graduate students as partial reim-

bursement of expenses for travel to the 2008 Annual Conference in Dallas and Fort Worth, Texas. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and additional information, contact Susan DeSeyn-Lodise at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send application materials to: Susan DeSeyn-Lodise, Manager of Programs, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 28, 2007.*

International Member Conference Travel Grant

CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2008 Annual Conference in Dallas and Fort Worth, Texas. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference,

and two letters of support. For application forms and additional information, contact Susan DeSeyn-Lodise at 212-691-1051, ext. 248, or sdeseyn@collegeart.org. Send materials to: Susan DeSeyn-Lodise, Manager of Programs, International Member Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 28, 2007.*

CAA Member Survey

From December 2006 to January 2007, CAA conducted a forty-four-question, online member survey with assistance from the Center for Survey Research at Indiana University. As CAA's first large-scale survey in several years, it provides crucial data about members' attitudes, preferences, and use of CAA programs and services.

Survey participants were contacted three times by e-mail. The response rate was 31 percent; 4,284 CAA members completed the survey. Since a relatively high number responded, a fuller picture of member opinions was revealed.

Small differences between the gender and age distribution of survey respondents, as compared with the CAA membership as a whole, are typical for this type of survey. Fewer males responded to the survey, but this response differential exists in almost all surveys and is expected. However, the 1,498 males who did respond provides adequate numbers for analysis. In addition, respondents tend to be younger than overall CAA membership.

Among the 80 percent of respondents who reported their age, 63 percent were under fifty years of age, as compared with 57 percent overall. (About 20 percent of members do not disclose their age on their membership form.) The differences can be attributed, at least partially, to the survey mode. Younger respondents are more likely to be interested in internet surveys. At the same time, the relatively larger response from younger members may also indicate more interest in CAA's benefits and opportunities.

2008 Book and Trade Fair

The Book and Trade Fair at the 2007 Annual Conference in New York was a great success, with more than 125 participants from all over the world. Joining the fair for the first time this year were a number of new art and culture journals, including *Cabinet*, *BOMB Magazine*, *Art on Paper*, *A Public Space*, and *Stayfree*. These New York-based publications added a new and vital dimension to the event.

Participation in the Book and Trade Fair provides a forum for publications to meet their readership and gauge what's on the minds of their constituencies. Journal editors and publishers can also interact with conference attendees and make connections with potential readers who may be unfamiliar with their publications.

For the upcoming 2008 Annual Conference in Dallas and Fort Worth, CAA invites innovative, alternative, and up-and-coming art and culture journals to participate in the Book and Trade Fair. We hope that a number of the New York-based publications will join us again and encourage other arts and culture journals—especially in the southern and southwestern United States—to get involved.

For more information, please contact Alexis Light, CAA development and marketing associate, at 212-691-1051, ext. 216, or alight@collegeart.org.

Programs and Services

Members report that the most important benefits of CAA membership are publications (64 percent), Annual Conference participation (61 percent), and job-seeking services (57 percent). These were also the benefits, survey respondents said, that benefited their professional lives most.

In the past year, the CAA services used by the largest proportion of members are *The Art Bulletin* (65 percent and/or *Art Journal* (58 percent), the Annual Conference (42 percent), and the Online Career Center (43 percent). The services used least often were purchases of back issues of *The Art Bulletin* or *Art Journal*. (less than 1 percent for each).

The CAA website is considered a very valuable benefit by 61 percent of respondents, and 85 percent have visited at least one of the pages of CAA's website in the last year.

Other important programs and services include *The Art Bulletin* (very valuable 58 percent) and *CAA News* (very valuable 50 percent). Among the lower ranking programs and services are ARTspace (15 percent) and the Regional MFA and BFA Exhibitions (12 and 9 percent respectively).

Member awareness of the CAA's support for career development is mixed. About 89 percent of respondents are familiar with the Online Career Center, but only 33 percent were familiar with the Professional Development Fellowship Program. About 50 percent of respondents reported they sought

employment through the OCC; most did so because of the number of job listings.

Of the 97 percent who replied to the question, "How well does the CAA describe and articulate the benefits of being a member of the Association," 86 percent indicated that CAA does "well" or "very well" in articulating the benefits of membership, while 14 percent indicated that the CAA did "not so well" or "poorly."

Annual Conference

About 62 percent of the survey respondents reported they attended a CAA Annual Conference in the past three years; 23 percent reported that they had presented a paper at an Annual Conference. At the conference they attended most recently (Boston in 2006), about 74 percent stayed three or more days. The highest proportion (46 percent) attended three days.

Members are most satisfied with the following aspects of the conference: Book and Trade Fair (60 percent), the published Program (59 percent), and the preconference registration process (58 percent). The respondents were least satisfied with the Career Fair (only 13 percent indicated satisfaction) and Convocation (8 percent).

Members think that the highest priorities for emphasis for future Annual Conferences should include: more workshops in career development ("high priority" 21 percent), more sessions on pedagogy (18 percent), and open-discussion forums on single topics (14 percent).

On whether respondents preferred to have the Annual Conference scheduled in the cities of Los Angeles, Chicago and New York on a three-year rotating basis, of the 88 percent who responded, 51 percent indicated yes, and 49 percent said no. (In 2006, the CAA Board of Directors voted to hold the conference in these three cities on a rotating schedule.)

Publications

About 72 percent of survey participants indicated that they would be interested in buying the *Directories of Graduate Programs in the Arts* (the listing of MFA, MA, and PhD programs, departments, and schools). More would be interested in an online version (47

percent) than a paper version (13 percent), but 41 percent would choose both, assuming a reasonable price.

CAA has been considering publishing brief practical booklets on professional development. The survey also asked respondents about what topics they would like to see covered. The topics most preferred included "Best practices in teaching art history" (52 percent), "How best to interview for a job" (52 percent), and "Best practices in teaching foundation courses" (50 percent).

Among those employed in academic institutions, the most important workplace issues (and possible topics for publications or advocacy) include course loads (65 percent), tenure procedures (62 percent), and faculty contracts (59 percent). Of less importance was part-time or adjunct employment (53 percent).

The membership survey provides a baseline against which changes in attitudes, usage, and preferences by members can be measured over time. The survey, which will be conducted biannually, established an important benchmark for data about programs and operations; it will also assist staff in better understanding member activities and expectations and in evaluating ways to accommodate them.

BE VISIBLE IN THE VISUAL ARTS

Advertise in *The Art Bulletin*, *Art Journal*, *CAA News*, and the Annual Conference Program and reach a broad, informed, discerning audience of **artists + art dealers + art historians + museum executives + curators + critics + educators**

CAA publications provide direct access to a vast visual-arts community. You'll increase visibility for your institution's degree programs, exhibitions, products, and services.

CAA

For more information call
212-691-1051 ext. 216

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International Conference on the

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21-24 AUGUST 2007
KASSEL, GERMANY

www.Arts-Conference.com
Publication:
The International Journal of the Arts in Society

Annual Conference Update

For more information about the CAA Annual Conference, please visit www.collegeart.org/conference or write to Susan DeSeyn-Lodise, CAA manager of programs, at sdeseyn@collegeart.org.

Chair a Session in Los Angeles

CAA holds its 97th Annual Conference in Los Angeles, California, from Wednesday, February 25, to Saturday, February 28, 2009. 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.

The process of fashioning the conference program is a delicate balancing act. The 2009 program is shaped by four broad submission categories: Contemporary Issues/Studio Art, Historical Studies, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions presented by affiliated societies, CAA committees, and, for balance and programmatic equity, open sessions. Most program sessions, however, are drawn from submissions by individual mem-

bers, and the committee greatly depends on the participation of 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 collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists.

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 submission of experimental and nontraditional formats (e.g., roundtables, performances, forums, conversations, multimedia presentations, workshops). Open Forms sessions may be preformed, with participants chosen in advance by session chairs.

Sessions selected by the Annual Conference Committee for the 2009 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 2009 sessions are solicited through the *2009 Call for Participation*, published in February 2008.

The submission process must be completed online; please visit <http://conference.collegeart.org/2009> for full instructions and to begin your application. Eighteen printed copies of the PDF document you receive after proposing a session must be sent by mail to: Manager of Programs, Sessions 2009, CAA, 275 Seventh Ave., 18th Floor, New York, NY

10001. *Deadline: September 1, 2007.*

CAA Seeks Award Nominations

Recognize someone who has made extraordinary contributions to the fields of art and art history by nominating him or her for a CAA Award 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. We also urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters. The different perspectives and anecdotes from multiple letters of nomination provide juries with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2006, and August 31, 2007. No more than ten letters per candidate are considered. For more information, write to Susan DeSeyn-Lodise, CAA manager of programs, at sdeseyn@collegeart.org or consult www.collegeart.org/awards. *Deadline: July 31, 2007, for the Morey and Barr Awards; August 31, 2007 for all others.*

Curatorial Proposals for 2009 and 2010 Conferences

CAA invites curators to submit proposals for exhibitions whose openings coincide with CAA's Annual Conference. The upcoming conferences are:

- Los Angeles, California, February 25–28, 2009. *Deadline: September 1, 2007*
- Chicago, Illinois, February 10–13, 2010. *Deadline: Open*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and judges proposals based on merit. CAA provides support for the exhibition with a grant



SMITH COLLEGE

"Art of the Matter: Doing Technical Art History," Smith College, Northampton, Massachusetts, Friday and Saturday, October 26-27, 2007. This conference will include lectures by professionals whose work focuses on defining and demonstrating technical art history, poster presentations selected from student and professional submissions, and demonstrations in historic techniques and materials. David Bomford, Associate Director for Collections, J. Paul Getty Museum, will give the keynote address on Friday at 4:30pm. The conference continues on Saturday from 9:00am to 5:30pm with invited speakers and panel discussions. Posters and demonstrations of historical techniques and materials will be on display throughout the conference. Registration information and the conference schedule: www.smith.edu/wsc.

of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

Proposals must be submitted by e-mail and should include the following information:

- Name(s) of curator(s) or organizer(s), affiliation(s), and CV(s)
 - A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance it may have
 - Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended
 - A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support
- Please send your proposal to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

Career Development

For more information on CAA's career-development activities, visit www.collegeart.org/careers or write to fellowships@collegeart.org.

MFA and PhD Fellowships

CAA is now accepting applications for the 2007 Professional Development Fellowship Program cycle. Formerly a two-year award that helped to subsidize fellows' final year of school and first year of employment after graduation, the program now awards a one-time \$15,000 grant that goes directly to the recipient. Fellows can apply the grant money toward tuition, travel, art materials and supplies, and day-to-day living expenses. At least two fellowships will be awarded this year.

CAA initiated the Professional Development Fellowship Program in 1993 to support out-



The artist LaToya Ruby Frazier, a 2006 CAA fellow, talks about her work at the Annual Conference in New York last February (photograph by Alex Morel)

standing MFA and PhD students from socially and economically diverse backgrounds who may have been underrepresented in their fields. By nurturing promising artists and art historians at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

CAA encourages applications from MFA and PhD candidates in art and art history who:

- Will complete their MFA or PhD degree in the 2008 calendar year
- Have outstanding capabilities and experience and demonstrate distinction in approach, technique, or perspective in their contribution to the disciplines of studio art or art history
- Demonstrate financial need
- May have been underrepresented in their field due to race, religion, gender, age, national origin, sexual orientation, disability, or financial status
- Are citizens or permanent residents of the United States

As the leading professional organization for artists and art historians in the United States, CAA provides a wealth of resources for fellowship recipients in addition to the grant. Fellows receive a free one-year CAA membership, which allows them to use the Online Career Center to search for jobs in academia, museums and galleries, and other arts organizations. They also receive reg-

istration discounts for the Annual Conference, where they may participate in the Career Fair, professional-development workshops, program sessions, and special networking events. Fellowship recipients are featured in an article in *CAA News*, which describes their dissertation focus or their current body of artwork. CAA also provides one-on-one assistance to fellows by helping them to take advantage of CAA's many programs and offering support and advice during their transition from school to the workplace.

For further information on this program and to download an application, please visit www.collegeart.org/fellowships or write to fellowships@collegeart.org. *Deadline: October 1, 2007; recipients will be announced by December.*

Publications

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

CAA Publication Grant Winner

CAA is pleased to announce the second recipient of the CAA Publication Grant: Mia Mochizuki, *The Netherlandish Image after Iconoclasm, 1566-1672* (Ashgate). The CAA

Publication Grant is a single annual award of \$23,000 to a publisher for one book, either under contract or near contract, on a topic in art, art history, art theory or criticism, visual studies, or a related field; the book must make a significant original contribution to art scholarship and research.

The terms art history, scholarly, and substantial may be interpreted by the grant jury with some latitude and may comprise bodies of primary material never before published, original or secondary research, critical analysis in many forms, or numerous other types of scholarship; book-length works in digital formats are also eligible. Authors must be CAA members. Application criteria and guidelines are available at www.collegeart.org/pubgrant or from publications@collegeart.org. *Deadline: March 15, 2008.*

Spring Meiss Grant Winners

CAA has awarded five Millard Meiss Publication Grants for spring 2007. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are given twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are: Henry John Drewal, *Sacred Waters: Arts for Mami Wata and Other Water Divinities in Africa and the African Atlantic World* (Indiana University Press); Juliet Koss, *Modernism after Wagner* (University of Minnesota Press); Jonathan Massey, *Crystal and Arabesque: Claude Bragdon's Progressive Architecture* (University of Pittsburgh Press); Christine Poggi, *Modernity as Trauma: Cultural Politics of Italian Futurism* (Princeton University Press); and James van Dyke, *Franz Radziwill and the Problem of Nazi Art* (University of Michigan Press).

Books eligible for a Meiss Fund subsidy must already be under contract with a publisher and whose subject is in the arts or art history. Authors must be current CAA members. Application criteria and guidelines are available at www.collegeart.org/meiss or from publications@collegeart.org. *Deadlines: March 15 and October 1 of every year.*

CAA News

For more information on CAA activities, visit www.collegeart.org.

Graduate Program Directories

CAA is now preparing new editions of the popular *Directories of Graduate Programs in the Arts*, made possible with generous support from the Getty Foundation. These directories, last published in 1999, will include up-to-date information on more than four hundred art schools, colleges, and universities with graduate programs in art history, the visual arts, and visual studies. The directories will be available in fall 2008.

Department chairs and department secretaries should expect to be contacted by CAA's Alexandra Gershuny or Laurel Peterson this summer. You will be asked to provide detailed program and degree information geared toward prospective graduate students.

Questions may be directed to Laurel Peterson, CAA directories project coordinator, at directories@collegeart.org. We expect to publish the *Directories of Graduate Programs in the Arts* in 2008.

Staff Changes

Robert Wayne assumed the role of CAA's chief financial officer in April 2007. He previously worked for the New York Theatre Workshop as director of finance and administration since 2001, and as director of development from 1998 to 2001. Prior to his tenure there, he was development director for the Hetrick Martin Institute and Trisha Brown Dance Company.



Robert Wayne

Wayne grew up in Chicago, Illinois. He has a BA in theatre from Reed College and headed to New York after graduation to pursue a career as an actor. Having grown weary of waiting tables after several years, he returned to school and earned an MBA from Yale University in 1993, with a concentration in nonprofit management. He is currently enrolled at Baruch College, City

University of New York, as a part-time graduate student, taking courses in preparation for the CPA exam.

Bill Bergmann became CAA's web developer in April 2007. Prior to CAA, Bergmann was director of multimedia design for MRC Medical Communications, where he worked on all aspects of marketing and advertising for national and international clients. His career past also includes Mokrynskidirect, a full-service marketing company, where he worked on multimedia projects for the internet and industry trade shows. As a freelance graphic designer, he has worked with Hearst Publishing and Comedy Central comedians Daniel Tosh and Christian Finnegan. He holds an associate's degree in graphic design from Bergen Community College in Paramus, New Jersey.

Vanessa Jalet has been CAA assistant to the executive director since April 2007. After graduating with a BA in English from Cornell University, she joined the Peace Corps and taught English in Thailand. On her return to the United States, she counseled exchange students for the American Field Service and conducted film research at United Press International. She was also director of publicity for the Institute of Contemporary Art in Boston, Massachusetts.

Jalet worked at Solomon R. Guggenheim Museum in New York from 1973 to 1981 as assistant to the director, Thomas M. Messer; she also directed special events at

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the museum, conceiving the series Jazz at the Guggenheim. Upon the death of Peggy Guggenheim in 1979, she was appointed liaison between the collection in Venice and the New York museum during the transformation of Peggy's palazzo in Italy into a public museum. She left the Guggenheim to run a small, Italian-owned contemporary gallery in New York that represented the sculptor William Tucker.

Advocacy Update

For more information on CAA's advocacy efforts, visit www.collegeart.org/advocacy or write to advocacy@collegeart.org.

Fair Market Value for Artists

As of the end of April, twenty-two senators and twenty-six representatives signed on to the "Artist-Museum Partnership Act" (S 548 and HR 1524). The bills would allow artists to deduct the fair market value for self-generated work donated to a nonprofit institution.

Currently, an artist, writer, or composer can only deduct the cost of materials to create the work. Passage of this legislation would enable museums, libraries, and archives to solicit original works from artists, writers, and composers, both regional and national, and to help strengthen collections.

CAA members can support the bill by faxing letters to their representatives and senators. Go to www.house.gov and www.senate.gov to locate your legislators or call the Capitol Switchboard at 202-224-3121 to ask for the phone and fax numbers of your representatives. Letters to Congress must be faxed, since postal service can be irregular and e-mails are often ignored or deleted.

Vatican Library Closes for Renovation

The Vatican Library closes in July 2007 for a renovation and reorganization that will take approximately three years. According to the *Catholic World News*, "During the 3-year renovation period, library officials hope to continue providing research services for the 20,000 scholars who visit each year. Most of the items in the library collection will be moved to temporary storage areas, and cop-

ies of ancient manuscripts will still be made available."

A significant portion of the library's collection is also accessible in the Vatican Film Library at Saint Louis University. Visit www.slu.edu/libraries/vfl/cllctns.htm for more information.

Statement on Protecting Archeological Sites, Monuments, and Museums

The Archaeological Institute of America, the German Archaeological Institute, and the Institute of Archaeology of the Russian Academy of Sciences have signed a "Joint Statement on the Protection of Archeological Sites, Monuments, and Museums." The statement reads:

The world's monuments, archaeological sites, and museums are irreplaceable parts of the common heritage of humanity, yet in an ever increasing number of countries they continue to be at risk of pillaging, war-time damage, and even destruction. Their extraordinary value as records of humanity's past history imposes a moral obligation on governments and peoples to protect and conserve them. In the conviction that such records of human achievement should continue to speak to all the world's peoples, the Archaeological Institute of America, the German Archaeological Institute, and the Institute of Archaeology of the Russian Academy of Sciences, together endorse the following statements of principle:

- A. In order to act as responsible stewards of the material heritage of humanity, governments should provide effective and continuing protection for monuments, museums, and sites in their jurisdictions.
- B. In order to discourage the destruction of archaeological sites, the world's museums and private collectors should adopt and rigorously observe the Code of Ethics of the International Council of Museums, not acquiring "objects where there is reasonable cause to believe their recovery involved the unauthorized, unscientific, or intentional destruction of monuments [and] archaeological sites.
- C. In order to reunite pillaged works with the monuments, sites, or historical contexts from which they were illegally

removed, and to serve as a disincentive to further pillage, such works should be restored whenever possible to the site or country of origin.

- D. All nations should ratify and consistently respect the provisions embodied in the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, and its First and Second Protocols, regarding the protection of cultural heritage during armed conflict and military occupation.

Protection of sites, monuments, and museums requires the participation of the political, economic, and policing agencies of governments, as well as of nongovernmental organizations, individuals, and the private sector. The German Archaeological Institute, the Institute of Archaeology of the Russian Academy of Sciences, and the Archaeological Institute of America urge governments and individuals to endorse these objectives and to work actively to realize them.

Signed: Jane C. Waldbaum, President, Archaeological Institute of America; C. Brian Rose, President Elect, Archaeological Institute of America; Ortwin Dally, General Secretary, Deutsches Archäologisches Institut; Nikolaj Makarov, President, Institute of Archaeology, Russian Academy of Sciences

Oriental Institute of America Petition

The Oriental Institute of America has posted a petition on their website to protect against looting to be sent to the United States Congress:

Whereas the looting of ancient sites in Iraq continues in our day with little sign of abatement, leading to incalculable loss of historical and cultural knowledge; And Whereas responsible opinion and evaluation, based on established precedence, have suggested that a relatively modest number of guards can discourage if not stop looting at the most distressed archaeological sites in Iraq; And Whereas the funding of cohorts of guards at Iraqi archaeological sites requires, in present dollars, a relatively modest sum of money; Therefore, be it Resolved that the American

Oriental Society, in meeting assembled at San Antonio, Texas, on March 18, 2007, calls on and urges the Congress of the United States of America to legislate with dispatch a program to fund the systematic safeguarding of distressed sites until such time as the proper Iraqi authorities are ready to bring such a program under its own control.

Art Law Blogs

Two websites, the Law Portal and the Art Law Blog, publish on issues of importance to the intersections of art and the law.

The Law Portal, found at www.thelawportal.info, provides access to primers—relatively brief summaries of the law for nonlawyers—on legal matters that affect the arts, artists, and arts institutions. The materials have been created by a wide variety of nonprofit organizations, government entities, and for-profit businesses. The Law Portal was created by Sandra Braman at the University of Wisconsin, Milwaukee, with support from the Rockefeller Foundation.

The Art Law Blog (see <http://theartlawblog.blogspot.com>) is written by Donn Zaretsky and published by John Silberman Associates, a New York-based law firm. It follows the art and legal worlds by linking to published articles and commenting on issues of copyright, artists and art institutions, and more.

CAA provides descriptions of the two websites for general-information purposes only; the websites do not constitute legal advice or reflect CAA policy, guidelines, or recommendations. If you have specific legal questions, please contact an intellectual-property attorney.

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.

Association of Art Museum Curators

The Association of Art Museum Curators (AAMC) has announced its annual Awards for Excellence for museum catalogues, articles,

and exhibitions. Members of AAMC are eligible for nomination. The 2006 winners were formally announced at AAMC's sixth annual meeting, held May 14, 2007, at the Morgan Library and Museum in New York.

Outstanding Catalogue Based on a Permanent Collection went to Teresa A. Carbone (with Barbara Dayer Gallati and Linda Ferber) for *American Paintings in the Brooklyn Museum: Artists Born by 1876* (New York: Brooklyn Museum, in association with D. Giles, 2006). Outstanding Exhibition Catalogues were awarded to two books: Leah Dickerman's



Dada: Zurich, Berlin, Hanover, Cologne, New York, Paris (Washington, DC: National Gallery of Art, in association with D.A.P., 2005); and Deborah Wye and Wendy Weitman's

Eye on Europe: Prints, Books, and Multiples/1960 to Now (New York: Museum of Modern Art, 2006). Honorable Mentions for Outstanding Catalogue went to Sarah D. Coffin, Darra Goldstein, and Ellen Lupton for *Feeding Desire: Design and the Tools of the Table, 1500–2005* (New York: Assouline, 2006) for an exhibition at Cooper-Hewitt, National Design Museum; and to Susan L. Stoops for *Louise Bourgeois: The Woven Child (in context)* (Worcester, MA: Worcester Art Museum, 2006).

Outstanding Essay Focusing on a Single Work of Art was awarded to Linda Wolk-Simon for "Raphael at the Metropolitan: The Colonna Altarpiece," published in the Metropolitan Museum of Art's *Bulletin*. Outstanding Essay Focusing on a Group of Objects went to Jay A. Clarke for "Originality and Repetition in Edvard Munch's *The Sick Child*" in *Edvard Munch: An Anthology* (Oslo: Oslo Academic Press, 2006), edited by Erik Mørstad.

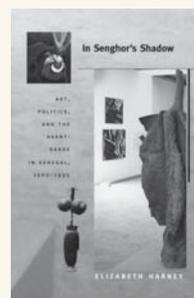
Outstanding Exhibition or Installation for the Central Time Zone was given to *Eva Hesse Drawing*, organized by Catherine de Zegher and Elisabeth Sussman for the Menil Collection in Houston, Texas; the installation was coordinated by Josef Helfenstein, director of the Menil. In the Eastern Time Zone, the winner is *Glitter and Doom: German Portraits from the 1920s*, organized by Sabine Rewald

for the Metropolitan Museum of Art in New York. In the Pacific/Mountain/Far West Time Zones, *The Société Anonyme: Modernism for America*, organized by Jennifer Gross and Susan Greenberg for the UCLA Hammer Museum in Los Angeles, California, was the recipient; the installation was coordinated by the museum's director, Ann Philbin.

Arts Council of the African Studies Association

The Fourteenth Triennial Symposium on African Art, sponsored by the Arts Council of the African Studies Association (ACASA), was held in March 2007 at the University of Florida in Gainesville. The conference theme, "Global Africa," addressed the ways in which African and diaspora arts have played, and increasingly continue to play, a part in international and transcultural exchanges.

The 2007 triennial also offered an opportunity to honor scholars at the forefront of the field of African and diaspora art studies. Susan Vogel was recognized with the ACASA Leadership Award, conferred on individuals whose accomplishments best exemplify intellectual excellence and leadership in the study of African and African diaspora art. The Arnold Rubin Outstanding Publication Awards for works by single and by two or more authors were given, respectively, to: Elizabeth Harney



for *In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960–1995* (Durham, NC: Duke University Press, 2004); and Sarah Nuttall, editor of *Beautiful/Ugly: African and Diaspora Aesthetics* (Durham, NC: Duke University

Press, in association with the Prince Claus Fund for Culture and Development, 2005). The Roy Sieber Dissertation Awards were presented to Venny M. Nakazibwe for "Bark-Cloth of the Baganda People of Southern Uganda: A Record of Continuity and Change from the Late Eighteenth Century to the Early Twenty-First Century" (Middlesex University, 2005); and to Chika Okeke-Agulu for "Nigerian Art in the Independence Decade: 1957–1967" (Emory University, 2004).

Association of Historians of American Art

The Association of Historians of American Art (AHAA) offers a grant for CAA conference expenses (up to \$500) to an ABD student specializing in the art of the United States who is currently enrolled in a graduate program and who is traveling to the 2008 CAA conference to participate in a session. The winner of the AHAA Travel Grant, who must be a current AHAA member, is reimbursed for transportation (including parking), housing expenses, and conference registration fees. Receipts must be submitted for reimbursement. All qualified candidates are entered into a lottery; the winner is selected at random. Please see www.ahaonline.org for details.

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) offers the inaugural AHNCA Graduate Prize for the best conference or symposium paper on a topic related to nineteenth-century art or art history delivered this year by a PhD candidate. For more information, visit www.arthistory-archaeology.umd.edu/ahnca or send a request to emansfie@sewanee.edu. The winning paper will be published in AHNCA's online journal, *Nineteenth-Century Art Worldwide*.

The spring 2007 issue of *Nineteenth-Century Art Worldwide* has been published at www.19thc-artworldwide.org and features a lead article by Pat Mainardi on "The Invention of Comics." The latest AHNCA Newsletter, now under the editorship of Laurie Dahlberg, has been sent to members. This issue includes Andrew Shelton's tribute to Robert Rosenblum as well as notices of new books, current and upcoming exhibitions and conferences, fellowship deadlines, and member news.

Design Studies Forum

The Design Studies Forum (DSF) is sponsoring two panels at the 2008 CAA Annual Conference in Dallas and Fort Worth, Texas. "Visual Rhetoric and the Special Eloquence of Design Artifacts" is DSF's special session at the conference, and "The Current State of Design History" is the full-length session. DSF is also in the process of renovating its web-

site, making it a clearinghouse of information for design educators and researchers. More information will be placed on the DSF website, www.designstudiesforum.org, shortly.

International Association for Word and Image Studies

The International Association for Word and Image Studies (IAWIS) announces its Eighth International Conference on Word and Image Studies, entitled "Efficacy/Efficacité" and held in Paris, France, July 7–11, 2008. With a focus on art's "efficacy," this congress encourages contributions that combine careful analyses of images and texts with the study of practices and beliefs. Asking what an image—verbal or visual—can prompt the viewer to do should allow us to enlarge our scope beyond the traditional boundaries of relevant scholarship. Particular attention will be paid to: the relationships among texts, images, and politics; images and writing as a site for the affirmation and contestation of power (e.g., in caricatures, pamphlets, or protest writing); the pedagogical uses of images by religious and secular institutions; the role of performing arts; and to what Aby Warburg called "intermediary forms" (ceremonies, festivals, political rallies, and forms of propaganda and advertisement). For more information, visit www.iawis.org.

International Center of Medieval Art

The International Center of Medieval Art (ICMA) has received grants from the National Endowment for the Humanities and the Getty Foundation to fund volume III of the census of *Gothic Sculpture in America: New Jersey, New York, and Pennsylvania*. Some twenty specialists will contribute to the project, which is being codirected and coedited by Joan Holladay of the University of Texas at Austin and Susan Ward of the Rhode Island School of Design.

Mid-America College Art Association

The Mid-America College Art Association (MACAA) held a business meeting for its board members on June 4–5, 2007, in Indianapolis, Indiana. The meeting included a site visit and planning for the upcoming 2008 MACAA conference, to be held October

15–18, 2008, and hosted by the Herron School of Art and Design at Indianapolis University–Purdue University. Those interested in participating in the conference can periodically check www.macaart.org for updates.

Visual Resources Association

A forthcoming special issue of the *VRA Bulletin*, entitled "Creating Shareable Metadata: CCO and the Standards Landscape," is devoted to new and emerging documentation standards for cultural materials, works of art, and images. The central topic is the recent book, *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images*, published on behalf of the Visual Resources Association (VRA) by the American Library Association in 2006. *Bulletin* guest editors Linda McRae of the University of South Florida and Elisa Lanzi of Smith College have gathered seventeen articles that place Cataloging Cultural Objects (CCO) within the current suite of metadata standards and examine its potential for use in museums, archives, libraries, and visual-resources collections. Special emphasis is placed on the VRA Core 4.0 and the CDWA Lite standards. For more information about the CCO and VRA, see <http://vraweb.org/ccoweb/cco/index.html>. In addition to the printed journal, this special issue is available for purchase as a PDF file directly from the VRA website: see <http://vraweb.org/publications/bulletin.html>.

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2007), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to caanews@collegeart.org.

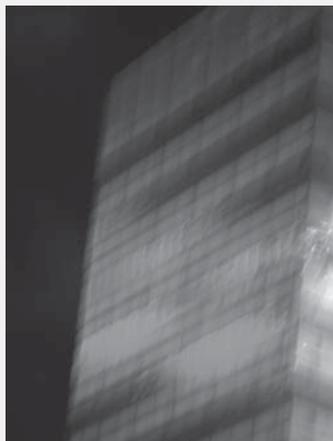
Abroad

David Clarke. Brewhouse Gallery, Royal William Yard, Plymouth, England, March 9–24, 2007. *Hong Kong Experience: An Exhibition of Photographs* by David Clarke.

David Clarke. University Museum and Art Gallery, University of Hong Kong, Hong Kong, China, February 10–March 18, 2007. *A Year in the Life of a City: Recent Photographs* by David Clarke. Photography and digital video.

Mid-Atlantic

Michael Aurbach. Delaware Center for the Contemporary Arts, Wilmington,



David Clarke, *Building adjoining the Tamar site, Harcourt Road, Hong Kong, 29 October 2004, 2004*, digital photographic print, 20 x 16 in. (artwork © David Clarke)



Toby Millman, detail of *Hussein's sisters* from the *Access & Closure* series, 2006, incised paper, 15 x 22 in. (artwork © Toby Millman)

DE, June 27–September 23, 2007. *The Administrator*. Installation

Midwest

Mark Staff Brandl. Artist Project, Chicago Art Fair, Chicago, IL, April 27–30, 2007. *Covers and Drips*. Painting.

Terence Hannum. Museum of Contemporary Art, Chicago, IL, February 3–25, 2007. *Evocation*. Video.

Matthew Kolodziej. William Busta Gallery, Cleveland, OH, October 26–November 24, 2007. *Recent Work*. Painting and drawing.

Kate Kretz. Belger Art Center, Kansas City, MO, June 1–September 1, 2007. *Undressed*. Embroidery and textile.

Toby Millman. American Culture Gallery, University of Michigan, Ann Arbor, MI, March 30–April 13, 2007. *Access and Closure*. Incised paper.

Toby Millman. International Institute Gallery, University of Michigan, Ann Arbor, MI, March 28–April 30, 2007. *I Witness Palestine*. Photography.

Armin Mühsam. Mallin Gallery, Kansas City Artists Coalition, Kansas City, MO, May 4–June 15, 2007. *Drawings and Works on Paper*.

Armin Mühsam. MetroLex Gallery, Lexington, KY, April 6–May 20, 2007. *Replacement Landscapes*. Painting.

Mary C. Nasser. Neve Gallery, Creve Coeur, MO, April 1–June 15, 2007. *Deep Time*. Painting.

Indrani Nayar-Gall. Gallery C, Cleveland State University, Cleveland, OH, January 19–February 10, 2007. *Through the Looking Glass*. Printmaking and installation.

Kristin Powers Nowlin. Manhattan Arts Center, Manhattan, KS, June 2–July 14, 2007. *Portraits: Thread and Ink*. Printmaking and cross-stitch.

John Richardson. Art League Gallery, South Bend Regional Museum of Art, South Bend, IN, December 16, 2006–March 4, 2007. *Proposal: New Work* by John Richardson. Sculpture.

Deanna Wood. Manhattan Arts Center, Manhattan, KS, April 14–May 26, 2007. *Seeking Shelter*. Painting.

Deanna Wood. Constance Gallery, Graceland University, Lamoni, IA, February 9–March 2, 2007. *Seeking Shelter*. Painting.

Northeast

Amy Baker. Janos Gat Gallery, New York, February 6–March 3, 2007. *Now*. Painting.



Indrani Nayar-Gall, *Conversation III*, 2006, intaglio with chine collé, hand-stitching, collage, and graphite, 25½ x 11¼ in. (artwork © Indrani Nayar-Gall)

Monica d. Church. Go North: A Space for Contemporary Art, Beacon, NY, May 5–27, 2007. *Fly Away Little Bird*. Printmaking, painting, and mixed media.

Holly Crawford. Lab Gallery, Roger Smith Hotel, New York, May 15–25, 2007. *Thirteen Ways of Looking at a Blackbird*. Installation, performance, and sculpture.

Diane Edison. George Adams Gallery, New York, April 5–May 12, 2007. *Black and White: Portrait Drawings*.

Hilary Lorenz. Safe-T-Gallery, Brooklyn, NY, April 12–May 12, 2007. *Tracing Nature*. Drawing and printmaking.

John Morrell. Prince Street Gallery, New York, June 19–July 7, 2007. *BOUNDED: Recent Landscape Paintings by John Morrell*.

Margaret Murphy. Cheryl McGinnis Gallery, New York, May 11–June 16, 2007. *Good Girls/Bad Girls*. Painting.

Pat Feeney Murrell. Noho Gallery, New York, April 25–June 2, 2007. *Body: Heaven – Hell – Human*. Sculpture.

Irina Nakhova. Windows at the Kimmel Center, New York University, New York, May 2–June 2, 2007. *Disagreeable Matters – Disarming Icons*. Mixed media.

Sam van Aken. Whitney Art Works, Portland, ME, March 28–April 28, 2007. *New Transmitters for the Same Old Stupidities*. Sculpture, sound, photography, and installation.

South

Markam Keith Adams. Southern Light Gallery, Amarillo College, Amarillo, TX, September 10–October 14, 2007. *In Search of a Common Language*. Photography.

Laura Kina. Diana Lowenstein Fine Arts, Miami, FL, June 9–July 21, 2007. *Aloha Dreams*. Painting and installation.



Jay Barry Zeiger, ... *And For Your Listening Pleasure ...*, 2007, silver bowl, gilded cast-iron figure, and brass music-box mechanism, 12 x 16 x 12 in. (artwork © Jay Barry Zeiger)

Kate Kretz. ArtSpace, Raleigh, NC, May 4–26, 2007. *Sublime Imperfection*. Drawing and painting.

Amy McKinnon. Jonathan Ferrara Gallery, New Orleans, LA, May 5–26, 2007. *The Instinctual Systems of Free Will*. Painting.

Brienna Ardath McLaughlin. Alexander Hall Main Gallery, Savannah College of Art and Design, Savannah, GA, May 3–16, 2007. *Betta*. Painting and mixed media.

Leisa Rich. Cora Stafford Gallery, University of North Texas, Denton, TX, April 2–6, 2007. (*in*) *CONSEQUENTIAL*.

Deanna Wood. Cultural Activities Center, Temple, TX, January 13–February 16, 2007. *Hideaway*. Painting.

West

Eleanor Dickinson. Peninsula Museum of Art, Belmont, CA, May 2–July 8, 2007. *The Fires Within: Passionate Drawings by Eleanor Dickinson*.

Travis Janssen. Harry Wood Gallery, Herberger College of Fine Arts, Arizona State University, Tempe, AZ, April 2–6, 2007. *Inerlumination*. Printmaking.

Kathryn Pinto. five15 Gallery,

Phoenix, AZ, April 6–28, 2007. *Dress Rehearsal*. Installation and work on paper.

Allison Smith. Berkeley Art Museum/Pacific Film Archive, University of California, Berkeley, CA, May 13–August 15, 2007. *Notion Nanny*. Sculpture and textile.

Alexis Weidig. Overtone Gallery, Los Angeles, CA, September 8–October 20, 2007. *Little Things/Te Vogelat*. Sculpture, installation, and printmaking.

J. Barry Zeiger. Goldleaf Gallery, Santa Fe, NM, June 15–July 15, 2007. *COUCHED*. Sculpture and installation.

Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send you name, member number, book title, publisher's name and location, and the year published (no earlier than 2007) to caanews@collegeart.org.

Patricia Allmer. *Collective Inventions: Surrealism in Belgium* (Leuven, Belgium: Leuven University Press, 2007).

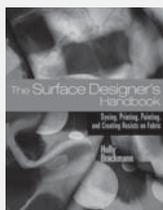


Laura Kina, *Tina Hyun giving me a pedicure*, 2006, acrylic on canvas, 40 x 30 in. (artwork © Laura Kina)

Sylvan Barnet. *A Short Guide to Writing about Art*, 9th ed. (Upper Saddle River, NJ: Prentice Hall, 2008).



Barbara A. Beall-Fofana. *Understanding the Art Museum* (Upper Saddle River, NJ: Prentice Hall, 2007).



Holly Brackmann. *The Surface Designer's Handbook: Dyeing, Printing, Painting, and Creating Resists*

on Fabric (Loveland, CO: Interweave Press, 2006).

Liana De Girolami Cheney. *Giorgio Vasari's Teachers: Sacred and Profane Art* (New York: Peter Lang, 2007).

Liana De Girolami Cheney. *The Homes of Giorgio Vasari* (New York: Peter Lang, 2006).



Neil De Marchi and Hans J. Van Miegroet, eds. *Mapping Markets for Paintings in Early Modern Europe, 1450–*

1750 (Turnhout, Belgium: Brepols, 2006).

Jason Edwards and Stephanie L. Taylor, eds. *Joseph Cornell: Opening the Box* (New York: Peter Lang, 2007).

Michaela Giebelhausen. *Painting the Bible: Representation and Belief in Mid-Victorian Britain* (Burlington, VT: Ashgate, 2006).

Julia K. Murray. *Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology* (Honolulu: University of Hawai'i Press, 2007).

Terry R. Myers. *Mary Heilmann: Save the Last Dance for Me* (London: Afterall Books, 2007).

Nicole Schweizer, ed. *Alfredo Jaar: La politique des images* (Zurich: JRP | Ringier, 2007).

elin o'Hara slavick. *Bomb after Bomb: A Violent Cartography* (Milan: Charta, 2007).



Emily Stamey. *The Prints of Roger Shimomura: A Catalogue Raisonné,*

1968–2005 (Lawrence, KS: Spencer Museum of Art, University of Kansas, in association with the University of Washington Press, 2007).

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2007), and title of show to caaews@collegeart.org; attach the exhibition's press release to the e-mail (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Amy Baker. *Andy Warhol: In His Wake.* CVB Space, Carrozzini von Buhler Gallery, New York, February 22–March 14, 2007.

Nicole Schweizer. *Alfredo Jaar: La politique des images.* Musée Cantonal des Beaux-Arts, Lausanne, Switzerland, June 1–September 23, 2007.

Dana Self. *Global Anxieties: Nine Perspectives on a Changing Planet.* College of Wooster Art Museum, Ebert Art Center, Wooster, OH, March 27–May 13, 2007.

People in the News

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

Academe



Nixi Cura has been appointed course director of the Arts of China Master's Programme

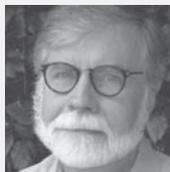
of Christie's Education in London, accredited by the University of Glasgow, Scotland.



Reed Kroloff, currently dean of Tulane University's School of Architecture in

New Orleans, LA, and the former editor-in-chief of *Architecture* magazine, has been appointed director of the Cranbrook Academy of Art and Art Museum in Bloomfield Hills, MI, effective September 1, 2007. Kroloff succeeds **Gerhardt Knodel**, who is retiring after more than 30 years of service.

Tirza Latimer, currently a visiting faculty member in the History of Art and Women, Gender, and Sexuality Studies at Yale University in New Haven, CT, has been appointed chair of the Visual and Critical Studies graduate program at California College of the Arts in San Francisco and Oakland.



Mark Salmon, previously vice president for academic affairs at Otis College of Art

and Design in Los Angeles, CA, has been appointed vice president for academic affairs at the Kansas City Art Institute in Missouri.

Ron Spronk, a technical art historian and research curator at the Straus



Center for Conservation and Technical Studies at the Harvard University Art Museums in

Cambridge, MA, has been appointed professor of art history and head of the Department of Art at Queen's University in Kingston, ON.

The Mary Schiller Myers School of Art at the University of Akron in Ohio has granted tenure to **Charles C. Beneke, Kevin Concannon, Matthew Kolodziej,** and **Sherry A. Simms.** All four have also been promoted to associate professor.

Museums and Galleries

Richard Andrews, director of the Henry Art Gallery in Seattle, WA, has planned to leave his post in early 2008 after 2 decades at the gallery.

Nathalie Bondil, chief curator of the Montreal Museum of Fine Arts in Quebec, has been serving as museum director since January 1, 2007.

Dan Cameron, formerly senior curator of the New Museum of Contemporary Art in New York, has become the director of visual arts at the Contemporary Arts Center in New Orleans, LA.

Scott Daubert has been appointed museum technician at the West Point Museum in West Point, NY.

Joe Earle, Matsutaro Shoriki Chair of the Department of Art of Asia, Oceania, and Africa at the Museum of Fine Arts in Boston, has been named vice president and director of Japan Society Gallery in New York. He assumes the position in September 2007.



Kathy Halbreich, director of the Walker Art Center in Minneapolis,

MN, for 16 years, will step down from her position November 1, 2007.

John Hanhardt, formerly curator of film and media arts at the Solomon R. Guggenheim Museum in New York, has been named consulting senior curator for film and media arts at the Smithsonian American Art Museum in Washington, DC, a post he assumed in September 2006.

Brian Hogarth, formerly director of education at the Asian Art Museum in San Francisco, CA, has been appointed director of education at the Nelson-Atkins Museum of Art in Kansas City, MO.



Eungie Joo, formerly director and curator of the Gallery at REDCAT in Los Angeles, CA, has been

appointed director and curator of education and public programs at the New Museum of Contemporary Art in New York.

Ronald T. Labaco, an independent design historian and curator, has been named curator of decorative arts at the High Museum of Art in Atlanta, GA.



John R. Lane, Eugene McDermott Director of the Dallas Museum of Art in Texas,

has announced his resignation, effective May 2008. **Bonnie Pitman**, deputy director of the museum, has been selected as his successor.



Brett Littman, formerly deputy director of P.S.1 Contemporary Art Center in Long Island

City, NY, has been named executive director of the Drawing Center in New York.

Joanna Marsh, associate curator of

contemporary art at the Wadsworth Atheneum Museum of Art, has been appointed curator of contemporary art at the Smithsonian American Art Museum in Washington, DC.

Cara McCarty, formerly head of the Department of Decorative Arts and Design at the Saint Louis Art Museum in Missouri, has been named curatorial director for the Cooper-Hewitt, National Design Museum, in New York.



Lorie Mertes, formerly director of the Fabric Workshop and Museum in Philadelphia,

PA, has been named Rochele P. Levy Director/Chief Curator of the Galleries at Moore College of Art and Design, also in Philadelphia.

Christina Nielsen, formerly Andrew W. Mellon Curatorial Fellow at the Art Institute of Chicago in Illinois, has been appointed assistant curator for medieval art in the museum's Department of Medieval through Modern European Painting and Sculpture.

Mark Rosenthal, an adjunct curator for both the Menil Collection in Houston, TX, and the Norton Museum of Art in West Palm Beach, FL, has been appointed adjunct curator for contemporary art at the Detroit Institute of Arts in Michigan.

Raj Roy, artistic director of the Hamptons International Film Festival and a member of the international competition selection committee for the Berlin International Film Festival, has been named chief curator in the Department of Film at the Museum of Modern Art in New York.

Charles Saumarez Smith, formerly director of the National Gallery in London, England, has been named secretary and chief executive of the Royal Academy of Arts, also in London.

Alain Seban, education and cultural advisor to the former French

president Jacques Chirac, has been named president of the Georges Pompidou Center in Paris, France.

Sylvia Yount, formerly Margaret and Terry Stent Curator of American Art at the High Museum of Art in Atlanta, GA, has been appointed Louise B. and J. Harwood Cochrane Curator of American Art at the Virginia Museum of Fine Arts in Richmond.

P.S.1 Contemporary Art Center in Long Island City, NY, has named four new curatorial advisors for 2007–8:

Andrea Bellini, **Phong Bui**, **Lia Gangitano**, and **Susan Pfeffer**.

Organizations



Danelle Augustin, previously a James E. Webb Intern in fall 2006 in the

Office of the Comptroller at the Smithsonian, has been appointed grants and contracts financial analyst in the Office of Sponsored Projects at the Smithsonian Institution in Washington, DC.



Ford Watson Bell, chair of the James Ford Bell Foundation and a trustee of the Minneapolis

Institute of Arts in Minnesota, has been named president and chief executive officer of the American Association of Museums, based in Washington, DC.

Bruno Racine, president of the Georges Pompidou Center in Paris, France, since 2002, has been named president of the Bibliothèque Nationale de France, also in Paris. Racine follows **Jean-Noël Jeanneney**, who is retiring.

Jerry Saltz, formerly senior art critic at the *Village Voice* in New York, has joined *New York* magazine as art critic. He succeeds **Mark Stevens**, who has stepped down to begin work on a new biography.

Jeff Speck, director of design for the National Endowment for the Arts, has resigned.

Lesley Wellman, curator of education at the Hood Museum of Art at Dartmouth College in Hanover, NH, has been named director of the Museum Division of the National Art Education Association. Wellman will serve a 4-year term; for the first 2 years, she will serve as director-elect.

Grants, Awards, and Honors

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

Marcia Allentuck, professor emerita of English and art history at the Graduate Center, City University of New York, and visiting fellow at Oxford University's Wolfson College, has been elected to the Interdisciplinary Royal Society of Literature of the United Kingdom.

Matthew Kolodziej has received a 2007 Individual Excellence in Painting Award from the Ohio Arts Council.

Joanne Luongo has received the Silvermine Board of Trustees Award for her mixed-media work, *I Think, Therefore, I Sew*, which was in a group exhibition at the Silvermine Guild Arts Center in New Canaan, CT, in 2007.

Julia K. Murray has been awarded a 2007–8 ACLS/SSRC/NEH International and Area Studies Fellowship for her project, "Mysteries of Kongzhai: Relic, Representation, and Ritual at a Southern Shrine to Confucius." She is also spending next year as a visiting scholar at the John K. Fairbank Center for East Asian Research at Harvard University in Cambridge, MA.

Barbara Wisch, professor of art history at the State University of New York College at Cortland, has been award-



Matthew Kolodziej, *Incidental*, 2007, ink and acrylic on canvas, 72 x 72 in. (artwork © Matthew Kolodziej)

ed a 2007–8 National Endowment for the Humanities Fellowship for her project, “Acting on Faith: The Confraternity of the Gonfalone in Renaissance Rome.”

The American Academy in Rome has awarded Rome Prizes to these CAA members: **Daniel Bozhkov**, **Erik Gustafson**, and **Gregory Waldrop**.

The American Academy of Arts and Letters has announced its 2007 Art Awards. Among the recipients are CAA members **Jackie Gendel** and **Sarah Oppenheimer**.

The Center for Craft, Creativity, and Design in Hendersonville, NC, has announced the winners of its 2007 Crafts Research Fund. CAA members **Glen Adamson** and **Ezra Shales** received Research Project Awards; **Sara Alford**, **Angela Susan George**, **Lacy Jane Roberts**, **Jennifer Sorkin**, and **Shannon Stratton** were given Graduate Research Awards; and **Virginia Spivey** received a Travel Grant.

The John Simon Guggenheim Memorial Foundation has announced its 2007 fellows, which include the following CAA members: **Bruce**

Charlesworth, **Ann Gale**, **Meredith Parsons Lillich**, **Alan David Loehle**, **Margaretta M. Lovell**, **Erika Naginski**, **Sarah Oppenheimer**, **Andrew M. Watsky**, and **Tommy White**.

The Joan Mitchell Foundation has announced the recipients of its 2007 MFA Grant Program. CAA member grantees are: **Lauren Adams**, Carnegie Mellon University; **Stephanie Beck**, Pennsylvania Academy of the Fine Arts; **Dara Engler**, Indiana University; **John McAllister**, Art Center College of Design; **Lydia Musco**, Boston University; **Andrew Patterson-Tutschka**, Pennsylvania Academy of the Fine Arts; **Sara Pedigo**, University of Massachusetts, Amherst; and **Ryan Pierce**, California College of the Arts.

Institutional News

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The Contemporary Crafts Museum and Gallery, a nonprofit organization based in Portland, OR, dedicated to

the support and advancement of contemporary craft, has now become the **Museum of Contemporary Craft**.

The Frick Art Reference Library and the libraries of the **Brooklyn Museum** and the **Museum of Modern Art**, all in New York, have received a \$669,000 grant from the Andrew W. Mellon Foundation to bring their respective online catalogues together to form an integrated library system. The collaborative effort will broaden access to the research collections of each library and provide a platform for future collaborative efforts in collections development and information delivery services.

The Museum of Fine Arts, Boston, has received a \$131,537 grant from the Institute of Museum of Library Services to treat wooden and polychromed material excavated from an Egyptian tomb dated to about 2,000 BC.

The Preservation Studies Doctoral Program at the **University of Delaware** in Winterthur has replaced the former PhD Program in Art Conservation Research at the school. The new program is for students investigating technical or historic studies of works of art or architecture, processes of deterioration, urban planning, or current conservation treatment approaches. Rather than offering a combination of coursework in both the sciences and the humanities, the new program requires only that the coursework be interdisciplinary (e.g., within 2 science departments or 2 humanities departments, or as a combination of science and the humanities).

The School of Visual Arts (SVA) in New York has established an MFA program in design criticism, the first graduate-level degree program dedicated to critical writing about design. The program, which begins fall 2008, was developed by **Steven Heller** cochair of the MFA Design Department at SVA, and the writer, critic, and educator **Alice Twemlow**, who will chair the new MFA Design Criticism Department.

Obituaries

Walter Bareiss, a businessman who collected African, Western classical, and contemporary art, died April 23, 2007, in Stamford, CT, at age 87. The cause was congestive heart failure.

Focusing on prints and drawings, Bareiss and his wife Molly collected 20th-century American and European art, including early work by Richter, Baselitz, and Immendorf; artist's books; classical Greek ceramics (including the Bareiss Painter in the Getty Museum); Japanese pottery; Chinese ceramics; and African art, with many from central and southeastern Africa, areas largely ignored at that time by other collectors and museums. Works in his collection were exhibited internationally; many have been bought by or donated to museums around the world.

Born in Germany in 1919, he came to the US in 1937. In the 1970s, he began to live about half the year in Munich, where he oversaw his family's textile manufacturing business until 1984. With other collectors in that city, he cofounded the Galerie Verein, which became the Neue Pinakothek. Barreiss was a trustee at the Museum of Modern Art in New York from 1964 to 1973, sharing the role of interim director in 1969–70 with Wilder Green and Richard H. Koch. He also served on the museum's drawings committee from 1972 to 1990, and on the committee of prints and drawings from 1972 to 2003.

Barreiss earned a bachelor's degree in business science from Yale University in 1940. He served on the governing board of the Yale Art Gallery for decades and was its chairman from 1987 to 1995.

Heinz Berggruen, a German-born Jewish art dealer and collector, died February 23, 2007, outside Paris at the age of 93.

Born in Berlin in 1914, Berggruen worked as a journalist during the mid-1930s for *Frankfurter Zeitung*, the predecessor to today's *Frankfurter Allgemeine Zeitung*. There, the byline for his articles eventually became

his initials because of his Jewish surname. He fled Nazi Germany for the US in 1936, studying art in San Francisco and writing art criticism for the *San Francisco Chronicle*. He joined the US Army in 1942 and returned to Europe.

Berggruen later established a gallery in postwar Paris, where he maintained a close relationship with Picasso while also specializing in other modern artists such as Arp, Cézanne, Giacometti, Klee, Matisse, Toulouse-Lautrec, and Van Gogh. He was also an art collector, closing his gallery in 1980 in order to concentrate on enlarging and sharing it. He loaned works to major exhibitions and donated others to museums in the US and Europe, including the National Gallery in London and the Musée Picasso in Paris. In a highly symbolic move for a German Jew, Berggruen loaned many works from his collection to Berlin's State Museums, which housed the collection in its own building starting in 1997. The museums later bought these works at about 1/10 of its market value. Berggruen also had a minimuseum in his Paris home and donated 90 works on paper by Klee to the Metropolitan Museum of Art in New York.

Dan Christensen, an abstract painter based in New York, died January 20, 2007, in East Hampton, NY, at age 64. The cause was heart failure due to polymyositis, a muscle disease.

Born in Cozad, NE, Christensen decided to become a painter after a trip to Denver as a teenager, where he saw the work of Pollock. He earned a BFA in 1964 at the Kansas City Art Institute and began (but did not complete) graduate studies at the University of Indiana. In 1965, he moved to New York to begin his artistic career. Christensen began using spray guns in 1967 to paint colorful stacked loops on canvas. His work explored interactions of colors and a process-based but pleasurable act of painting. Christensen's work is found in the Museum of Modern Art, the Whitney Museum, and the Fine Arts Museum of San Francisco, among others.

Steven Criqui, an artist and professor at the University of California, Irvine, died March 4, 2007, of complications from cancer at Huntington Memorial Hospital in Pasadena. He was 43.

In his art, Criqui depicted the "built environment" of earlier eras: stucco houses, laundrettes, strip



Steven Criqui, *Untitled (Stone House)*, 2004, archival pigment print, UV varnish, and oil on canvas, 63 x 89 in. (artwork © Steven Criqui; photograph provided by Susanne Vielmetter Los Angeles Projects)

malls, coffee shops, and gas stations. He used a straightforward color photograph or digital image as his starting point and used both a computer and oil and canvas to create his final, monumentally scaled works.

His work was shown in the US and Europe and was reviewed in major newspapers and art publications, including *Flash Art* and *Artforum*, since he began showing in the late 1980s. His work has been collected by the Los Angeles County Museum of Art, the Princeton University Art Museum, the Henry Art Gallery, and the Weatherspoon Art Gallery, among others. He was represented by Susanne Vielmetter Los Angeles Projects in Culver City, CA.

Born in Olean, NY, Criqui moved to Orange County with his parents in 1977. He received bachelor's degrees in 1988 in art history (emphasis in criticism) and studio art (emphasis on painting) at UC San Diego. He moved to Los Angeles 2 years later. He joined the UC Irvine faculty as a lecturer in the mid-1990s. He taught the use of digital tools in traditional studio art at several universities, including UCLA.

Deborah Drier, a New York-based art editor and writer, died April 9, 2007, at age 59 after a long illness at St. Vincent's Hospital in New York. She had been battling lung disease for more than a decade and received a transplant nearly 3 years ago.

Drier graduated from Syracuse

was also shown in numerous solo and group shows, including Yvon Lambert Gallery, which represents him in Paris. In January 2007, an interactive installation entitled *The Waves* was shown at the Centre Pour l'Image Contemporaine in Geneva, Switzerland.

Sol LeWitt, one of the most influential American artists of the 20th century, died April 8, 2007, in New York from complications from cancer. He was 78 and lived in Chester, CT.

Long associated with Minimal and Conceptual art, LeWitt worked in many media, including drawing, painting, sculpture, and photography. His work has been shown widely for more than 40 years around the world, and his writings from the 1960s, notably "Paragraphs on Conceptual Art" and "Sentences on Conceptual Art," not only mapped out his own artistic trajectory but also influenced the work of many other artists.

For LeWitt, the idea took precedence over its physical manifestation. Like his contemporaries from the 1960s, LeWitt reduced art to basic lines, shapes, and colors, focusing less on industrial materials and more on systems, concepts, and permutations of forms. His early sculptures—white cubes, gray cement blocks, and painted wooden lattice forms—rigorously explored logical variations of ordinary geometric forms, primarily the cube. These works, initially displayed in galleries and museums, evolved into monumental outdoor works. For much of his 2-dimensional work, LeWitt offered written guidelines that instructed the maker—often not the artist himself—how to create the work. These drawings were executed not only on paper but also on walls, some as large as murals.

Thierry Kuntzel, a French film theorist and an artist working in video and installation, died April 18, 2007.

Kuntzel attended the École des Hautes Études en Sciences Sociales, studying philosophy, linguistics, and semiotics. He wrote his doctorate under Roland Barthes.

His theoretical texts explored film through psychoanalysis and semiotics, contributing to many journals and exhibition catalogues. In 1984, the Pompidou Center held a retrospective of his video work. His work

Born in Hartford, CT, LeWitt earned a BFA from Syracuse University in 1949. Two years later he was drafted for the Korean War, during which he made posters for the Special Services. After his service, he moved to New York to study illustration and cartooning at the School of Visual Arts and also did layouts and graphic design at *Seventeen*

magazine and for the architect I. M. Pei. LeWitt took an entry-level job in 1960 at the Museum of Modern Art, where his coworkers included his future artist peers, Robert Ryman, Dan Flavin, and Robert Mangold. For all, the 1960 exhibition *Sixteen Americans*, with work by Johns, Rauschenberg, and Frank Stella, made a strong impact on LeWitt and helped to usher in his and other artists' own work.

MoMA organized LeWitt's first traveling retrospective in 1978–79. Other major solo exhibitions included *Sol LeWitt Drawings 1958–1992*, put together by the Gemeentemuseum in The Hague in 1992, which traveled for 3 years in Western Europe and the US. MoMA staged another traveling survey, *Sol LeWitt Prints: 1970–1995*, in 1996. Gary Garrels, then of the San Francisco Museum of Modern Art, organized a full-

career retrospective in 2000, which was also seen at the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art. At the time of his death, LeWitt had completed efforts for a retrospective at the Allen Memorial Art Museum.

LeWitt was well known for his generosity in the art world, often showing with young artists in smaller galleries to help promote their work. His personal art collection of work by both his contemporaries and emerging artists is vast; many works are on long-term loan to the Wadsworth Atheneum. LeWitt also helped to found Printed Matter, which produces and sells artists' books.

Roy Moyer, a painter and arts administrator, died of a heart attack April 6, 2007, in Manhattan. He was 85.

Moyer worked at the American Federation of Arts (AFA), an organiza-

tion that curates traveling exhibitions. Among the shows he helped create was *Art and the Found Object*, with works by Rauschenberg, Duchamp, and Cornell. After becoming director of AFA in 1963, he oversaw a 50th anniversary re-creation of the 1913 Armory Show and worked with the psychologist and art theorist Rudolf Arnheim on a series of 19 films on visual perception.

Leaving AFA in 1971, he became chief of art and design at UNICEF until he retired in 1986. He also served on the executive committee of the National Council on the Arts and Government, as vice president of the Architectural League of New York, and as president of the American Society of Contemporary Painters.

Born in Allentown, PA, Moyer graduated from Columbia University and served in the US Army infantry, fighting in North Africa and Italy. Returning to Columbia, he earned a master's in English literature and did graduate work in art history.

As a self-taught artist, Moyer painted still lifes, and genre scenes. His works are in the collections of the Smithsonian American Art Museum, the Rose Art Museum of Brandeis University, and other museums.

Jonathan Napack, an art writer and an advisor to Art Basel, died January 20, 2007, in a Hong Kong hospital. He was 39.

Napack wrote about the New York art world for the *New York Observer* and *Spy*, among others, before moving to Hong Kong in 1997, where he covered art for the *International Herald Tribune* and cuisine for the *Asian Wall Street Journal*. He contributed frequently to books on artists and to exhibition catalogues, including *Cities on the Move*, *Ai Weiwei: Works 1993–2003*, and *ShanghART Gallery 10 Years*. After a long relationship with Art Basel, he was appointed the official representative for the art fair in Asia, where he vetted applicants and promoted Art Basel's interests in the region. Napack organized a delegation of Chinese VIPs to Art Basel in June 2006, and in September he organized an Art Basel Conversations panel at the

National Art Museum of China, the fair's first event in the country.

Raymond D. Nasher, a real-estate developer, collector of modern and contemporary sculpture, and museum founder, died March 16, 2007, at age 85. Nasher had just become ill on a recent flight from Europe and died shortly after.

Born in Boston, MA, Nasher graduated Phi Beta Kappa from Duke University. During WWII, he served as a US Navy lieutenant. He later met and married Patsy Rabinowitz, and the two settled in Dallas in 1950. Nasher's best-known and most successful real-estate project, NorthPark Center, is a retail shopping center and one of the 5 largest malls in the US. The forward-thinking developer pioneered the practice of including sculpture and other kinds of art in commercial retail buildings.

Nasher and his wife began collecting art in the 1960s, focusing on Pre-Columbian works before avidly buying works by modern masters. More than 300 pieces strong, the collection included work by Abakanowicz, Borofsky, Brancusi, Calder, de Kooning, di Suvero, Dubuffet, Duchamp-Villon, Giacometti, Hepworth, Lichtenstein, Maillol, Matisse, Miró, Moore, Noguchi, Oldenburg, Pepper, Picasso, Rodin, Segal, Serra, David Smith, and Tony Smith. He founded a museum, the Nasher Sculpture Center, was designed by Renzo Piano with a sculpture garden by the landscape architect Peter Walker. Located near the Dallas Museum of Art, the center, which opened in 2003, holds regular exhibitions—indoors and out—from the Nashers' collection.

Nasher advised the Peggy Guggenheim Collection in Venice on the design of its new sculpture garden, which now bears his name. He also regularly loaned work to the National Gallery of Art and gave \$10 million to Duke University for the construction and support of a new museum. Named the Nasher Museum of Art, the museum opened in 2005 with work from his collection. He also served on the museum's national board of advisors.

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Nasher was a member of the national organization Business Committee for the Arts since 1987 and was named chairman in 2002. In 1988, he founded the Dallas Business Committee for the Arts and served as a board member for numerous cultural organizations, including the Dallas Museum of Art, Dallas Opera, Dallas Symphony, Dallas Theater Center, Ballet Dallas, and Modern Art Museum of Fort Worth. From 1992 to 1995, Nasher participated on the Texas Commission on the Arts and was the ambassador of cultural affairs for the City of Dallas from 1988 to 1992. He also served on committees and councils of several museums throughout the US and in London. He was also appointed to the President's Committee on the Arts and Humanities by 3 different US presidents and recently served as the committee's vice chairman.

Robert Noortman, a major art dealer of old-master and French Impressionist paintings, died January 14, 2007, at his castle in Belgium, near Maastricht, the Netherlands. He was 60. He had

been suffering from pancreatic cancer but died of a heart attack.

A frequent, lively auction bidder, he set the auction record for Rembrandt in 2000 after paying \$28.6 million for *Portrait of a Lady, Aged 62* (1632) at Christie's in London. A few months later, in 2001, he offered it for sale at the European Fine Art Fair in Maastricht for \$36.5 million. (A US collector eventually bought the painting for an undisclosed price.) This practice was a frequent one for Noortman. He sold his business, Noortman Master Paintings, in 2006 to Sotheby's, where he became a member of the auction house's international advisory board.

Noortman opened his first gallery in 1968 in Hulsberg (near Maastricht). In 1975 he cofounded Pictura, the predecessor to the European Fine Art Fair held annually in Maastricht. He was chair of that fair for a decade. Also known as a philanthropist, he supported major art institutions such as the Rijksmuseum and Mauritshuis in the Netherlands and the National Gallery in London.

Salvatore Scarpitta, an artist who created wrapped canvases and sculptural renderings of cars and sleds, died April 10, 2007, of complications from diabetes. He was 88 and lived in Manhattan.

Born in Brooklyn, Scarpitta grew up in Los Angeles and attended the Academy of Fine Arts in Rome. During WWII, he served in the US Navy and became a "monuments man," part of a multinational group that sought out, catalogued, and rescued art from the Nazis, and identified monuments and historical sites to protect from Allied bombings. After the war, Scarpitta continued making art in Rome until 1958, when Leo Castelli lured him to New York and included Scarpitta's wrapped, or "bandaged," canvases in the exhibition *Extramurals*. Both macho and tender, the mostly monochromatic works were bound in webbing and canvas he had found at Army surplus stores, often with an opening in them not unlike that of a birthing gown—which to Scarpitta symbolized man's potential for spiritual renewal.

California car culture formed the artist's lifelong fascination with movement, or lack thereof. In the mid-1960s he created a series of racing cars, among them the *Rajo Jack Special*, a reproduction of the car driven by one of the country's first African American racecar drivers, and *Lynx*, a full-size, fully operational WWII armored car. The artist also raced cars too, sponsored by Leo Castelli Gallery. In the 1970s, Scarpitta began constructing sleds from abandoned objects he found in New York.

Opportunities

To read more listings or to submit your own, please visit www.collegeart.org/opportunities.

Awards, Grants, Honors

The Foundation for the Advancement of Mesoamerican Studies (FAMSI) supports research projects pertaining to ancient pre-Columbian Mesoamerican cultures and dis-

seminates such contributions via its website. FAMSI invites qualified scholars and professionals to submit proposals for its 2008 Annual Grant Competition. FAMSI receives many applications for archaeological research but especially encourages applications for art-historical research. Projects may include laboratory analyses, archival research, or investigations of public or private collections. FAMSI provides 2 types of grant support: General Research Grants support a wide variety of projects and range from \$500 to \$10,000. *Deadline: September 15, 2007.* Contingency Grants are for unspecified amounts to be determined by the FAMSI Board of Directors. *Deadline: Ongoing.* For a complete list of grant guidelines and application forms in English and Spanish, visit www.famsi.org/grants/apply.htm.

The Dallas Institute of Humanities and Culture seeks nominations for the 2008 Hiatt Prize in the Humanities. The prize, which carries a \$50,000 award, is given annually to a person in the early stages of a career in the humanities whose work appears headed for lasting significance. For more information, visit www.dallasinstitute.org. *Deadline: September 15, 2007.*

The Malevich Society, a nonprofit organization dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work, is pleased to announce its grant competition for 2007. In the belief that Malevich was a pioneer of modern art and should be recognized for his key contributions to the history of modernism, the society awards grants to encourage research, writing, and other activities relating to his history and memory. The society welcomes applications from scholars of any nationality and at all stages of their career. Proposed projects should increase the understanding of Malevich and his work, or augment historical, biographical, or artistic information about Malevich and/or his artistic legacy. Application forms and instructions may be requested at 718-980-1805 or malevichsociety@hotmail.com or downloaded from www.malevichsociety.org. *Deadline: September 30, 2007.*

FIND QUALIFIED EMPLOYEES THROUGH THE CAA ONLINE CAREER CENTER

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The Radcliffe Institute for Advanced Study at Harvard University awards approximately 45 fully funded fellowships each year. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2006 in the area of the proposed project. The stipend amount is \$70,000. Fellows receive office space and access to libraries and other resources at Harvard. Residence in the Boston area and participation in the institute community is required during the fellowship year: early September 2008–June 30, 2009. For more information, write to: Radcliffe Application Office, 34 Concord Ave., Cambridge, MA 02138; 617-496-1324; fax: 617-495-8136; fellowships@radcliffe.edu; www.radcliffe.edu. *Deadline: October 1, 2007.*

The Center for Creative Photography invites proposals for 2008 Ansel Adams Research Fellowships. Awards of \$2,500 support up to 4 weeks of study at the center. Researchers from any discipline who require extended research in the archival, library, or photographic collections are encouraged to apply. Send cover letter, 5 copies of your CV, and a statement detailing your research interests and discussing the value of the center's holdings for those interests. Awards are announced by the end of December 2007; residencies begin January 2008. Applications are evaluated within the context of the center's mission to ensure the growth of photographic history as a discreet field in intellectual history. Applications should be sent to: Amy Rule, Head of Research, Center for Creative Photography, 1030 N. Olive Rd., Tucson, AZ 85721; fax: 520-621-9444; rulea@ccp.library.arizona.edu. *Deadline: October 31, 2007.*

Dumbarton Oaks Research Library and Collections, a research institute in Washington, DC, offers residential fellowships and project grants in 3 areas of study: Byzantine studies (includ-

ing related aspects of late Roman, early Christian, Western medieval, Slavic, and Near Eastern studies), pre-Columbian studies (of Mexico, Central America, and Andean South America), and garden and landscape studies. Fellowships commence during the following academic year. For more information, contact: Office of the Director, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; fax: 202-339-6419; DumbartonOaks@doaks.org; www.doaks.org. *Deadline: November 11, 2007.*

The Institute for Advanced Study was established to form a community of scholars focused on intellectual inquiry without the obligations and distractions associated with the teaching of undergraduates. Scholars in the School of Historical Studies are offered membership for up to 1 year and a stipend. Members have access to extensive resources, including offices, libraries, subsidized restaurant and housing facilities, and some secretarial services. Art history is one of the fields of principal interest, but scholars in all fields of historical research may apply. Residence in Princeton, NJ, during term time is required. The only other obligation of members is to pursue their own research. The PhD (or equivalent) and substantial publications are required. For further information, contact: School of Historical Studies, Institute for Advanced Study, Einstein Dr., Princeton, NJ 08540; www.hs.ias.edu. *Deadline: November 15, 2007.*

The Institute of Museum and Library Services (IMLS) is accepting grant applications for its 2007 Museums for America (MFA) grant program. MFA grants strengthen a museum's ability to serve the public more effectively by supporting high-priority activities that advance the museum's mission and strategic goals. IMLS seeks to distribute MFA grants across all types and sizes of museums, in all parts of the country. Grants are designed to be flexible and provide funds for the full range of museum activities. Applicants may apply in 1 of 3 funding categories: \$5,000–\$24,999, \$25,000–\$74,999, or \$75,000–\$150,000. A 1:1 match is required in each category.

The application and guidelines are available at www.imls.gov/applicants/grants/forAmerica.shtm. *Deadline: November 15, 2007.*

The Sainsbury Research Unit offers 2 three-to-five-month Visiting Research Fellowships during academic year 2008–9 for the study of the arts of Africa, Oceania, and the Americas. Applications are welcome from scholars of appropriate standing in fields of the humanities and social sciences such as anthropology, art history, archaeology, history, and related disciplines. The fellowship stipend is £1,500/month, plus return travel costs up to £750. Accommodation costs on campus range from £430 to £600 per month. Dependents are welcome. The main responsibility of fellows is to conduct research for publication. For more information, contact: Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, NR4 7TJ, UK; +44-0-1603-592498; admin.sru@uea.ac.uk; www.uea.ac.uk/art/sru. *Deadline: November 15, 2007.*

Calls for Papers

Push Me, Pull You: Art and Devotional Interaction in Late Medieval and Early Modern Europe is a book to be published by Brill in 2009 that seeks to bring further attention to how interactive artwork functioned in the late medieval and early modern periods. Art and architecture of this time could be pushy. Viewers were forced to move through certain passages in specific patterns: for example, sculpture played elaborate games alternating between concealment and revelation, and painting charged viewers with moving visually through 2 dimensions, creating imaginative pilgrimage journeys. The editors seek essays that explore this kind of interactivity in architecture, sculpture, metalwork, manuscript illumination, painting, and more. Please send a 1-page abstract to Sarah Blick at blicks@kenyon.edu and Laura Gelfand at lgelfan@uakron.edu. *Deadline: August 31, 2007.*

The Nineteenth Century Study Association (NCSA), an interdisci-

plinary association for the study of 19th-century world cultures, seeks papers and panels for "Politics and Propaganda," a conference taking place April 3–5, 2008, in Miami, FL. Proposals are welcome that concern any aspect of politics during the long 19th century, including but not limited to: political figures, movements (e.g., Chartism, socialism, communism, anarchism, trade unions, reform), parties, campaigns, immigration, imperialism, suffrage, gender politics, war, slavery, nationalism, pacifism, uprisings, and revolutions. Equally welcome are proposals concerning propaganda, including but not limited to: advertising, periodicals, promotion (including self-promotion), news, campaign materials, songs, slogans, cartoons, souvenirs, paraphernalia, monuments, posters, and public art. For more details, see www.english.uwosh.edu/roth/nlsa/index.html. *Deadline: October 1, 2007.*

The Textile Society of America is holding its 11th Biennial Symposium in Honolulu, HA, September 24–27, 2008. The symposium theme, "Textiles as Cultural Expressions," serves as springboard for discussions and in-depth explorations. The society encourages presentations on textiles from all parts of the globe and from textile-related disciplines such as: anthropology, archaeology, art, art history, conservation, cultural geography, design, marketing, mathematics, economics, history, indigenous traditions, linguistics, theater, and the physical and social sciences. Textiles serve as a means of communicating cultural values, a medium for social cohesion, and a link between science and technology, architecture and design, music, and the performing arts. The organizers are particularly interested in explorations of textiles as storytelling media, mythological objects, "woven" archetypes, and evidence of a life lived, showing the interconnectedness of culture(s) and between generation(s). For complete instructions, visit www.textilesociety.org. *Deadline: October 1, 2007.*

The National Women's Studies Association Journal seeks contributions to the *NWSA Journal* that address a variety of disciplinary and

multidisciplinary perspectives and offer feminist analyses of the meanings that New Orleans as a place has assumed in both historical and contemporary contexts—especially those created by Hurricane Katrina and its aftermath. We invite scholars, artists, writers, and poets to submit work that explores the specifically gendered dimensions of the experience of place endured by inhabitants of the city of New Orleans. Send 1 electronic copy and 2 print copies of manuscripts (20–30 double-spaced pages), formatted according to the *Chicago Manual of Style*, to: Laura Gelfand, Myers School of Art, University of Akron, Akron, OH 44325-7801; Lgelfan@uakron.edu. *Deadline: November 1, 2007.*

Conferences and Symposia

Leadership Exchange in Arts and Disability, the annual event for arts and accessibility professionals, takes place August 16–19, 2007, in Minneapolis, MN. Drawing on national and local resources, the conference provides an array of opportunities to: discuss issues ranging from physical and programmatic access to ticketing policies and marketing strategies; share ideas and learn what has been successful at other cultural institutions; engage in open dialogue with representatives from the Disability Rights Section of the Department of Justice; learn about best practices and how to develop sound policies; and participate in stimulating and enriching discussions with leaders in the field. Become a part of this national network of leaders vested in creating and shaping the future of access and accommodations for the inclusion of seniors and people with disabilities. For more details, call 202-416-8727 or 202-416-8728 (TTY) or visit www.kennedy-center.org/accessibility/lead/conference.html.

World Art: Ways Forward is an international conference on an urgent issue facing those concerned with the study, preservation, and display of art. It takes place September 7–8, 2007, at the Sainsbury Centre for Visual Arts, University of East Anglia, in Norwich, England. None of the disciplines and institutions that frame

our study of visual and material culture were designed to deal with art as a worldwide phenomenon with a 40,000 year history. Given art's variety across time and space and the powerful social, political, religious, economic, and aesthetic interest it evokes globally, this situation is increasingly seen as unsatisfactory. As a result, practitioners of academic disciplines such as archaeology, anthropology, art history, visual-culture studies, and museology, as well as the staff of institutions such as museums, galleries, and biennales, seek a new context for discussion and action. This conference brings together leading voices in this emerging debate. The issues they raise are both theoretical and practical, of direct concern for anyone seeking to understand, explain, or otherwise present art as a worldwide phenomenon. Speakers include David Carrier, Thomas DaCosta Kaufmann, Whitney Davis, Neil MacGregor, John Mack, Terry Smith, David Summers, Nick Thomas, and Kitty Zijlmans. To register, please contact Beverley Youngman at b.youngman@uea.ac.uk.

The Global Communication Program and the **Center for Global and International Studies** at Roger Williams University in Bristol, RI, are organizing a symposium addressing the relationship of new media to the global diaspora. Taking place October 5–7, 2007, the symposium focuses primarily on the migrations of the past 100 years and how “living traditions” transmitted by these communities are continually subject to loss, gain, and interpretation. New media plays a direct and indirect role in this process as these traditions become transplanted into their “new home.” Conference details are at <http://faculty.rwu.edu/roconnell/call.html>.

Rivers of Paradise: Water in Islamic Art and Culture is the 2nd Biennial Symposium on Islamic Art, sponsored by Virginia Commonwealth University (VCU) and the VCU School of the Arts in Qatar. It takes place November 4–6, 2007, in Doha, Qatar—one of the fastest-growing Islamic Art centers in the Middle East. Sheila S. Blair and

Jonathan M. Bloom will convene the conference and edit the proceedings. Thirteen international speakers will explore the theme of water in Islamic lands from southern Europe to South Asia. Topics will range from water supply and distribution to water's role in religion and popular culture. Carole Hillenbrand will deliver the keynote address. Free and open to the public, the symposium accepts online registration in July, which includes 3 meals. For more information, visit www.islamicartdoha.org or contact Diane Tepfer at dtepfer@vcu.edu.

Exhibition Opportunities

ON/OFF: Art in the Digital Era is a juried exhibition taking place October 8–November 2, 2007. It is open to all artists residing in California and working in digital media and/or combined traditional and digital processes. Entry fee is \$25 for 3 works and \$5 for each additional work; juror is Sheila Malone. A solo exhibition and 2 cash awards are presented. For prospectus and more information, write to: Cabrillo Gallery, Cabrillo College, 6500 Soquel Dr., Aptos, CA 95003; www.cabrillo.edu/services/artgallery. *Deadline: August 3, 2007.*

Weber State University seeks work for *The Female Gaze*, a national juried exhibition to be held October 22–December 14, 2007. This exhibition celebrates the beauty of the male nude as depicted by female artists in painting, sculpture, and drawing. It questions and examines the role of the “male gaze” throughout art history and encourages a dialogue about historical and contemporary interpretations of the male nude and how standards of “beauty” have evolved over time. Original works in painting, drawing, and sculpture are accepted. Jurors are Anne Watson, executive director of the Marriner S. Eccles Foundation and board member at the Salt Lake Art Center; and Jim Edwards, curator of exhibitions at the Salt Lake Art Center. The exhibition is open to all female artists at least 18 years old. All artists will be notified of a decision by August 22, 2007. For more information and complete entry

guidelines, please visit dova.weber.edu or call 801-626-6420. *Deadline: August 10, 2007.*

The Palm Springs Art Museum's Artists Council invites submissions for the 39th Annual National Juried Exhibition, to be held November 6–December 23, 2007. Entry fee is \$45 for 1–2 images; cash awards are available. The exhibition is open to artists 18 years and older residing in the US. Art must be original and completed in the last 3 years. Works that have won awards or have been shown in other juried exhibitions in California are not eligible. For prospectus, please visit www.psmuseum.org/events/acnational.shtml. *Deadline: September 4, 2007.*

Ugallery.com, an online art dealer specializing in works created by emerging artists, seeks submissions of work by students and recent graduates for representation. Students working in all mediums may apply; previous gallery experience is not required. A board of curators reviews work submitted in applications and notifies artists of its decision within 48 hours. Chosen works are available for public sale. Exhibiting art on the site is free; Ugallery.com receives a commission on sales of artwork and pays for and arranges the packaging and shipping of sold work. For more information, call or write Stephen Tanenbaum at 888-402-1722 or stephen@ugallery.com. *Deadline: Ongoing.*

Residencies, Workshops, Exchanges

The Kimmel Harding Nelson Center for the Arts offers 2- to 8-week residencies year-round to writers, visual artists, and music composers. Housing, studio space, and a \$100/week stipend are provided. Approximately 38 residencies are awarded per year. Application fee is \$25. For complete information, guidelines, and application, contact: Kimmel Harding Nelson Center for the Arts, 801 3rd Corso, Nebraska City, NE 68410; 402-874-9600; info@KHNCenterfortheArts.org;

www.KHNCenterfortheArts.org.

Deadline: September 1, 2007, for January–June 15, 2008; March 1, 2008, for July–December 15, 2008.

The Jentel Foundation, located in the Lower Piney Creek Valley with spectacular views of Wyoming's Big Horn Mountains, awards 1-month residencies to artists and writers. Jentel offers its residents unfettered time and space to focus on the creative process, to experience the Wyoming landscape, and to interact with a community of 2 writers and 4 visual artists. Jentel provides comfortable private and communal living areas, spacious, well-lit studios, and a stipend to residents to help defray the cost of food and personal expenses. Information and applications are available at www.jentelarts.org or by sending a self-addressed label and \$.63 postage to: Applications, Jentel Foundation, 130 Lower Piney Creek Rd., Banner, WY 82832; 307-737-2311. *Deadline: September 15 and January 15 of each year.*

Classifieds

To place a classified in CAA News, visit www.collegeart.org/news or write to Alexis Light at alight@collegeart.org.

Opportunities

Call for Entries. *Mid-Atlantic New Painting 2008.* The University of Mary Washington Galleries is sponsoring a biennial competitive painting exhibition, opening January 2008. Juror: John B. Ravenal, Virginia Museum of Fine Arts. All artists living in Delaware, the District of Columbia, Maryland, Pennsylvania, Virginia, and West Virginia are eligible to enter. \$2,000 in awards. For prospectus and entry form, visit www.galleries.umw.edu. Questions: gallery@umw.edu or 540-654-1013. *Deadline: September 14, 2007.*

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Datebook

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

July 10, 2007

Deadline for submissions to the September 2007 issue of *CAA News*.

July 31, 2007

Deadline for nominations for the 2008 Charles Rufus Morey Book Award and the 2008 Alfred Barr, Jr., Award.

August 31, 2007

Deadline for nominations for the 2008 Awards for Distinction.

September 1, 2007

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2009 Annual Conference in Los Angeles.

Deadline for session proposals for the 2009 Annual Conference in Los Angeles.

September 7, 2007

Deadline for 2008 Annual Conference session chairs to receive final abstracts from speakers.

September 10, 2007

Deadline for submissions to the November 2007 issue of *CAA News*.

September 28, 2007

Deadline for non-US members to apply for the International Conference Travel Grant.

Deadline for students to apply for the Graduate Student Conference Travel Grant.

October 1, 2007

Deadline for applications to the 2008 Professional Development Fellowship Program.

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

October 19, 2007

Deadline for nominations and self-nominations to the Professional Interests, Practices, and Standards committees.

November 10, 2007

Deadline for submissions to the January 2008 issue of *CAA News*.

December 1, 2007

Deadline for 2008 Annual Conference session chairs to receive final texts of papers from speakers.

February 20–23, 2008

96th CAA Annual Conference in Dallas–Fort Worth.

March 15, 2008

Deadline for spring submissions to the Millard Meiss Publication Fund.

Deadline for submissions to the annual CAA Publication Grant.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

February 10–13, 2010

98th CAA Annual Conference in Chicago.

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CA07-045	(2 CDs) Professional Concerns of Studio Art Faculty: A Second Look
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CA07-047	(1 CD) Feminism, Women, and the Museum
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