

CAA NEWS



Los Angeles Art Magazine Editors in Conversation

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Christopher Howard

CAA NEWS RETURNS TO PRINT

Christopher Howard is editor of CAA News.

Beginning with the September 2008 issue, *CAA News* will once again be printed and mailed to all individual and institutional members six times a year.

In July 2007, the newsletter transformed from printed publication to a PDF document distributed online primarily to balance the previous fiscal year's budget. The decision, made by the CAA Board of Directors, was not a permanent one.

Going from 32–48 pages to 16–24 pages per issue, the new *CAA News* will focus largely on organizational business, providing updates on the Annual Conference; listing individual- and institutional-member achievements; publishing calls for participation for CAA committees, editorial boards, awards committees; and much more.

At the same time, CAA plans to beef up its website, with more online-only content. Former newsletter sections such as the Advocacy Update and the Obituaries, for example, will be exclusive to the web as part of a larger initiative to revamp the CAA website. We want www.collegeart.org to become an indispensable resource for artists and scholars, curators and educators, and critics and other art professionals throughout the year.

CAA News will continue to appear as a PDF document on the website; past issues go back to March 2002. Posted at the beginning of the month of publication, the newsletter can be read immediately—before the printed publication arrives in your mailbox. If you wish to receive *CAA News* in electronic format only, please contact CAA Member Services at memsvcs@collegeart.org.

Cover: Recent issues of *Afterall* and *X-TRA* magazines

Los Angeles Art Magazine Editors in Conversation

Christopher Howard is editor of CAA News.

From now until the CAA Annual Conference in Los Angeles, taking place February 25–28, 2009, CAA News focuses on the art scene—museums, galleries, magazines, and other art centers and institutions—of the conference city.

Los Angeles is home to four internationally distributed art magazines: the triannual *Afterall* and the quarterly *X-TRA*, both nonprofit publications, and two commercial magazines, *Art Ltd* and the newly created *The Magazine*.

In June, *CAA News* talked via e-mail with editors from the first two publications, Elizabeth Pulsinelli from *X-TRA* and Stacey Allan from *Afterall*, about their respective magazines.

X-TRA AND AFTERALL

Christopher Howard: Can you tell me about your backgrounds and how you came to your respective publications?

Elizabeth Pulsinelli: I joined the *X-TRA* editorial board a few years after I graduated with an MFA from CalArts. I was a founding member of the Project X Foundation for Art and Criticism, the nonprofit formed to act as publisher of the magazine. Later, I stepped down from the foundation to become the managing editor of *X-TRA*. I left that position to become the executive editor earlier this year. Before moving to Los Angeles several years ago, I received a BFA from the School of the Art Institute of Chicago.

Stacey Allan: I began as associate editor of *Afterall* in September 2007. Before relocating to Los Angeles to work for *Afterall*, I spent the last five years in New York working at nonprofit exhibition spaces such as the Kitchen and apexart, writing and curating independently, and earning my MA in curatorial studies from Bard College. Prior to that, I commissioned public-art projects for the Chicago Department of Cultural Affairs and, like Elizabeth, earned a BFA from the School of the Art Institute of Chicago.



Cover of the Winter 2007 issue of *X-TRA*, with Marnie Weber, *The Spirit Bear*, 2007, wood, foam, resin, surfacing veil, acrylic paint, sword, rope, and casters, 120 x 56 x 50 inches (artwork © Marnie Weber)

CH: *X-TRA* was founded in 1997, and *Afterall* started a year later. What was happening in the mid-1990s in Los Angeles that led to the formation of both publications?

EP: In the mid-1990s, students were pouring out of exciting programs such as CalArts, Art Center College of Design, and UCLA and staying in Los Angeles. There was an abundance of intelligent, provocative art and many venues in which to see it, but not a lot of forums for critical dialogue outside of the classroom. Stephen Berens and Ellen Birrell started Project X as a collaborative curatorial venture. But they soon realized that the small publications they were producing in conjunction with the exhibitions were filling a more pressing need than the shows. So, *X-TRA* was born to address the dearth of quality art writing in L.A.'s vibrant art scene.

SA: *Afterall* was founded in London by a curator, Charles Esche, and an artist, Mark Lewis, as a research and publishing initiative started at Central Saint Martins College of Art and Design. I can imagine that the post-YBA years in London were not terribly different from the scenario in Los Angeles that Elizabeth describes, with an outpouring of MFA graduates and a boom in artistic production, as well as commercial growth that created a need for critical discourse and reflection. In their foreword to the pilot issue of the journal in 1998, Charles and Mark emphasized the wider social, political, and philosophical context in which artists can act as critical intellectuals. I think the journal was, in part, also an appeal to artists to consider and hold on to their role as such.

CH: *Afterall* is a joint publication between CalArts and University of the Arts London. What are the journal's specific ties to Los Angeles, and also to London?

SA: The Los Angeles office was formed when Thomas Lawson (artist, writer, and dean of the School of Art at CalArts) joined Charles and Mark as a coeditor in 2002. Though I think we're still often thought of as a London-based publication, we're invested in Los Angeles and in maintaining the dialogue between those two cities that is the publication's strength. I'm a new arrival, having just moved here from New York, but Tom has been in Los Angeles for almost twenty years now and, as an educator, has been deeply involved in the arts community and the development of a generation of L.A.-based artists. So providing a critical voice that is rooted here, and doing so within the context of an "international" publication—not just international in terms of geographical coverage or distribution, but also as an editorial and academic collaboration that aims to put the two cities in dialogue—is really of key importance. We're also actively trying to strengthen our ties to the city by using our website to publish more local exhibition reviews and interviews with L.A.-based artists.

CH: How does *X-TRA* balance the support of a regional art community while sustaining a national—even international—audience?

EP: The regional art community in Los Angeles is an international art community. Our mission, first and foremost, is to promote and provoke critical dialogue about contemporary art. In addition, we also strive to be a publication of record for the artwork produced and exhibited in and around Los Angeles, which is recognized around the world as a major center for the production of contemporary art.

CH: How has *X-TRA* grown during the present decade, when other art magazines, such as *Art issues* and the *New Art Examiner*, folded?

EP: *X-TRA* is sustainable, in large part, because it is collectively edited by a group of about eight artists and writers. We have a powerful group dynamic with lively, contentious discussions. The writing in the publication reflects our sense that the arena of art criticism encompasses a broad and contested territory. At the same time, the collaborative process shields individual editors from burnout.



Stacey Allan, associate editor of *Afterall*

On a pragmatic level, the publishers have steered our growth along a slow but steady course. We also accomplish a great deal with the generous volunteer efforts of the editorial board and a tiny, efficient paid staff.

CH: *Afterall* is structured like an academic journal, yet its contributors come less from the academic world and more from the amorphous contemporary art scene. By contrast, *X-TRA* is a newsstand art magazine but often publishes the same kinds of texts as *Afterall* by the same kind of diverse group of curators, artists, critics, and hybrids of all three. What are the freedoms and constraints of the two formats?

EP: The publishers' decision to put *X-TRA* on the newsstand was motivated by a desire to reach a broader audience and increase our subscription base. The editorial board doesn't tailor the contents to a newsstand context but rather strives to print the most interesting writing on art that we can generate. We don't consider ourselves to be an academic journal because the readership of *X-TRA* is not predominantly composed of academics. Our readership is diverse—including artists, writers, curators, and people who look at and buy contemporary art. This broad audience gives us freedom. The expansive structure of the magazine and the breadth of our readership accommodates a wide range of subjects and writing styles.

SA: Like *X-TRA*, *Afterall* is distributed on newsstands and seeks that diverse readership. Our formats are actually quite different, though, because we don't publish reviews or commission artists' projects. We focus on four to five artists per issue and commission two in-depth essays on each. We also publish broader contextual texts written by art historians, critics, curators, artists, or whoever we feel can contribute an interesting take—our writers often hold academic positions, but I suppose, as you've mentioned, they just as often don't. It may be that the focus and the longer format of the writing, in addition to

Elizabeth Pulsinelli, executive editor of *X-TRA*

our sponsorship, make us more like an academic journal than an art magazine.

In terms of freedoms and constraints, I think they primarily have to do with our publishing schedule—because *Afterall* comes out only three times per year, it is a little more difficult to stay ahead of the curve. At the same time there is great freedom in that, too.

CH: How does *X-TRA*'s nonprofit status compare to the academic sponsorship of *Afterall*? And both magazines lack the ad count of larger art glossies. How does an independence from advertisers help (or hurt) your publications?

EP: As far as we can tell, there is no clear economic model for art publishing. We are funded by a combination of grants and donations from private and public institutions and individuals, by advertising, and by subscriptions. A smaller proportion of our budget comes from advertising than some other art magazines, but we aren't entirely independent of advertisers. We strive to have as diverse a funding base as possible so that we aren't dependent upon, or beholden to, any single source.

SA: We are also nonprofit. We do receive significant support from two academic institutions and also from a relatively new partnership with the Museum van Hedendaagse Kunst Antwerpen (MuHKA, the contemporary art museum in Antwerp, Belgium). Foundation grants help out too, most notably the one we received from the Warhol Foundation. But we also rely on the support of our advertisers, and they advertise with us, I believe, specifically to show support.

CH: Speaking of the Warhol Foundation, how have your recent grants from the Creative Capital | Warhol Foundation program for writing on art had an impact on your publications?

SA: The Warhol grant is particularly great because in addition to fiscal support, the foundation brought *Afterall* together with

the other Warhol-funded nonprofit publications—including *X-TRA*, *Cabinet*, *Art Papers*, *Bomb Magazine*, *Esopus*, *Art Lies*, the *Brooklyn Rail*, and *Nka: Journal of Contemporary African Art*—for peer-learning sessions in New York. That has been especially valuable because we've all been able to share information and see where we are working through some of the same issues, what solutions different magazines have come up with, and so on.

Much of our focus has actually been going into technology and establishing better systems for data management, which isn't exactly glamorous but relates directly to how we can better reach out to and serve our readers. This allows us to use staff time on more interesting projects like planning a summer film series or researching new artists and writers for the journal.

EP: The grant that we received from the Warhol Foundation has had a tremendous impact on *X-TRA*. The funds significantly improved our production values. As a result, the physical appearance of the magazine is now on par with the high quality of the writing. We also have been grateful for the opportunity to network with other publications.

CH: Let's take a step back from the magazines and talk about the L.A. scene. What galleries, artists, and programs are exciting to you? Feel free to be totally opinionated here.

EP: In the last ten years or so, it feels as if Los Angeles has settled into its role as a major center for art production. For example, a sizable number of artists in the 2008 Whitney Biennial—twenty-six by my count—live in the Los Angeles area; several more were educated here. L.A.'s position on the art-world map no longer seems like a contestable, fleeting phenomenon. My colleague Shana Lutker was commenting that Los Angeles seems to have taken the momentum of the last few years to establish some institutional support for its burgeoning art scene. Local nonprofits such as LA><ART, Los Angeles Contemporary Exhibitions (LACE), and Telic Arts Exchange seem to have stepped up their programming and are putting a lot of energy in the community that is not market-based. Recent MFA graduates are fueling investment in all kinds of communal activities.

In my opinion, the major museums such as MOCA and the Hammer consistently offer engaging programming. The commercial galleries that cover swathes of Culver City, Chinatown, and Santa Monica, plus many more scattered in between, make for a lively "scene." I like to keep an eye on organiza-

tions and venues such as Smockshop, the Center for Land Use Interpretation, the Institute for Figuring, Materials & Applications, Machine Project, and Outpost for Contemporary Art. Every month brings far more to do and see than I could possibly manage. It's not such a bad problem to have!

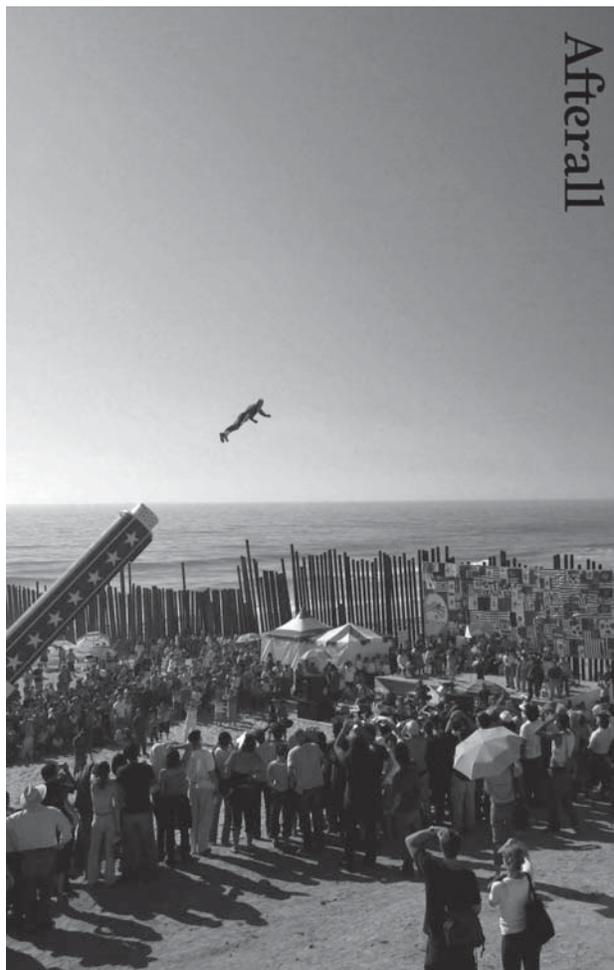
SA: I completely agree with Elizabeth and have a similar list of favorites. I've been in Los Angeles for a little less than a year, so I'm still excited by the geography of L.A. and the way the art scene rests within it. There is so much happening here, but you have to keep your ear to the ground—things are spread far and wide and tend to bubble up quietly, at least compared to the rolling boil of New York where things rise quickly and pop. You have these fantastically odd places with big reputations, such as the Museum of Jurassic Technology, the Center for Land Use Interpretation, and Machine Project, that are able to remain vital and interesting and not burn out. I feel L.A. nurtures that. Studio and living space is less prohibitively expensive and the market doesn't dominate, so MFA programs are really central. It seems to allow for a lot of experimentation without a high level of fear about financial or professional risks.

CH: *Afterall* publishes a series of books distributed by MIT Press and schedules frequent symposia and events. And last year it "swallowed up" the journal *AS* (also known as *Andere Sinema*, which was founded in 1978 and published by MuHKA). Is this the start of an art-media empire?

SA: I don't know—do you think we should ask Rupert Murdoch to join our board? No, actually you're just describing partnerships, and no other journals have been consumed. In the same way that *Afterall* partnered with CalArts six years ago and brought on Tom as an editor, we were able to partner with MuHKA and bring on a new editor, Dieter Roelstraete, who had been editor of *AS* since 2000. *Afterall* is now published three times per year instead of two, and MuHKA continues the work it was doing with *AS*.

CH: *X-TRA* runs a program that provides free issues of the magazines for students if their schools or departments pay for shipping—what is this program about? And does *Afterall* offer something similar?

EP: The Academic Distribution Program provides copies of *X-TRA* to students in art programs around the country at the significantly reduced group rate of \$1.50 per issue (including



Cover of the Summer/Autumn 2008 issue of *Afterall*, with Javier Tellez, *One flew over the Void (Balla perdida)*, 2005.

shipping). Making *X-TRA*'s thoughtful, provocative writing available to students has been a key component of our mission since 1997. We see it as a great way to contribute to the intellectual development of artists and art historians while building future readership for the magazine.

SA: Thanks for not ending us on that note of empire building! Yes, we do offer half-price subscriptions to students, as well as discounts on subscriptions and back issues to CalArts alumni. We also donate annually to the Distribution to Underserved Communities Library Program (www.ducprogram.org), which distributes books on contemporary art and culture to rural and inner-city libraries and schools nationwide.

MAGAZINE WEBSITES

Both art magazine operate thriving websites containing full articles, special online content, subscription information, and more. For more details on *X-TRA*, visit www.x-traonline.org. *Afterall*'s website can be found at www.afterall.org.

Elizabeth Pulsinelli would like to thank her colleague, Stephen Berens, for his help in responding. ■

New Procedures for Developing Standards and Guidelines

CAA Standards and Guidelines—on such topics as Retention and Tenure for Art Historians and Etiquette for CAA Interviewers—are invaluable tools that establish professional practices in the visual arts. Both individual and institutional members as well as nonmembers regularly consult them on the CAA website to assist with a broad range of practices.

OVERVIEW OF THE PROCEDURES

At its meeting on May 4, 2008, the CAA Board of Directors approved formal procedures for the development and revision of the Standards and Guidelines. The procedures clarify the process and insure that documents are updated in a timely fashion. An ad hoc committee made up of four Board members and three members of the Professional Practices Committee worked to fine-tune the procedures, which are published here and can be downloaded at www.collegeart.org/guidelines.

The procedures were drafted to address outdated Standards and Guidelines and to assign that responsibility to an official body or committee. Each year the Professional Practices Committee will review the existing Standards and Guidelines to suggest to the Board which ones should be updated and to make a recommendation on the committees or individuals most qualified to review them. Each existing Standard and Guideline will be reviewed at least every five years.

Three documents were selected for review this year: Professional Practices for Artists; MFA Standards; and Standards for the BA and BFA Degrees in Studio Art. The Board recommended that input from members of the Services to Artists Committee to update the Professional Practices for Artists; the Education Committee will take the lead to revise the other two.

New Standards and Guidelines can be developed by the Board of Directors or by standing committees, or they can be adopted from CAA's affiliated societies. Experienced individuals in the visual arts must be involved in the preparation and vetting of new documents so that the documents represent best

practices, adhere to accreditation guidelines, and conform to high ethical standards.

STANDARDS AND GUIDELINES PROCEDURES AND FORMAT

Adopted by the CAA Board of Directors, May 4, 2008

I. Introduction

CAA develops Standards and Guidelines as needed to assist members and interested persons in professional practices in the visual arts. Since its founding in 1911, CAA has regularly issued Standards and Guidelines in the fields of art, and art history, and visual studies. CAA makes these available for use by its members and the general public. Standards and Guidelines are developed by CAA Committees, task forces and, in some instances, by affiliated societies, working with CAA professional staff. Standards and Guidelines are reviewed and approved by CAA's Board of Directors. Published formally by CAA since 1973, Standards and Guidelines are grouped into the following categories:

- Ethics
- Career and Workplace
- Legal Issues
- Best Practices for Art Professionals

II. Developing Standards and Guidelines

A. By Board Task Force or Ad Hoc Committee

1. A Board task force or ad hoc committee may be appointed by the Board to develop or revise a Standard or Guideline.
2. The Board shall define the topic and scope of the work on the development or revision of a Standard or Guideline, instruct the responsible task force or committee, and establish assessment criteria and deadlines.
3. The task force or committee shall send a draft of the proposed or revised Standard or Guideline to the Executive Director and CAA Counsel for review in relation to the CAA By-laws and other Standards and Guidelines.
4. The CAA staff liaison shall send the draft with comments to the Executive Committee (EC).
5. The EC may then either return the draft with comments to the task force or committee for revision or

recommend its adoption and submit it directly to the Board for the Board's review and approval.

B. By a Standing Committee

1. A CAA standing committee proposing to develop a, or to revise an existing, Standard or Guideline shall first submit the proposal to the Professional Practices Committee, the Executive Director and the EC. The proposal shall include a description of the text needed, identifying what constituency(ies) of CAA's membership will be served; a brief explanation of how the proposing group's charge of mission makes it the appropriate author for the topic in question; and a description of what research or expertise is needed in order to develop a draft text based on sound information.
2. The Professional Practices Committee shall review the proposal and shall, in consultation with the Executive Director and with the advice of the EC, inform the standing committee of a) the format for Standards and Guidelines, b) any concerns or conflicts with other CAA policies or standards that might require a revision to the proposal, and c) if necessary, which other standing committee or task force shall be involved in the development or revision process.
3. The Professional Practices Committee shall, in consultation with the standing committee, determine whether any other persons (including any outside experts) shall vet the draft of the new or revised Standard or Guideline. The EC or Executive Director may also determine whether any persons or experts need be consulted.
4. The standing committee shall prepare the first draft of any such new or revised Standard or Guideline and consult any other CAA committee, task force, affiliated society, or other persons deemed appropriate. Relevant CAA professional staff shall also be included in the drafting of the text. Thereafter, the draft shall be submitted to the Professional Practices Committee for initial review.
5. The Professional Practices Committee shall provide the standing committee with any comments or requests for further revisions. After the standing committee and the Professional Practices Committee are satisfied with the draft, they shall submit it to the Executive Director and CAA Counsel for review. The publications department will copy edit the text.
6. After such review and copy editing, the Executive Director shall submit the draft to the authoring committee for its final review.
7. After acceptance by the standing committee, the revised and edited draft will be submitted to the Professional Practices Committee for its final review.
8. When both the authoring committee and the Professional Practices Committee are satisfied with the final draft, they shall submit it to the EC. The EC shall, if and when it determines, recommend its adoption and submit the final draft to the Board for final review and approval.
9. If unresolved issues arise between the Professional Practices Committee and the authoring committee, the President of CAA, in consultation with the Vice President for Committees and Counsel, on behalf of the EC, will resolve the dispute, as appropriate.
10. After approval by the Board, the newly adopted or revised Standard or Guideline will be posted on the CAA website under "Guidelines" (crossreferenced as appropriate through the website), promulgated in *CAA News* or by letter to members as appropriate and permanently recorded in CAA documents. The CAA staff shall notify CAA members of the new or revised Standard or Guideline.

C. Affiliated Society Standards and Guidelines

1. CAA affiliated societies' standards and guidelines may be adopted by the Board upon request, or adapted by CAA through the process described above.
2. In considering the request, the Board may inform itself as to whether and to what extent the affiliated society has followed procedures similar to those described above.
3. The Board may adopt or adapt an affiliated society standard or guideline only after ensuring that it is consistent with the mission of CAA and does not conflict with any CAA Standard, Guideline, or other policy.
4. The CAA website will post a link to an affiliated society's standard or guideline after its adoption by the Board, with date of approval, and may also post the text in the "Guidelines" section of the CAA website, as appropriate.

III. Standards and Guidelines Format

Standards and Guidelines must adhere to the following format:

1. **Introduction:** States the need for the Standard or Guideline; summarizes the content and scope of the Standard or Guideline; and indicates for whom it is intended and in what circumstances it may be applied. The assessment process used by the authors may be summarized here.
2. **Body:** Follows the above summary of contents and sets forth the substance of the Standard or Guideline.
3. **Originators:** Lists the names and affiliations of the authors of the Standard or Guideline, and the committee or task force through which they worked, at the end.
4. **Reviewers:** List the names and affiliations of the readers who vetted the Standard or Guideline at the end.
5. **Date:** The date of adoption by the Board appears at the end.
6. Supporting materials, case studies, statistical information, and examples of application are not part of a Standard or Guideline, but may be attached as links to an appendix text, which shall be placed in a relevant location on the CAA website.

IV. Standards and Guidelines Review

- A. The Professional Practices Committee shall review each Standard and Guideline at least once every 5 years to determine its continuing relevance. If the Professional Practices Committee or the Board recommends that a Standard or Guideline be revised in connection with such review, the Committee will place the Standard or Guideline on a priority list to provide clear direction on which Standards and Guidelines need to be revised, and the order of priority. The Professional Practices Committee shall submit to the Board any recommendation for revision or deletion of a Standard or Guideline as well as its list of priorities for revisions (if any) for Board review and approval.
- B. When and as appropriate, the Board may initiate review and revise any Standard or Guideline.
- C. Revision of existing Standards or Guidelines will follow the same procedures of drafting and review as outlined above for new Standards and Guidelines.

V. Communications

- A. The Professional Practices Committee will list the Standards and Guidelines that are in process of being drafted or revised on the CAA website under "Guidelines." Originating authors, reviewers, supporters, and opponents of a draft or final Standard and Guideline may communicate with the Professional Practices Committee, the EC, or the Board regarding the drafting, review, and distribution of the Standard or Guideline, or request that an action be taken with respect to a draft of final Standard or Guideline.
- B. Any such communication should be separately attached to, and not included in the body of the draft Standard and Guideline. Such attachments may be accompanied by the authoring committee's response, as appropriate. ■

May Board of Directors Meeting

The Board of Directors is charged with CAA's long-term financial stability and strategic direction; it is also the association's governing body. The Board sets policy regarding all aspects of CAA's activities, including publishing, the Annual Conference, awards, fellowships, advocacy, and committee procedures.

At the Board of Directors meeting held May 4, 2008, Paul Jaskot, incoming CAA president, announced the new strategic-planning process to begin this summer and be enacted by February 2010. Draft strategies will be presented to the CAA membership at the Los Angeles conference in February 2009 for comments and suggestions. This strategic plan will incorporate financial projections

with strategies for programs, publishing, and much more.

Eve Sinaiko, CAA director of publications, reported that a panel discussion "Who Owns This Image?"—jointly sponsored by the New York Bar Association, ARTstor, and CAA—was held April 29, 2008, with approximately four hundred people in attendance. The discussion focused on US court rulings related to copyrighted images and ownership.

Linda Downs, CAA executive director, announced that all governance and general information for the Board, the Professional Interests, Practices, and Standards Committees, and award juries is now available at www.collegeart.org and accessible through the "Account Log In." This members' section of the website will also be used to distribute information for the Nominating Committee and task forces. The new database system allows posting of information and member access while eliminating major paper and postage costs.

Nia Page, CAA director of membership, development, and marketing, reported that membership numbers are down after the Dallas–Fort Worth conference. In an effort to reverse this trend, a telemarketing firm has been hired to contact lapsed members and provide updated contact information and market research.

Robert Wayne, CAA chief financial officer, presented the current operating budget. A deficit for fiscal year 2008 was projected due to the slight decline of members and a shortfall of the projected subscription revenue for *caa.reviews*. Wayne and John Hyland, Jr., CAA treasurer, presented the fiscal year 2009 operating budget—a balanced budget. After considerable discussion, the budget as proposed was passed. Among other things, it allows a return to the printed *CAA News* on a reduced scale.

Dennis Ichiyama, outgoing vice president for committees, submitted the results of the task force on CAA's Professional Interests, Practices, and Standards Committees.

Art Journal Special Artists' Projects

All proceeds benefit CAA's Professional Development Fellowship Program

www.collegeart.org/artistprojects

Works available by:

William Pope.L Clifton Meador
Mary Lum Barbara Bloom

For more information or to purchase a project, please contact Ida Musemic at 212-691-1051, ext. 252, or imusemic@collegeart.org

CAA www.collegeart.org



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

Recommendations were made for each of the nine committees and the role of the vice president for committees; general suggestions on increasing communication were also proposed. The Board thanked Ichiyama and other task-force members for their work and accepted the report. No immediate actions will be taken; however, the issues will be included in the upcoming strategic-planning process.

Jaskot presented a report from an ad hoc committee on procedures for writing and revising CAA's Standards and Guidelines. After discussion, the committee's recommendations were approved; see pages 7–9 to read the new procedures. The guidelines ensure the regular review of existing guidelines and provide clear procedures for how the Board and Professional Interests, Practices, and Standards Committees can develop, vet, and approve new standards and guidelines.

Nicola Courtright reported on her participation at the congress of the Comité International d'Histoire de l'Art (CIHA), held in January 2008 in Melbourne, Australia. Similar to CAA's Annual Conference, CIHA organizes a major conference every four years where international scholars gather to present research papers in art history and network with their colleagues. As past president of CAA, Courtright is now CAA's official representative to CIHA and will speak for our organization's interests on that board. (Please see Frederick Asher's report on CIHA in the May 2008 issue of *CAA News*.)

Emmanuel Lemakis, CAA director of programs, reported on the status of the organization's sixty-five affiliated societies and made recommendations for their future participation. CAA welcomes as affiliated societies groups of art professionals and other organizations whose goals are generally consonant with those of CAA. It is required that a substantial number of the members of such groups will already be members of CAA. Lemakis recommends that the CAA Board and staff begin greater communication with affiliated societies through a social or informational gathering at the conference; that we survey the affiliated societies

to learn about what they need from CAA; and that we better organize them to assist CAA with advocacy. A general consensus among Board members supported these recommendations.

The next meeting of the CAA Board of Directors takes place October 26, 2008. For more information, please write to Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org.

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 three-year terms (2009–12), with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be current CAA members. Members of all committees volunteer their services to CAA without compensation. CAA's president and vice president for committees will review all candidates and make appointments prior to the 2009 Annual Conference in Los Angeles, California. All new

CLARK/CÉSAR SYMPOSIUM

Visions of the Stage

Theater, Art, and Performance in France, 1600–1800

September 12 and 13, 2008

Sterling and Francine Clark Art Institute,
Williamstown, MA

This Clark Symposium is organized in collaboration with CÉSAR (calendrier électronique des spectacles sous l'ancien régime) and will focus on the complex relationships between the worlds of theater, visual art, and spectacle in France from the seventeenth century through the Revolution. Speakers include Christian Biet, Sarah Cohen, Pierre Frantz, Natalie Rizzoni, and Anne Schroder.

THE CLARK

More details and registration forms can be found on the Clark website at www.clarkart.edu/research_and_academic or www.cesar.org.uk

members are introduced to their committees at their respective business meetings at the conference.

The following vacancies will be filled for terms beginning February 2009:

- Committee on Diversity Practices: two members
- Committee on Intellectual Property: one

member

- Committee on Women in the Arts: up to six members
- Education Committee: one member
- International Committee: two members
- Museum Committee: at least three members
- Professional Practices Committee: at

least two members

- Services to Artists Committee: one member
- Student and Emerging Professionals Committee: at least four members.

For information about the mandate and activities of each committee, please visit www.collegeart.org/committees.

Nominations and self-nominations for committee membership should include a brief statement (no more than 150 words) 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, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to vjalet@collegeart.org; e-mail submissions must be sent as Microsoft Word attachments. *Deadline: October 17, 2008.*

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 reimbursement of expenses for travel to the 2009 Annual Conference in Los Angeles. 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 more information, please contact Lauren Stark at

Los Angeles Conference Registration

The 97th Annual Conference convenes February 25–28, 2009, at the Los Angeles Convention Center in California. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location; the headquarters hotel is the Westin Bonaventure Hotel. Offsite sessions and events take place at the museums, galleries, and other locations throughout Los Angeles and the surrounding cities.

Registration Costs

Early registration costs are \$155 for members, \$90 for students and retired members, and \$280 for nonmembers. These low registration prices are good through December 19, 2008. Advance registration takes place after this date, until January 23, 2009. Costs are \$225 for members, \$130 for students and retired members, and \$350 for nonmembers. Onsite registration is also available for \$270, \$155, and \$400 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 the conference website, <http://conference.collegeart.org/2009>, in September 2008. Or you may fill out the form in the 2009 *Conference Registration and Information* booklet, which will be sent to you in the fall; mail or fax the form to

CAA with your check or credit-card information.

Institutional-members levels at the Academic/Corporate Membership and Library/Department/Museum Membership level 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



The Los Angeles Convention Center, site of the 2009 CAA Annual Conference

if your institution holds a CAA institutional membership at these levels. Please contact CAA's Member Services Department at 212-691-1051, ext. 12, or memsvcs@collegeart.org to find out more; or visit www.collegeart.org/membership.

212-691-1051, ext. 248, or lstark@collegeart.org. Send application materials to: Lauren Stark, Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 26, 2008.*

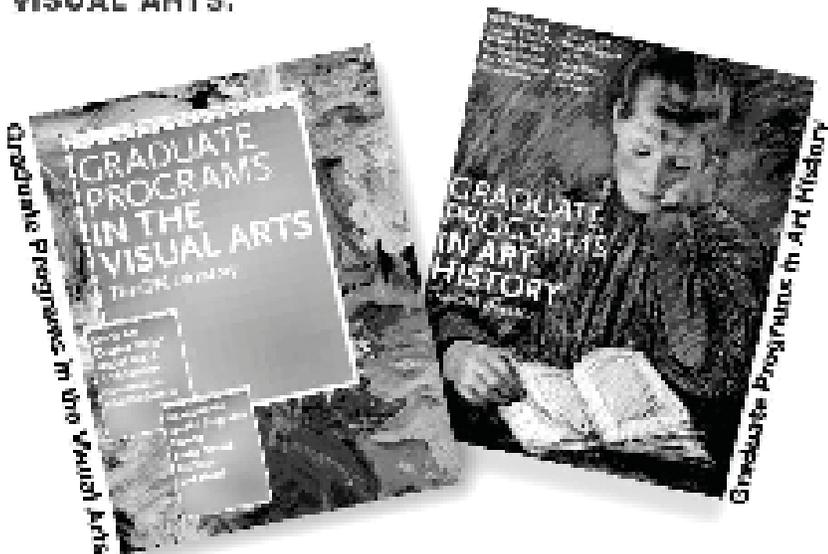
International Member Conference Travel Grant

CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2009 Annual Conference in Los Angeles. 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, please contact Lauren Stark at 212-691-1051, ext. 248, or lstark@collegeart.org. Send materials to: Lauren Stark, International Member Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 26, 2008.*

The CAA Directories

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A representative from Liquitex demonstrates her company's products (photograph by Teresa Rafidi)

L.A. Book and Trade Fair

The CAA Annual Conference Book and Trade Fair will be held February 25–28, 2009, at the Los Angeles Convention Center. CAA anticipates the participation of more than one hundred exhibitors, including book, journal, and magazine publishers, manufacturers and distributors of artists' materials, programs of advanced study, and more.

The fair has become more diverse during the past five years, with exhibiting opportunities now including sponsorship and tabletop spaces in addition to standard booths. Programming also remains strong: each day, participating exhibitors will offer book signings by noted authors, demonstrations of the latest studio materials and technologies, special receptions, and, of course, the latest publications, products, and services.

If your company or organization wants to reach thousands of artists, educators, scholars, students, arts administrators, and museum professionals through the CAA Book and Trade Fair, please contact Paul Skiff, assistant director for Annual Conference, at pskiff@collegeart.org. More information will be available on the CAA website in late August.

CAA News

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 one of twelve CAA Awards for Distinction.

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

All nomination campaigns should include one copy of the nominee's CV (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2007, and August 31, 2008. No more than ten letters per candidate are considered. For more information, please write to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org or consult www.collegeart.org/awards. *Deadline: July 31, 2008, for the Morey and Barr awards; August 31, 2008, for all others.*

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

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in the English language. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2008.)

The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author or authors of an especially distinguished catalogue in the history of art,



Chris Kraus (right) accepts the Frank Jewett Mather Award for Art Criticism from Nicola Courtright, then-CAA president, at the 2008 Annual Conference in Dallas-Fort Worth (photograph by Teresa Rafidi)

published in the English language under the auspices of a museum, library, or collection. (To give the jury the full opportunity to evaluate each submission fairly, please send your nomination by July 31, 2008.)

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

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

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

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

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

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

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

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

The Distinguished Lifetime Achieve-

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

2008 Fellowship Applications Available

Applications for the 2008 Professional Development Fellowship Program are now available on the CAA website: please see www.collegeart.org/fellowships. CAA awards fellowships in the amount of \$15,000 to qualified graduate students in visual art and art history. In addition, one or more fellowships are awarded to a PhD student specializing in American art; this award is made possible with support from the Wyeth Foundation for American Art. As in the past, honorable mentions may also be recognized.

The main purpose of the CAA Professional Development Fellowship Program is to support outstanding graduate students from diverse backgrounds who may have been underrepresented in their fields. By offering financial assistance to promising MFA and PhD students, CAA can assist the rising generation during this important transitional period in their lives.

Unlike previous years in which CAA fellowships were awarded in two parts—\$5,000 to fellows at the outset and \$10,000 to an employer upon recipients securing a professional position (with a two-to-one matching requirement)—fellows are now honored with a one-time grant of \$15,000 to help them with various aspects of their work, whether it be for their job-search expenses or purchasing materials for their studio.

This year, application forms and requirements for both the visual-art and art-history fellowships have changed in order to facilitate the review process. Submission of material by all applicants must now be sent on CD or DVD; slides, videocassettes, and some paperwork in hard copy are not accepted. Please go to www.collegeart.org/fellowships for specific application requirements; published below are general guidelines.

Art-History Fellowships: Applicants to the art-history fellowships must include the following on a CD: application form; essay; CV; dissertation prospectus; sample dissertation

chapter; and timetable for dissertation completion. Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must be submitted in hard copy and mailed to CAA with the CD.

The application deadline is October 1, 2008. Fellows are chosen by December 31, 2008.

Visual-Art Fellowships: Visual-art fellowship applicants must include the following on CD or DVD: application form; essay; résumé or CV; description of your MFA exhibition and its timetable; all visual documentation (up to six images of your work, properly labeled and formatted for both PC and Macintosh); and image script (caption list and short descriptions of the work). Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must be submitted in hard copy and mailed to CAA with the CD or DVD.

The application deadline is October 1, 2008. Fellows are chosen by December 31, 2008.

Publications

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

Spring Meiss Winners

CAA has awarded five Millard Meiss Publication Grants for spring 2008. 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: Molly Aitken, *The Intelligence of Tradition: Form and Meaning in Mewar Painting* (Yale University Press); Elissa Auther, *String, Felt, Thread, and the Hierarchy of Art and Craft in American Art, 1961–1979* (University of Minnesota Press); Marin F. Hanson and Patricia Cox Crews, eds., *American Quilts in the Modern Age, 1870–1940: A Catalog from the International Quilt Study Center* (University of Nebraska

Georgia O'Keeffe Museum

The Georgia O'Keeffe Museum Research Center stipend 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. Stipends 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 by phone at 505.946.1002, or at www.okeeffemuseum.org/center/scholarships.html

Application deadline: Monday after Thanksgiving.

Press); Richard King, ed., *Art and the Artist in Cultural Revolution China* (University of British Columbia Press); and Judith Ostrowitz, *Interventions: Native American Art for Far-Flung Territories*, (University of Washington Press).

Books eligible for a Meiss grant must already be under contract with a publisher on a subject 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.*

Art Journal Seeks Editor-in-Chief

Art Journal invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2009–June 30, 2012 (preceded by a term as editor designate from



November 2008 to June 2009). *Art Journal*, published quarterly by CAA, promotes informed discussion about issues across disciplines in twentieth-

and twenty-first-century art, nationally and internationally.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required.

caa.reviews LOG ON!

caa.reviews publishes timely scholarly and critical reviews of books and projects in all areas and periods of art history, visual studies, and the fine arts.

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DIGITAL AND ELECTRONIC PRODUCTIONS,
FILM AND VIDEO, ARTS EDUCATION,
CURATORIAL ISSUES

CAA
www.caareviews.org

Advised by the *Art Journal* Editorial Board, the editor-in-chief is responsible for the content and character of the journal. He or she reads all submitted manuscripts and reviews all submitted artist projects, sends them to peer reviewers, provides guidance to authors and artists concerning the form and content of submissions, and makes final decisions regarding the acceptability of all submissions for publication. The editor-in-chief is not responsible for commissioning reviews. The editor-in-chief works closely with CAA staff in New York, where the publication is produced. This is a half-time position. CAA may negotiate course release or other compensation for the editor.

The editor-in-chief attends the three annual meetings of the *Art Journal* Editorial Board—held in the spring and fall in New York and in February at the Annual Conference—and submits an annual report to CAA's Publications Committee. CAA reimburses the editor-in-chief for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but he or she pays these expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a statement describing your interest in and qualifications for appointment, CV, and at least one letter of recommendation to: Director of Publications, *Art Journal* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 15, 2008; finalists will be interviewed October 23, 2008, in New York.*

The Art Bulletin Seeks Reviews Editor

The *Art Bulletin* Editorial Board invites nominations and self-nominations for the position of reviews editor for the term July 1, 2009–June 30, 2012 (with service as incoming reviews editor designate from February to June 2009). *The Art Bulletin*, published quarterly by CAA, is the leading publication

of art history in English.

Candidates should be art scholars with stature in the field and experience in editing book and/or exhibition reviews; institutional affiliation is not required. Candidates should be published authors of at least one book.

The reviews editor is responsible for commissioning all book and exhibition reviews



in *The Art Bulletin*. He or she selects books and exhibitions for review, commissions reviewers, and determines the appropriate length and character of

reviews. The reviews editor also works with authors and CAA's director of publications in the development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and important books and recent exhibitions in the fields of art history, criticism, theory, visual studies, and museum publishing. This is a three-year term, which includes membership on the *Art Bulletin* Editorial Board. The position includes an annual honorarium of \$2,000, paid quarterly.

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a statement describing your interest in and qualifications for appointment, CV, and at least one letter of recommendation to: Director of

Publications, *Art Bulletin* Reviews Editor Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 15, 2008; finalists will be interviewed October 24, 2008, in New York.*

caa.reviews Needs Field Editors for Art Exhibitions in the Northwest and Southeast

CAA invites nominations and self-nominations for two field-editor positions for exhibition reviews in *caa.reviews* for a four-year term, through June 30, 2012. Each field editor covers a geographic region of the United States; needed now are editors covering art exhibitions in the Northwest and Southeast.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required. Field editors should live in the region covered.

Each field editor commissions reviews of important museum and gallery exhibitions for *caa.reviews*. He or she selects shows to be reviewed, commissions reviewers, determines the appropriate character of the reviews, and works with reviewers to develop manuscripts for publication. These field editors work with the *caa.reviews* Editorial Board as well as the *caa.reviews* editor-in-chief and CAA's staff editor. Each field editor is expected to keep abreast of current and upcoming exhibitions (and other related projects) in his or her geographic region.

The Council of Field Editors meets annually at the CAA Annual Conference. Field editors must pay travel and lodging expenses to attend the conference.

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Send a statement describing your interest in and qualifications for appointment, CV, and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: September 15, 2008.*

Annual Conference Update

For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org> or write to Emmanuel Lemakis, CAA director of programs, at elemakis@collegeart.org.

Chair a Chicago Conference Session

CAA holds its 98th Annual Conference in Chicago, Illinois, from Wednesday, February 10, to Saturday, February 13, 2010. 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 2010 program is shaped by four broad

submission categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms.

Also included in the mix are sessions presented by affiliated societies, CAA committees, and, for balance and programmatic equity, open sessions (which have a broad, inclusive topic or theme). Most program sessions, however, are drawn from submissions by individual members; the committee greatly depends on the participation of the CAA membership in forming the conference.

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

The committee considers proposals from CAA members only. Once selected, session chairs must remain current members through 2010. No one may chair a session

Directories of Graduate Programs in the Arts

CAA's directories are the most comprehensive resources available for prospective graduate students in the visual arts. To be published in September 2008, the guides list more than five hundred programs in the United States, Canada, the United Kingdom, Australia, and New Zealand.

Graduate Programs in Art History includes art history, visual studies, museum studies, curatorial studies, arts administration, and library science. *Graduate Programs in the Visual Arts* lists studio art, graphic design, applied arts and design, film production, art education, and conservation.

Designed to help students identify schools and programs that best fit their needs, the directories offer information on:

- Curricula
- Areas of specialization
- Faculty
- Admission and graduation requirements
- Financial aid and assistantships
- Resources such as studio spaces, technology, and libraries
- And more!

To receive ordering information, or if you have questions about the directories, please write to Alex Gershuny, CAA directories project coordinator, at directories@collegeart.org.



The Art Institute of Chicago

more than once in a three-year period. (That is, individuals who chaired sessions in 2008 or 2009 may not chair a session in 2010.)

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, and workshops).

Open Forms sessions may be preformed, with participants chosen in advance by session chairs. Please note that these sessions require advance planning by the session chair; apply only if you have the time required to attend to such tasks.

Sessions selected by the Annual Conference Committee for the 2010 conference are considered regular program sessions; that is, they are two-and-a-half-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 2010 conference are solicited through the *2010 Call for Participation*, published in February 2009.

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

Session Categories: Below are descriptions of the four general submission categories.

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

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

Educational and Professional Practices:

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

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

Proposal Submission Guidelines:

For the 2010 conference, all session proposals are completed online. Please visit <http://conference.collegeart.org/2010> to begin your application. Prospective chairs must include the following in their proposal:

- Top sheet: a completed session-proposal form, which must be filled out online and then printed. Please size your hard copy to fit an 8½ x 11 inch sheet of paper
- Second sheet: if you have prior approval of one of CAA's affiliated societies (see www.collegeart.org/affiliated) or a CAA committee (see www.collegeart.org/committees) to submit an application for a sponsored session, you must include an official letter of support from the society or committee. If you are not submitting an application for a sponsored session, please skip this step
- Third sheet: your CV and, if applicable, the CV of your cochair; no more than two pages in length each.

Please mail eighteen (18) collated and stapled copies of your entire session-proposal application to the CAA manager of programs (mailing address appears at the end of the article). Do not use paper clips.

The Annual Conference Committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The submission process must be completed online. Eighteen printed, collated, and stapled copies of your completed application must be sent by mail to: Manager of Programs, Sessions 2010, CAA, 275 Seventh

Ave., 18th Floor, New York, NY 10001.

Deadline: September 1, 2008; no late applications are accepted.

For questions, please contact Susan DeSeyn-Lodise, CAA sessions coordinator, at sdeseyn@collegeart.org.

Conference Curatorial Proposals

CAA invites curators to submit proposals for exhibitions whose openings coincide with upcoming Annual Conferences. The exhibition must be held in the conference city and be on view during the conference dates:

- Chicago, Illinois, February 10–13, 2010.

Deadline: September 1, 2008

- New York, February 9–12, 2011. *Deadline: September 1, 2009*

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 evaluates proposals based on merit. CAA provides support for the exhibition with a grant 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 250 words or less 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.

Advocacy Update

For more information on issues in the arts and on CAA's advocacy efforts, please visit www.collegeart.org/advocacy.

Global Candlelight Vigil for the Iraq Museum

On the fifth anniversary of the Iraq Museum looting, the nonprofit organization Saving Antiquities for Everyone (SAFE) encouraged the global community to host candlelight vigils and related events on April 10–12, 2008. The following text, by Sarah Pickman of the University of Chicago and a member of SAFE, was first published at www.savingantiquities.org/event.php?eventID=148 and is reprinted here with permission:

Five years after priceless artifacts in the Iraqi museum were stolen and destroyed,

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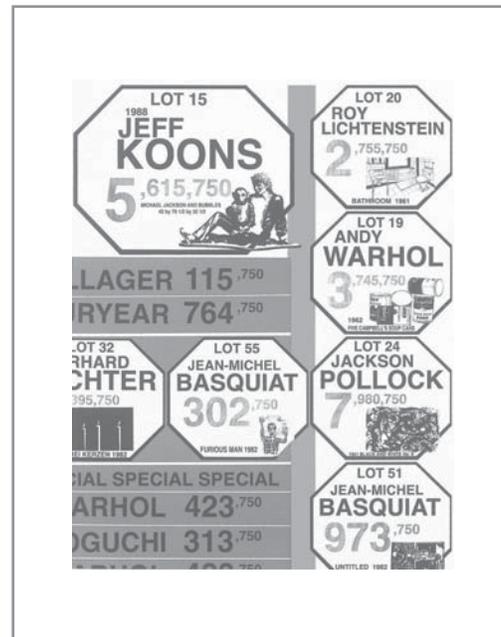
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CAA www.collegeart.org



Kerry James Marshall, *May 15, 2001*, 2004 four-color screenprint on Arches 88 paper, 21½x 15¾ inches, edition of 60

people from all over the world vowed to never forget and to continue to take steps to prevent the looting of cultural heritage. It was the second Global Candlelight Vigil organized by SAFE.

Registered with us were twenty-eight vigils held in six nations, drawing countless individuals with a wide variety of programs. In the United States, museums, universities, high schools, and religious and community centers from Massachusetts to Montana, South Carolina to Alaska, participated. Some screened films about the looting or held lectures given by experts. Many had discussions, and many lit candles in memory of the events of April 10–12, 2003, a powerful symbolic gesture.

In Chicago, Illinois, the vigil was held in conjunction with the opening of a new exhibit at the Oriental Institute about the looting, appropriately entitled *Catastrophe! The Looting and Destruction of Iraq's Past*. In Seattle, Washington, museology graduate students used the opportunity to work on a project to track the flow of looted Iraqi antiquities on the global market. In Canada, both university and elementary school students took part in vigils. Vigils held in Europe, from the United Kingdom to the Netherlands to Sweden, ranged from informal discussions to museum seminars. In Baghdad, Iraq, in the Assyrian Hall of the Museum that is still not open to the public five years on, committed museum staff lit candles in remembrance.

To help vigil organizers, SAFE provided support in many ways. SAFE's website included an invitation video featuring former Iraq Museum director Dr. Donny George, to be used to invite guests to participate in a vigil. The website also featured downloadable press releases, announcement flyers, and suggestions, as well as e-cards and videos appropriate for showing at the vigils. SAFE provided Vigil Toolkits, which included buttons, postcards, and explanatory brochures. Students at the W. D. Ford Career-Technical Center created graphics for use on t-shirts, postcards, mugs, tote bags, and more, to help spread the word even further. All proceeds support SAFE projects and programs such as lesson plans and a teacher's manual for the World's Ancient Cultures in Danger Map. For those who could not attend a vigil, SAFE's website provided a way to light a virtual candle and have one's name added to a list of international supporters.

Five years after the looting of the Iraq Museum, SAFE is still the global leader in commemorating this tragic event and making sure that its lessons are not forgotten. We hope that on April 10–12 every year, the SAFE Global Candlelight Vigil for the Iraq Museum will continue to remind us that cultural heritage around the world remains vulnerable to looting and destruction, and even a simple act of showing concern can make a difference.

Thank you for a job well done, SAFE Global Candlelight Vigil Team Members: Ella Aiken, Leah Bevington, Nathan Elkins, Heather Graybehl, Natalia Jessen, Megan Kennedy, Sheri Lullo, András B. Nagy, Rachel Moland, Sarah Pickman, Genevieve Semple, Rebecca Rushfield, David Yoon.

New National Project to Examine Impact of Arts Training

Artists often don't end up working in the exact fields in which they trained. Instead, they may work at the boundaries between disciplines. Artists frequently move between the nonprofit and commercial sectors; some hold multiple jobs. Moreover, there is a growing demand for arts training, both from students and the rising number of employers in the creative economy. Arts-training insti-



National Gallery of Art, Washington

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Visiting Senior and Senior Fellowship Program, 2009–2010

The Center for Advanced Study in the Visual Arts announces its program for visiting senior and senior fellowships. Fellowships are for full-time research, and scholars reside in Washington and participate in the activities of the Center throughout the fellowship period. Fellows are provided with studies and have access to the notable resources represented by the collections, the library, and the photographic archives of the National Gallery of Art, as well as to the Library of Congress and other research libraries and collections in the area.

Applications will be considered for research in the history, theory, and criticism of the visual arts of any geographical area and of any period. Visiting senior and senior fellowships are intended for those who have held the PhD for five years or more or who possess an equivalent record of professional accomplishments. Stipends for two-month visiting senior fellowships range from \$6,000 to \$8,000 depending on relocation requirements. A senior fellowship award is normally limited to one-half of the applicant's salary for the academic year, up to a maximum of \$50,000, depending on individual circumstances. Fellows will be provided with housing in apartments near the Gallery, subject to availability. Visiting senior fellowship award period: March 1, 2009–August 31, 2009; application deadline: September 21, 2008. Senior fellowship award period: academic year 2009–2010; application deadline: October 15, 2008. For information and application forms contact:

National Gallery of Art • Center for Advanced Study in the Visual Arts

2000B South Club Drive, Landover, MD 20785

Tel: 202-842-6482 • Fax: 202-789-3026

E-mail: fellowships@nga.gov • Web address: www.nga.gov/resources/casva.htm

tutions and civic policy makers need good data to respond and plan effectively.

The Strategic National Arts Alumni Project (SNAAP) was launched this month to examine questions about the impact of arts training. The project will provide a first-ever in-depth look at factors that help or hinder the careers of graduates of arts high schools, arts colleges and conservatories, and arts schools and departments within colleges and universities.

Arts alumni who graduated five, ten, fifteen, and twenty years earlier will provide information about their formal arts training. They will report the nature of their current arts involvement, reflect on the relevance of arts training to their work and further education, and describe turning points, obstacles, and key relationships and opportunities that influenced their lives and careers.

The results of the annual online survey and data-analysis system will help schools to strengthen their programs of study by tracking what young artists need to advance in their fields. In addition, the information will allow institutions to compare their performance against other schools in order to identify areas where improvements are needed.

The Indiana University Center for Postsecondary Research will administer the annual survey in cooperation with the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University. Steven J. Tepper, Curb Center associate director, says "SNAAP is a milestone for cultural-policy research, because it will go beyond profiles of individual artists and provide a comprehensive look at the creative workforce in America and the critical role of training institutions in preparing artists and creative workers." The project will be guided by a National Advisory Board comprised of leaders from all types and levels of arts-training institutions, visual and performing artists, and arts and community-development leaders from the nonprofit and commercial sectors.

Over time, SNAAP findings will allow institutions to learn more about the impact of their educational programs to better understand, for example, how students in different majors use their arts training in

their careers and other aspects of their lives. Policy makers and community leaders will be able to use SNAAP findings to understand local, regional, and national arts workforce issues and market patterns. The results will also indicate how students who have trained intensively in the arts contribute to their communities and different areas of the economy.

According to George Kuh, Indiana University professor and SNAAP project director, the arts-alumni survey will be extensively field-tested in 2008 and 2009 with as many as one hundred institutions before its first national administration in 2010. The Curb Center will host a national conference in 2010 to explore the educational and cultural-policy implications of SNAAP findings.

After several years of studying the need for and feasibility of the project, the Surdna Foundation recently awarded a five-year \$2,500,000 leadership grant to help launch the project. In addition, support from other funders is anticipated to support the testing phases of the project and insure widespread participation. SNAAP is expected to become self-sustaining through institutional participation fees by 2012.

Further project information is available at <http://snaap.iub.edu>.

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.

Art Historians of Southern California

The annual meeting of the Art Historians of Southern California (AHSC), hosted by the University Art Museum at California State University in Long Beach, takes place October 18, 2008. The theme is "Old Media/ New Media," with an emphasis on Italy. Members of Southern California's art history, media, design, and theater communities are invited to submit proposals in fields ranging

from traditional art history to performance, video, advertising, art education, and aesthetics. Please contact Nina Berson at therizuli@ca.rr.com or Paul Zelevansky at pzelevanky@roadrunner.com for details.

The AHSC meeting coincides with *art/tapes/22*, an exhibition curated from the Venice Biennale archives by Alice Hutchison of seminal videotapes. Please see www.csulb.edu/org/uam/fut_exhib.html for exhibition details.

At the CAA Annual Conference in February 2009, Carol S. Eliel and Christopher Bedford of the Los Angeles County Museum of Art will cochair the AHSC special session, entitled "Cubes and Anarchy: David Smith, Geometry, and Midcentury Sculpture."

Art Libraries Society of North America

The Art Libraries Society of North America (ARLIS/NA) announced the recipients of its 2007–8 publications awards at its recent annual conference in Denver, Colorado.

Two George Wittenborn Memorial Book Awards went to: Cindi Strauss, *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Druff Collection, the Museum of Fine Arts, Houston* (Stuttgart, Germany: Arnoldsche Art Publishers, in association with the Museum of Fine Arts, Houston, 2007); and Ani Boyajian and Mark Rutkoski,



eds., *Stuart Davis: A Catalogue Raisonné* (New Haven: Yale University Art Gallery, in association with Yale University Press, 2007). The Melva J. Dwyer

Award was given to: Philip Dombowsky, *Index to National Gallery of Canada Exhibition Catalogues and Checklists, 1880–1930* (Montreal: National Gallery of Canada, 2007). The Worldwide Books Award for Publications was presented to: Joan M.



Benedetti, ed., *Art Museum Libraries and Librarianship* (Lanham, MD: Scarecrow Press; Ottawa: Art Libraries Society of North America, 2007).

Association of Art Historians

The thirty-fifth annual conference of the Association of Art Historians (AAH), entitled "Intersections," takes place April 2-4, 2009, at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at Manchester Metropolitan University. The conference focuses on the intersections (connections, linkages, overlaps) of art history with different disciplinary, methodological, political, and historical spaces. Sessions will attract participants from across disciplines and art practices to encourage debates and explorations of art history as a discipline of intersections. If you would like to offer a paper, please visit the "Call for Papers" for the individual sessions, which is posted on the AAH and MIRIAD websites: www.aah.org.uk and www.miriad.mmu.ac.uk/aah09. Abstracts of papers need to be submitted directly to the session convener(s), not to the conference convener. *Deadline: November 10, 2008.*

For more information, contact Patricia Allmer, conference convener, or Cheryl Platt, conference and bookfair administrator, at aah09@mmu.ac.uk.

Association of Art Museum Curators

The Association of Art Museum Curators (AAMC) has announced its annual Awards for Excellence in the categories of museum catalogues, articles, and exhibitions. Members of AAMC are eligible for nomination, and awards are determined by the organization's membership.

Outstanding Catalogue Based on a



Permanent Collection was awarded to Walter Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, 2 vols. (New York: Metropolitan Museum of Art, in

association with Yale University Press, 2007). Outstanding Exhibition Catalogue was given to: Elizabeth Armstrong, *Birth of the Cool: California Art, Design, and Culture at Midcentury* (New York: Prestel, 2007), with essays by Michael Boyd, Frances Colpitt, Dave Hickey, Thomas Hine, Bruce

Jenkins, Elizabeth Smith, and Lorraine Wild. Outstanding Essay went to: Frederick

Ilchman, "Tintoretto as a Painter of



Religious Narrative," in *Tintoretto* edited by Miguel Falomir (Madrid: Museo Nacional del Prado, 2007). Outstanding Exhibition or

Installation was presented to three shows:

Jasper Johns: Gray, curated by James Rondeau and Douglas Druick and organized by the Art Institute of Chicago in cooperation with the Metropolitan Museum of Art; *The New Greek and Roman Galleries at the Metropolitan Museum of Art*, curated by Carlos A. Picon, Joan Mertens, Elizabeth Milleker, Christopher Lightfoot, and Sean Hemingway and organized by the Metropolitan Museum of Art; and *WACK! Art and the Feminist Revolution*, curated by Cornelia Butler and organized by the Museum of Contemporary Art, in cooperation with the National Museum of Women in the Arts, P.S.1 Contemporary Art Center, and the Vancouver Art Gallery.

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) is sponsoring a session at the Nineteenth Century French Studies Association conference, which takes place October 16-18, 2008, in Nashville, Tennessee. The session, entitled "Re-gendered Spaces: New Research on Place and Identity in Nineteenth-Century France," features papers by Karen Leader, Jennifer Criss, Paul Galvez, and Juliet Bellow.

Community College Professors of Art and Art History

Several members of the Community College Professors of Art and Art History (CCPAAH) recently met in Chicago, Illinois, where planning for the 2010 conference in that city took shape. CCPAAH is working with member community colleges in the Chicago area to reach out and incorporate local institutions into our future conference activities. With CAA's decision to meet regularly in this major city, CCPAAH will work to develop a

stronger presence at future CAA conferences through these and similar activities.

CCPAAH is planning to host a roundtable session this October at the 2008 Mid-America College Art Association conference. CCPAAH members planning to attend the conference should contact Tom Morrissey at tmorrissey@ccri.edu.

The first draft of the community-college survey has been launched. We are looking for members who would be interested in reviewing the draft and providing input. Also, don't forget to join our listserv: send an e-mail to ccpaah-subscribe@yahoo.com

International Association of Word and Image Studies

A call for papers for the session sponsored by the International Association of Word and Image Studies (IAWIS) at the 2009 CAA Annual Conference in Los Angeles, on the topic "*Damnatio memoriae*: Ideological Ruins and Political Memories," is posted at www.iawis.org.

IAWIS's triennial conference, on the theme of "Efficacité/Efficacy," will be held July 7-11, 2008, in Paris, France. For program and full details, see the website.

International Sculpture Center

Registration for the International Sculpture Center (ISC) twenty-first international sculpture conference has opened. ISC is pleased to have received additional funding for more students to register at the student rate of \$75.

This year's conference, "Sculpture in Public: Part 2, Public Art," presented in collaboration with the Frederick Meijer Gardens and Sculpture Park, will be held October 2-4, 2008, in Grand Rapids, Michigan. The conference focuses on issues including education and the teaching of public art, conservation, temporary venues, and critical reviews, among others. The keynote speaker Jaume Plensa joins other prominent artists, administrators, writers, and critics who will speak at this two-and-a-half-day event. Registration includes admission to all panels, the Educator Award Luncheon honoring Ron Pederson of Aquinas College, a prekeynote reception, Vendor's Square, and Art Slam. Registration began May 15. Student and early rates have limited space

and are first-come, first-served.

For more information on the conference or the student rate, please contact Robert McCoid at events@sculpture.org or 609-689-1051, ext. 302.

Mid-America College Art Association

The 2008 Mid-America College Art Association (MACAA) biennial conference, hosted by the Herron School of Art and Design in Indianapolis, Indiana, takes place October 15–18, 2008. The central conference theme is “Aggiornamento,” which means “the act of bringing something up-to-date to meet current needs.” More than thirty sessions and workshops will be presented addressing this theme and others. Scheduled conference speakers are the sculptor and painter Robert Stackhouse, the Native American interdisciplinary artist Dana Claxton, and the Chilean photographer Alfredo Jaar.

For more information and to register for the conference, please visit www.macaart.org. Questions? Contact Vance Farrow, MACAA

conference coordinator, at vfarrow@iupui.edu or 317-278-9496.

Society of Architectural Historians

The Society of Architectural Historians (SAH) recently received a generous grant from the Andrew W. Mellon Foundation to develop the SAH Architecture Visual Resource Network (SAH AVRN), a digital library of still and dynamic images of architecture, landscapes, and the built environment. SAH has commissioned ARTstor to develop a user interface and tools that will enable scholars and institutions to contribute images and information to this shared online resource. SAH AVRN will be launched to the scholarly community on April 1, 2009, at the SAH annual meeting in Pasadena, California. For more information and updates, please visit www.sah.org.

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) will hold its annual conference in New Orleans, Louisiana, September 24–27,

2008, at the New Orleans Marriott at the Convention Center. Expected attendance is five hundred; the University of New Orleans is hosting. Ninety-five sessions and a variety of activities are planned for art historians, studio artists, art educators, graphic designers, and visual-resource and museum professionals. Early conference registration begins August 11: \$130 (\$35 for students); registration after September 1 is \$160 (\$60 for students). For more information, visit the Annual Conference section of www.secollegeart.org or e-mail the conference director, Lawrence Jenkens, at ajenkens@uno.edu.

CAA's PROFESSIONAL DEVELOPMENT FELLOWSHIP PROGRAM

BRIDGE THE GAP!

Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the fellowship program cultivates outstanding artists and scholars by offering financial support at the beginning of their careers.

For more information or to apply, please visit www.collegeart.org/fellowships

CAA

fellowships@collegeart.org

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2008), title of show, and medium(s) or genre(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.

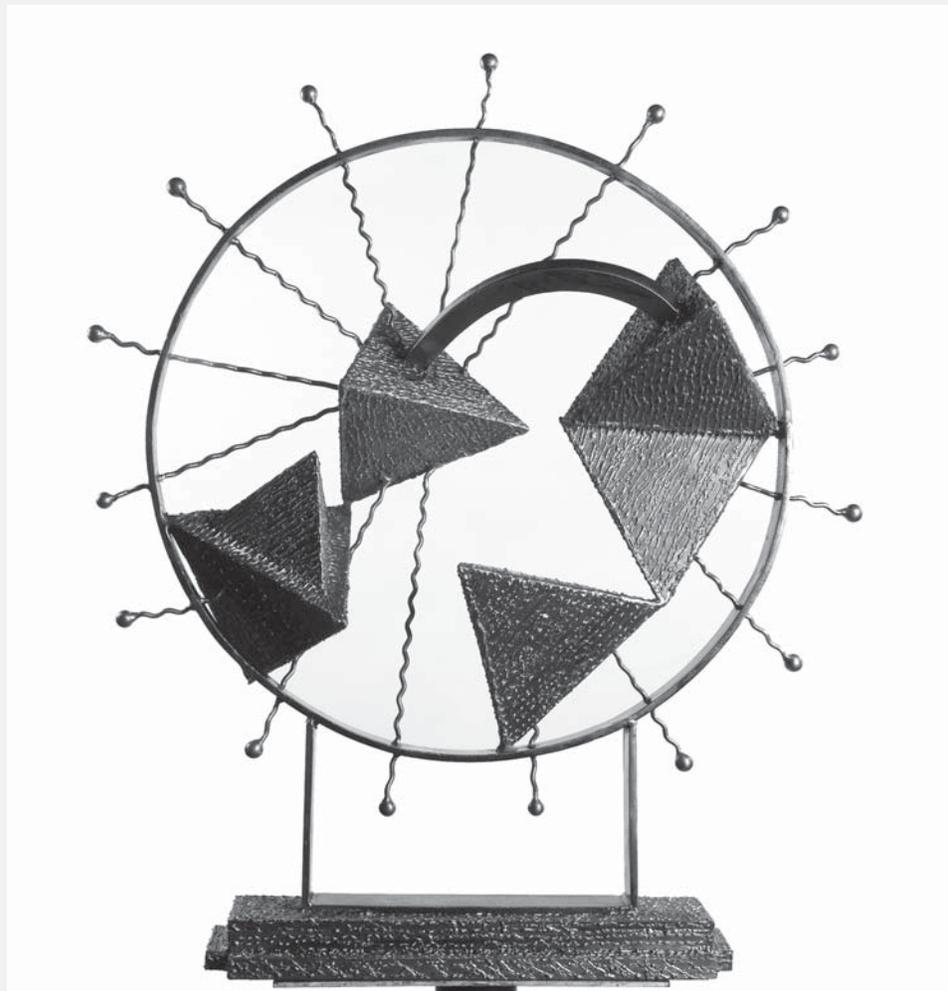
Mid-Atlantic

Joan Arbeiter. Art Library, Vorhees Hall, Rutgers University, New Brunswick, NJ, April 11–June 13, 2008. *Lives and Works: Talks with Women Artists and Portrait of an Artist as a Young Girl Fulfilling Society's Limited Expectations*. Mixed media and assemblage.

Christine Gray. Project 4 Gallery, Washington, DC, April 19–May 24, 2008. *Spring Thaw*. Painting.

Midwest

Mary C. Nasser. Thrivent Art Gallery, New London, WI, April 5–May 31, 2008. *Personal Geographies*. Painting.



Stan Smokler, *Hills of Palestine*, 2007, welded steel, 43 x 39 x 13 in. (artwork © Stan Smokler)

Jauneth Skinner. Helmke Library, Indiana University–Purdue University, Fort Wayne, IN, April 11–May 16, 2008. *The Illustrated Journals of Jauneth Skinner*. Printmaking and mixed-media handmade journals.

Northeast

Pat Adams. Zabriskie Gallery, New York, April 1–May 10, 2008. *Recent Work*. Painting and mixed media.

John Hampshire. Show Walls, New York, April 3–May 16, 2008. *Layers and Labyrinths*. Painting.

Sean Justice. Gallery Space at Wagner, New York University, New York, April 8–May 23, 2008. *Scanning China: Vessels and Banners*. Printmaking.

Rex Kalehoff. Medialia ... Rack and Hamper Gallery, New York, May 10–June 7, 2008. *Relics: Recent Sculpture*.

Michael Rich. Newport Art Museum, Newport, RI, April 11–June 1, 2008. *To the Sea: Recent Paintings by Michael Rich*.

Michael Rich. George Billis Gallery, New York, March 25–April 26, 2008. *Michael Rich*. Painting.

Stan Smokler. Kim Foster Gallery, New York, June 7–July 2, 2008. *Celestial Mapmaker*. Sculpture.

Elisabeth Stevens. Utica Public Library, Utica, NY, July 1–31, 2008.



Jauneth Skinner, *The Lost Bay Journal: Lake Kabetogama*, 2008, mixed-media solar-plate etching, 18 x 24 in. (artwork © Jauneth Skinner)



Jody Servon, *Papa's Lighter*, 2008, Ultrachrome print, 24 x 18 in. (artwork © Jody Servon)



Julia M. Becker, *Bouquet*, 2008, mixed media, 24 x 18 x 20 in. (artwork © Julia M. Becker)

Upstate Etchings. Printmaking.

Mera Thompson. Atlantic Gallery, New York, May 6–24, 2008. *A Sense of Place: Works on Paper*.

South

Michael Aurbach. Tennessee Arts Commission Gallery, Nashville, TN, August 11–September 22, 2008. *The Boardroom*. Installation.

Jody Servon. Five and 40rty Gallery, Winston-Salem, NC, April 25–May 31, 2008. *Saved*. Photography.

Elisabeth Stevens. Art Center Sarasota, Sarasota, FL, May 22–July 26, 2008. *Ten Large Etchings by Elisabeth Stevens*. Printmaking.

West

Julia M. Becker. Missoula Art Museum, Missoula, MT, June 6–August 29, 2008. *Root Orbit (where the spirit meets the bone)*. Installation.

Alice Dubiel. Sev Shoon Arts Center Gallery, Seattle, WA, June 14–July 6, 2008. *The Hazel Tree Mother: A Tale of Cinderella*. Painting and printmaking.

Books Published by CAA Members

Only authors who are CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2008) to caanews@collegeart.org.

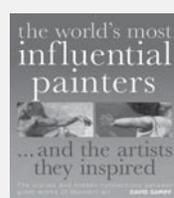
Julie Codell, ed. *The Political Economy of Art: Making the Nation of Culture* (Madison, NJ: Fairleigh Dickinson University Press, 2008).



university Park: Pennsylvania State University Press, 2008).

Aruna D'Souza.

Cézanne's Bathers: Biography and the Erotics of Paint (Uni-



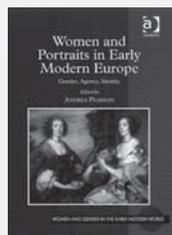
NY: Barrons Educational Series, 2008).

David Gariff.

The World's Most Influential Painters and the Artists They Inspired (Hauppauge,

Andrew Leach, Antony Moulis, and Nicole Sully, eds. *Shifting Views: Selected Essays on the Architectural History of Australia and New Zealand* (St. Lucia: University of Queensland Press, 2008).

Alisa Luxenberg. *The Galerie Espagnole and the Museo Nacional, 1835–1853: Saving Spanish Art, or the Politics of Patrimony* (Burlington, VT: Ashgate, 2008).



Andrea Pearson, ed. *Women and Portraits in Early Modern Europe: Gender, Agency, Identity* (Burlington, VT: Ashgate, 2008).



Coast Press, 2008).

N. Elizabeth Schlatter. *Museum Careers: A Practical Guide for Students and Novices* (Walnut Creek, CA: Left

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.

Andria Derstine. *Andy Warhol: Prints, Paintings, Photographs*. Allen Memorial Art Museum, Oberlin College, Oberlin, OH, April 15–August 10, 2008.

Exhibitions Curated by CAA Members

Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2008), and title of show to caanews@collegeart.org; attach the exhibition's press release to the

Michael W. Meister. *Multiple Modernities: India, 1905–2005*. Philadelphia Museum of Art, Philadelphia, PA, June 22–December 7, 2008.

Phillippa Plock and Rachel Boak. *All That Glitters: Shopping and Advertising in Eighteenth-Century Paris*. Waddesdon Manor, Aylesbury, UK, March 19–October 26, 2008.



Pierre-Philippe Choffard, *Trade Card of Didier Aubert, Printseller and Engraver, Au Papillon*, 1756, etching and engraving, 151 x 120 mm. Paris, Waddesdon Manor, The Rothschild Collection (The National Trust), acc. no. 3686.1.64.121 (artwork in the public domain; photograph by the University of Central England and © The National Trust, Waddesdon Manor). From the exhibition *All That Glitters: Shopping and Advertising in Eighteenth-Century Paris*

People in the News

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

Academe

Laura M. Amrhein has received tenure and was promoted to associate professor of art history in the Department of Art at the University of Arkansas in Little Rock.

Stephen Beal, provost since 1997 at the California College of the Arts in San Francisco and Oakland, has been named president of the school. He succeeds **Michael S. Roth**, who served as president from 2000 to 2007.

Ralph Bufano has been retained as interim executive director of the Pilchuck Glass School in Seattle, WA, succeeding **Patricia Watkinson**, who resigned in May.

Sally Cornelison, assistant professor in the Kress Foundation Department of Art History at the University of Kansas in Lawrence, has earned tenure at her school.

Philippe de Montebello, currently director of the Metropolitan Museum of Art in New York but who is resigning by the end of 2008, has joined the Institute of Fine Arts at New York University. He will also advise the university on its plan for a campus in Abu Dhabi.

Sara Frankel, assistant professor in the School of the Arts at the College of Charleston in Charleston, SC, has received tenure.



David Getsy has been named Goldabelle McComb Finn Distinguished Associate

Professor of Art History at the School of the Art Institute of Chicago in Illinois.

Karil Kucera, Luce Assistant Professor of Asian Visual Culture in the Department of Asian Studies and the Department of Art and Art History at St. Olaf College in Northfield, MN, has received tenure.

Sarah Lindley, an artist and associate professor at Kalamazoo College in Kalamazoo, MI, has received tenure at her school.

Patricia Mainardi of the Graduate Center, City University of New York, has been appointed 2008 Van Gogh Professor at the University of Amsterdam and the Van Gogh Museum, both in the Netherlands.

Nicholas Muellner has received tenure in the Cinema, Photography, and Media Arts Department in the Roy H. Park School of Communications at Ithaca College in Ithaca, NY.

Marjorie Och of the University of Mary Washington in Fredericksburg, VA, has been promoted to full professor.



Patricia Olynyk has been named director of the Graduate School of Art in the Sam Fox School of Design and

Visual Arts at Washington University in St. Louis, MO.

Stephen G. Perkinson, assistant professor of art history at Bowdoin College in Brunswick, ME, has received tenure at his school.

Cristi Rinklin, assistant professor of studio art at College of the Holy Cross in Worcester, MA, has earned tenure at her school.



Jauneth Skinner, visiting professor and interim chair of visual communication and

design at Indiana University–Purdue University in Fort Wayne, has been named head of the Department of Art at Jacksonville State University in Jacksonville, AL.

Justin Wolff, formerly of Roanoke College in Salem, VA, has been appointed assistant professor of art history at the University of Maine in Orono.

The Department of Art History and PhD Program in Visual Studies at the University of California, Irvine, has announced recent hires: **Julia Bryan-Wilson** in contemporary art, **Bridget Cooks** in African American art, **Lyle Massey** in Italian Renaissance art, **Alka Patel** in South Asian art, **Amy Powell** in Northern Renaissance art, and **Roberta Wue** in 19th-century Chinese art.

Museums and Galleries

Stephen Borys, formerly Ulla R. Searing Curator of Collections at the John and Mable Ringling Museum of Art in Sarasota, FL, has been named director of the Winnipeg Art Gallery in Manitoba, Canada. He succeeds **Pierre Arpin**, who was appointed head of visual arts at the Canada Council for the Arts last fall.

Cindy Medley Buckner has joined the Grand Rapids Art Museum in Grand Rapids, MI, as associate curator.

Lynne Cooke, formerly chief curator at the Dia Art Foundation in New York, has been named chief curator at the Reina Sofia Art Center in Madrid, Spain.

Pam Crowe-Weisberg has announced her resignation as executive director of the Kimball Art Museum in Fort Worth, TX.



Susan Davidson has been promoted from senior curator to senior curator of collections and exhibitions at the Solomon R. Guggenheim Museum in New York.

Jéssica Flores, formerly project assistant at the Cincinnati Art Museum in Ohio, has been promoted to associate curator of contemporary art.

Gary Garrels, formerly a curator at the UCLA Hammer Museum in Los Angeles, California, has returned to the San Francisco Museum of Modern Art as senior curator of painting and sculpture. He succeeds **Madeleine Grynsztejn**.



Vivien Greene, assistant curator at the Solomon R. Guggenheim Museum in

New York, has been promoted to the newly created position of curator of 19th and early 20th-century art.

Franklin Kelly has been appointed deputy director and chief curator of the National Gallery of Art in Washington, DC, effective October 1, 2008. Currently senior curator of American and British paintings at the museum, he succeeds **Alan Shestack**, who is retiring after 15 years of holding those positions.

George Kinghorn, deputy director and chief curator at the Museum of Contemporary Art in Jacksonville, FL, has been named director of the University of Maine Museum of Art in Bangor.

Roger Mandle, president of the Rhode Island School of Design in Providence, has been named executive director of the Qatar Museums Authority. He resigns from RISD on July 31, 2008.

Bartomeu Mari, chief curator at the Museum of Contemporary Art in Barcelona, Spain, has been chosen as the institution's new director.

Christina Olsen has been hired as director of the Education Department at the Portland Art Museum in Portland, OR, taking her position August 3, 2008.

Eric Paddock, formerly curator of photography and film at the Colorado Historical Society in Denver, has been appointed curator of photography and media arts at the Denver Art Museum.



Lawrence Rinder, formerly dean of the college at the California College of the Arts in San

Francisco and Oakland, has been named director of the Berkeley Art Museum/Pacific Film Archive at the University of California, Berkeley.

Julien Robson, formerly curator of contemporary art at the Speed Art Museum in Louisville, KY, has joined the Pennsylvania Academy of the Fine Arts in Philadelphia as curator of contemporary art.

Michael Rooks has been appointed chief curator and director of exhibitions at Haunch of Venison in New York.

Ellen Rudolph, formerly assistant curator of the Progressive Corporation's art collection, has been named curator of exhibitions at the Akron Art Museum in Ohio.



Tony Tannenbaum, formerly director of education at the Los Angeles County Museum

of Art in California, has been appointed assistant director for education at the J. Paul Getty Museum, also in Los Angeles.

David Travis, chair of the Department of Photography at the Art Institute of Chicago in Illinois, has retired after 36 years at the museum.



The Detroit Institute of Arts in Michigan has made two curatorial hires:

Salvador Salort-Pons is assistant curator of paintings in the European Art Department, and **Yao-Fen You** is assistant



curator of European sculpture and decorative arts.

Organizations

Chris Martin, associate professor of art and design at Iowa State University in Ames, has taken a faculty leave to join the Peace Corps to teach art in Ghana for 2 years.

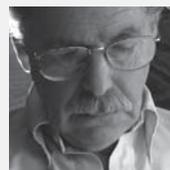
Grants, Awards, and Honors

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

Laura M. Amrhein, associate professor of art history in the Department

of Art at the University of Arkansas in Little Rock, has been selected as a participant in a National Endowment for the Humanities Summer Institute, taking place in Peru during summer 2008.

Marilyn R. Brown, professor in the Department of Art and Art History at the University of Colorado in Boulder, has been awarded the 2007 Interdisciplinary Nineteenth Century Studies Prize for Best Interdisciplinary Article for her recent essay, "Miss La La's' Teeth: Reflections on Degas and 'Race.'" The article appeared in the December 2007 issue of *The Art Bulletin*.



Anthony Cutler, Evan Pugh Professor of Art History at Pennsylvania State University

in University Park, has been elected senior research associate of the Khalili Research Centre for the Art and Material Culture of the Middle East at the University of Oxford in England for spring 2009. While at Oxford, he will also be an associate of the Sub-Faculty of Near and Middle Eastern Studies.

Debra J. DeWitte has received the 2008 Platinum Best Practices Award for Excellence in Distance Learning Teaching from the United States Distance Learning Association for her online art-appreciation course at the University of Texas at Arlington.



Ellen G. Landau has received the 2007 Patricia and Phillip Frost Essay Award from the Smithsonian American Art Museum for her

essay "Double Consciousness in Mexico: How Philip Guston and Reuben Kadish Painted a Morelian Mural," which appeared in the Spring 2007 issue of *American Art*, the museum's scholarly journal.

Jeff McMahon has received a 2008 Arizona Commission on the Arts

Grant to support the creation of *Counter Indications*, a performance/installation collaboration with the media designer **Jacob Pinholster**. The work examines, through immersive participation, issues of coercive interrogation and the malleable quality of memory under duress; it premiered in April 2008.

Margaret Meehan, an artist and lecturer at the University of Texas at Austin, has received a 2008 Otis and Velma Davis Dozier Travel Grant from the Dallas Museum of Art. She will travel to Los Angeles, CA, to spend time with the J. Paul Getty Museum's photography collection, focusing on 19th- and 20th-century tintypes.

Leo Morrissey, assistant professor of art at Winston-Salem State University in Winston-Salem, NC, has received a 2008 John H. Hauberg Fellowship residency at the Pilchuck Glass School in Seattle, WA. The residency took place May 5–16, 2008.

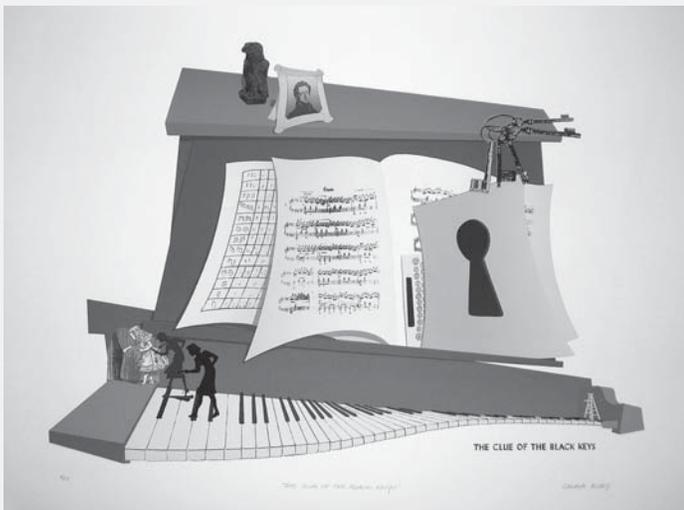
Ferris Olin, an art historian, librarian, and director of the Institute for Women and Art at Rutgers University in New Brunswick, NJ, has received a 2008 Equality Award from the Alice Paul



Institute. The awards honor individuals who have demonstrated a strong and long-standing commitment to advancing women's equality in New Jersey and the Delaware Valley through advocacy, litigation, business leadership, education, scholarship, or artistic expression.

Laura Ruby has received the 2008 Hawai'i Individual Artist Fellowship from the Hawai'i State Foundation on Culture and the Arts. This is the highest honor in the visual arts in the state.

Alexa Sand, assistant professor of art history at Utah State University in Logan, has been awarded a Charles A. Ryskamp Research Fellowship for 2008–10 from the American Council of Learned Societies. She will work



Laura Ruby, *The Clue of the Black Keys*, 1991, screenprint, 22 x 30 in. (artwork © Laura Ruby)

on "Virtue and Vision: Pedagogy and Politics in the French Manuscripts of *La Somme le Roi*."

Geoffrey S. Taylor has been awarded the Institute for Classical Architecture and Classical America's Arthur Ross Advanced Research Fellowship, which will support his research on unexamined annotations and drawings made by Antonio da Sangallo the Younger to his copy of Vitruvius's *De architectura*. Taylor was one of 2 inaugural recipients of the fellowship from the institute, which promotes research in classical art and architecture.

Gregory Tentler, a graduate student in the History of Art Department at the University of Pennsylvania in Philadelphia, has received the Donald and Maria Cox Pre-Doctoral Rome Prize. His project is "Made in Italy: Piero Manzoni and the Birth of the International Avant-Garde 1954–1963."

Philip Zuchman, associate professor of studio art and aesthetics at

the Art Institute of Philadelphia in Pennsylvania, has been selected for a 6-week fellowship at the Julia and David White Artists' Colony in Ciudad Colon, Costa Rica. The fellowship takes place July 15–August 29, 2008.

Aljira, a Center for Contemporary Art, based in Newark, NJ, has announced the participating artists in its Aljira Emerge program. CAA members are: **Kymia Nawabi**, **Roxana Perez-Mendez**, and **Jose Ruiz**.

Recipients of the 2008 John Simon Guggenheim Fellowships Awards have been announced. CAA member recipients are: **Michael Leja** for fine-arts research; **Robert Feintuch**, **Simon Leung**, and **Pam Lins** for fine arts; and **Shimon Attie** for video and audio.

The Rhode Island School of Design in Providence has announced the winners of its 2008 Graduate Awards of Excellence for its students. CAA member recipients are: **Jeanne Jo** (digital and media), **Nathaniel Katz** (digital

and media), and **George Terry** (sculpture). **Breanne Trammell** received an honorable mention for printmaking, and **Moon Jung Jang** did so for graphic design.

Institutional News

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

The Sterling and Francine Clark Art Institute in Williamstown, MA, has received a 3-year grant of \$414,000 from the Andrew W. Mellon Foundation in support of its Research and Academic Programs. The new grant funds an international workshop in collaboration with a research institute or university partner in Eastern or Central Europe, modeled after the Clark's Mellon-funded South African partnership of the past 3 years.

The Dallas Museum of Art in Texas has opened its Center for Creative Connections, a 12,000-square-foot learning environment that provides interactive encounters with original works of art and artists for visitors of all ages. The center will include exhibitions featuring the museum's permanent collection and artists' and community partners' responses to them. Other spaces include the Art Studio, Tech Lab, Theater, and Arturo's Nest for the youngest visitors. For more information, please visit www.dm-art.org/Dallas_Museum_of_Art/Discover/c3/ID_213599.

The Harvard University Art Museums in Cambridge, MA, has announced its new name: the **Harvard Art Museum**. The institution will maintain the identity of its three museums—the Fogg Museum, the Busch-Reisinger Museum, and the Arthur M. Sackler Museum—and its three research centers, which includes the Straus Center for Conservation. The collections will be integrated after the renovation of the museum's 32 Quincy Street building, which begins in 2009.

The Philadelphia Exhibitions Initiative gives annual awards to art projects based in the city, with funding from the Pew Charitable Trust. **Philadelphia University** has received \$200,000 for the exhibition *Lace in Translation* at its Design Center, and the **Pennsylvania Academy of the Fine Arts** accepted \$128,796 for *Peter Saul: A Retrospective*. The **Philadelphia Museum of Art** received \$250,000 to present *James Castle: A Retrospective*. In addition, a \$25,000 planning grant was given to **Arcadia University** for a project with the artist **Tacita Dean**.

The Terra Foundation for American Art, based in Chicago, IL, has awarded grants in excess of \$600,000. Institutional CAA member recipients are: the **University of Chicago**, to support the colloquium "The Early Films of Bruce Nauman: Between Art History and Film Studies" (\$10,500); and **Northeastern Illinois University** received \$40,000 to support the third year of American Art in Classroom Teaching, a professional- and curriculum-development program for K–8 teachers.

Obituaries

Edna Andrade, a Philadelphia-based artist associated with *Op art*, died April 17, 2008, at her home in Philadelphia, PA. She was 91. The artist **Diane Burko** honors her memory below:

While going through my papers, I uncovered, among a trove of handwritten correspondence spanning 40 years, a text for a Women's Caucus for Art award I presented to Edna Andrade in 1983. I also found notes I had written for the CAA Distinguished Teaching of Art Award, which Anne D'Harnoncourt, who also passed away recently, graciously agreed to present to her in Boston in 1996.

In Philadelphia, Edna was known as the "Grand Dame of the Art World." She was a role model for many generations of students and admirers, seen as a woman of indomitable spirit, compassion, and intellect. Although

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Edna Andrade

I was never fortunate enough to have been a student of hers at the University of the Arts, where she taught for over 25 years, I consider myself blessed having had her as a teacher of life. When I was 24—just beginning my career—it was Edna who exemplified for me what it meant to be a woman of integrity, bravery, and fortitude. She set the bar high for strong work and relationship ethics with one's peers, collectors, and gallerists.

Born in Portsmouth, VA, in 1917, Andrade arrived in Philadelphia at the age of 13 to attend summer classes at the Pennsylvania Academy of the Fine Arts in Chester Springs. At 16 she enrolled and later graduated with honors. A Philadelphia resident since 1946, she exhibited regularly at Locks Gallery for nearly 40 years. In 1993–94, the Pennsylvania Academy of the Fine Arts mounted a retrospective of her work. Ten years later, the University of Pennsylvania's Institute of Contemporary Art surveyed the Op paintings she made between 1963 and 1986. In 2007, the Woodmere Art Museum in Philadelphia mounted an exhibition devoted to her works on paper, and the Columbus Museum of Art in Ohio included Andrade's work in last year's *Optic Nerve: Perceptual Art of the 1960s*.

The Philadelphia Museum of Art owns 4 paintings and 21 prints and drawings, and the Pennsylvania Academy has 7 pieces. Her work is also found in several other major museum collections, including the Virginia Museum of Fine Arts; the

Museum of Fine Arts, Houston; the Baltimore Museum of Art; and the Dallas Museum of Art.

Ed Sozanski, the art critic at the *Philadelphia Inquirer*, wrote in a tribute on April 27, 2008: "She hadn't created an Op painting in years, but she'll be remembered for the distinctive dimension she contributed to the genre.... [Her] geometric paintings, especially the later ones, have far more depth, allure and staying power than the purely phenomenological efforts of Vasarely, who is considered the inventor of Op. No other painter with whom I'm familiar has more effectively revealed the sublime harmonies of the Euclidean universe." Sozanski went on to comment that she waited a long time—she was in her seventies—to earn broad recognition for her achievements, which is sadly the case for many female artists of her generation.

Andrade shared life lessons so effortlessly with all those who were blessed to know her. She instructed with such clarity of mind and generosity of spirit. Edna continued to teach me, until her very last days, how to

live my life with grace and courage, and to be conscious of who I am as an artist and citizen. She was one of the most liberal, fair-minded individuals I have ever known, and an exemplary feminist as well.

Classifieds

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

For Rent

Mature academic couple (without children) seeks a 2–3 week rental furnished apartment in Bologna center (not close to the university) for September this year or next. Contact marcellatarozzi@verizon.net or tel: 212-688-7557.

New York. Available September 1, large, light, comfortable, furnished "Studio" (bedroom) with bath,

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Datebook

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

July 10, 2008

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

July 31, 2008

Deadline for nominations for the 2009 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award.

August 31, 2008

Deadline for nominations for the 2009 Awards for Distinction.

September 1, 2008

Deadline for curatorial proposals for the CAA Annual Exhibition at the 2010 Annual Conference in Chicago.

Deadline for session proposals for the 2010 Annual Conference in Chicago.

September 5, 2008

Deadline for 2009 Annual Conference session chairs to receive final abstracts for speakers.

September 10, 2008

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

September 15, 2008

Deadline for nominations and self-nominations for a *caa.reviews* field editor for books on professional practices.

Deadline for nominations and self-nominations for the position of *Art Bulletin* reviews editor.

Deadline for nominations and self-nominations for the position of *Art Journal* editor-in-chief.

September 26, 2008

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, 2008

Deadline for applications to the 2008 Professional Development Fellowship Program.

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

October 17, 2008

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

November 10, 2008

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

December 1, 2008

Deadline for 2009 Annual Conference session chairs to receive final texts of papers from speakers.

December 19, 2008

Deadline for early registration for the 2009 Annual Conference in Los Angeles.

January 10, 2009

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

January 23, 2009

Deadline for advance registration for the 2009 Annual Conference in Los Angeles.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

March 15, 2009

Deadline for spring submissions to the Millard Meiss Publication Fund.

September 1, 2009

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

October 1, 2009

Deadline for fall submissions to the Millard Meiss Publication Fund.

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

February 10–13, 2010

98th CAA Annual Conference in Chicago.

February 9–12, 2011

99th CAA Annual Conference in New York.

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JULY 2008

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