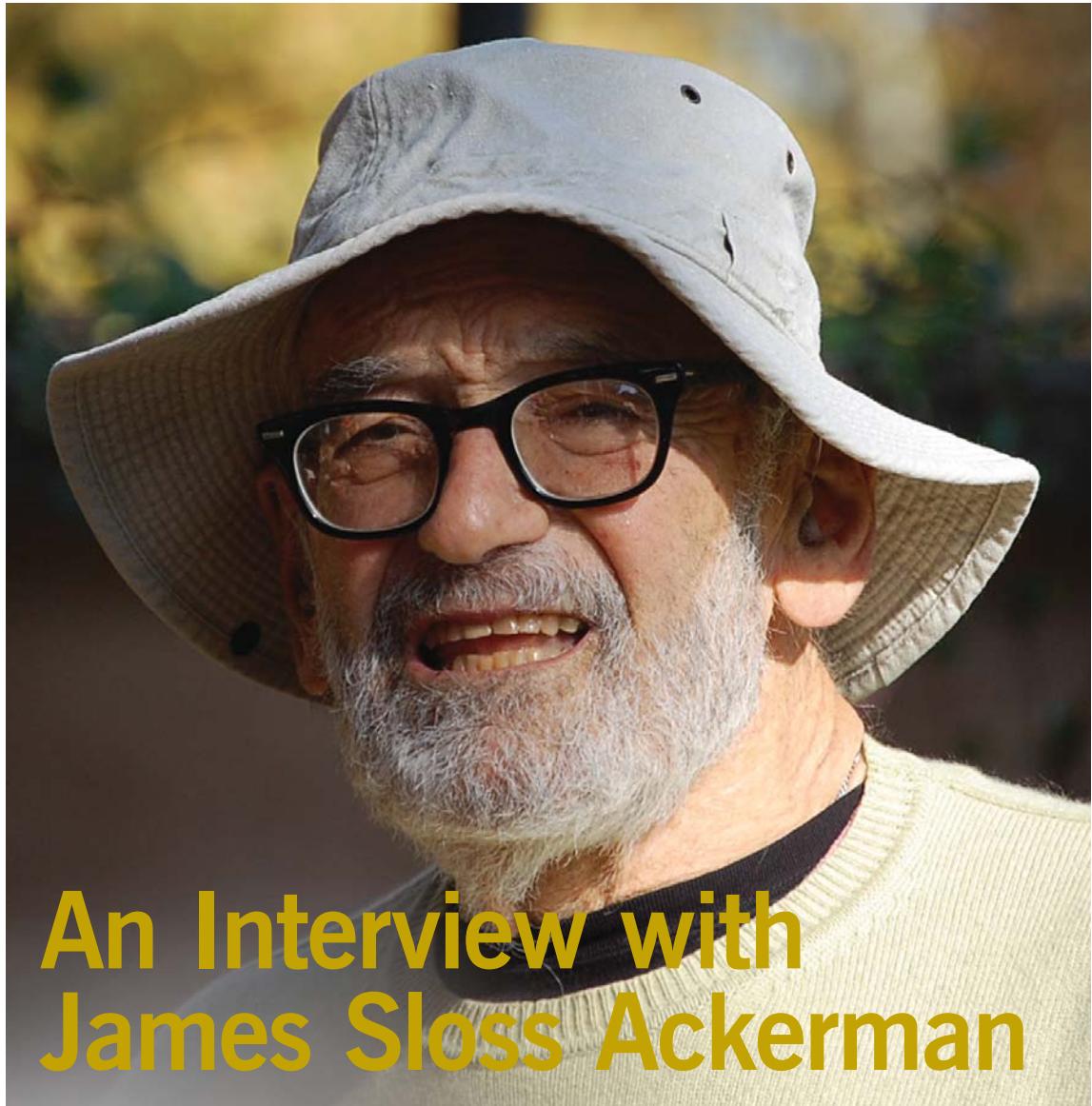


# CAA NEWS



**An Interview with  
James Sloss Ackerman**

# CAA NEWS

JULY 2010

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**ON THE COVER:** James Sloss Ackermann, at the Villa Lante in Rome, October 2009 (photograph by T. Corey Brennan, American Academy in Rome)

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Andrea Kirsh

## FROM THE CAA VICE PRESIDENT FOR EXTERNAL AFFAIRS

*Andrea Kirsh, an independent curator and scholar based in Philadelphia, Pennsylvania, is CAA vice president for external affairs.*

CAA is about to turn one hundred years old, an anniversary that we'll begin celebrating at the 2011 Annual Conference in New York and wrap up at the Los Angeles meeting in 2012.

The Annual Conference Committee is working hard to make

these two occasions extraordinarily special. The staff has partnered with LaPlaca Cohen, a consulting firm for arts and cultural organizations, to present a new public face for CAA, in print and online, with a new logo and visual identity. You will begin to see the new look in the fall.

Some people believe that CAA is a wealthy organization—don't we wish! Membership dues bring in only forty percent of the operating costs, but the Board of Directors has so far insisted that student and lowest-level memberships be affordable to our many members with modest incomes. Like all arts organizations, we depend on generous support from those of you who can afford it and who value what CAA does for all of us working in the visual arts.

As CAA reviews the past century and anticipates the next one, we'll be asking members to contribute what they can to the Centennial Fund. As the only organization that supports and advocates for the range of professions in the visual arts, CAA is associated by many of us with a first professional paper or first job interview. Others members value the national and international friendships they've developed at the conferences. For freelancers like myself, CAA is my community. With most of the world, including our universities, focusing on the bottom line, CAA is the one place within the art world where ideas are discussed and papers published without regard to their financial implications. Please help us to continue to serve you, our members, for the next century.

*Andrea Kirsh*

# Chair a 2012 Conference Session in Los Angeles



The Los Angeles Convention Center, home of the 2012 CAA Annual Conference (photograph by Bradley Marks)

CAA brings its Centennial year—which begins with the Annual Conference in New York in February 2011—to a close at the 2012 meeting in Los Angeles, taking place Wednesday, February 22–Saturday, February 25. The Annual Conference Committee invites session proposals for Los Angeles 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 proposal process began on June 28, 2010, and has a September 1 deadline. No late proposals will be accepted.

## GENERAL PROPOSAL INFORMATION

The process of fashioning the conference program is a delicate balancing act. The 2012 program is shaped by four broad submission categories: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, and Open Forms. Also included in the mix are sessions by CAA affiliated societies, committees, and Book and Trade Fair exhibitors, as well as specially chosen Centennial sessions.

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

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



**The Gala Reception at the J. Paul Getty Museum, held during the 2009 Annual Conference in Los Angeles (photograph by Bradley Marks)**

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

media. In addition, the committee seeks topics that have not been addressed in recent conferences or areas that have traditionally been underrepresented.

Proposals need not conform to traditional panel formats; indeed, experimentation is highly desirable. To this end, CAA presents Open Forms, a session category that encourages the 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. These sessions require advance planning by the session chair; apply only if you have the time required to attend to such tasks. Sessions selected by the Annual Conference Committee for the 2012 conference are considered regular program sessions; that is, they are 2½-hours long, are scheduled during the eight regular program time slots during the four days of the conference, and require a conference badge for admission. With the exception of the Open Forms category, CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2012 conference are solicited through the *2012 Call for Participation*, published in February 2011.

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

## SESSION CATEGORIES

Below are descriptions of the four general submission categories.

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

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

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

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

## PROPOSAL SUBMISSION GUIDELINES

All session proposals are completed and submitted online; paper forms and postal mailings are not required. To set up an account in CAA's Content Management System (CMS), please write to Lauren Stark, CAA manager of programs, at [lstark@collegeart.org](mailto:lstark@collegeart.org). She will register your email address and provide you with a password. (The CMS email and password are different from the member ID and password needed for the main CAA website.) The CMS opened for proposals on June 28, 2010. Visit <http://conference.collegeart.org/cms> to begin your application.

Prospective chairs must include the following in their proposal:

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

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

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

# CAA Report on the Getty-Sponsored Meetings on the Future of Art Bibliography

*Christopher Howard is CAA managing editor. This article was originally published on the CAA website on June 7, 2010. Please also read the related article on the Bibliography of the History of Art and ProQuest on page 10.*

In response to the uncertain future of the *Bibliography of the History of Art* (BHA), and concerned with helping anticipate and facilitate new developments in art scholarship, the Getty Research Institute organized two meetings at the Metropolitan Museum of Art and the ARTstor office in New York on April 20–21, 2010. Funded with a grant from the Samuel H. Kress Foundation, the event, called “The Future of Art Bibliography in the 21st Century,” convened a small but passionate group of art librarians, professors, publishers, information specialists, and CAA representatives that began discussing the state of art bibliographies, research, and scholarship.

Kathleen Salomon, head of library services and bibliography at the Getty Research Institute, writes, “Our goal was to review current practices, take stock of changes, and seriously consider developing more sustainable and collaborative ways of supporting the bibliography of art history in the future.” The Getty has released a brief summary of the April meetings, posted to [www.collegeart.org/pdf/FutureofArtBibliography.pdf](http://www.collegeart.org/pdf/FutureofArtBibliography.pdf), which describes outcomes and indicates important next steps. Appendices list the twenty-four members of the Future of Art Bibliography in the 21st Century Task Force, which includes Linda Downs, CAA executive director; the forty-five participants in the open meeting on April 20; and agendas for the two meetings.

## CAA SUMMARY OF THE MEETINGS

During the two days of discussion, ideas of scholarly authority and discipline comprehensiveness were discussed in relation to BHA. A key topic was a systemic process (creating a record of publication in the field) versus a critical approach (emphasizing the reliability or authority of a search). While many meeting participants agreed that complete breadth is an impossible goal, approaches to a future art bibliography should be as complete as possible, which is helpful in fending off duplicative research and the misrepresentation of ideas, according to Thomas DaCosta Kaufmann of Princeton University.

With internet research ever increasing, especially among undergraduate students, the popularity-driven results of search engines must be countered with reliable sources of knowledge, said Elizabeth Mansfield of New York University. She recently entered a lesser-known artist from the nineteenth century into Google Scholar; of the fifteen pages of results, none referenced the work of the most important scholar on that artist. Without a trustworthy body of knowledge on the web, authoritative research may drown in a sea of extraneous, even irrelevant material.



Since BHA covered only Western art—the founding editor Michael Rinehart noted that H. W. Janson’s survey textbook was the original model—inclusiveness is key to moving forward. Tom Cummins of Harvard University mentioned that references to only half his scholarship on South American art is archived in BHA: work dealing with colonialism (that is, Western influences) is included, but other publications are not found there. Any future bibliography should, of course, embrace scholarship on Asian, African, and South American art.

Further, because of increasingly multidisciplinary approaches in art history, an art bibliography should establish consistent metadata, with much of the information (from general publication information to keywords to abstracts) for a database generated by authors and publishers before publication. Multilingual subject headings, for example, are a must for a future art bibliography, as are linking, tagging, and other user-generated notations, as recommended in a paper by Jan Simane of the Kunsthistorisches Institut in Florence. Simane cited *artlibraries.net* as a model for a art-historical bibliography that would include such additional capabilities. Concerns about how to include citations from born-digital academic journals, which have become more numerous in recent years, into an art bibliography were also touched on in the meeting, as were resources in art history not traditionally captured by existing catalogues.

Collaboration and sustainability are also necessities, as single organizations like the Getty, CAA, the Art Libraries Society of North America (ARLIS), or the Comité International d’Histoire de l’Art (CIHA) can no longer host and maintain a bibliographic database on their own. This is especially evident with BHA, which received its final update of 135,000 records in spring 2010. Since BHA indexing ceased in summer 2009, one meeting participant estimated that two weeks would be needed to catch up on cataloguing one week’s worth of backlogged entries. However, it is unclear to the task force if there is an immediate need to plug this deepening hole, or if alternative approaches to bibliographies could better serve scholars.

Representatives from art bibliographies similar to BHA made short presentations. The Avery Index to Architectural Periodicals, reported Carole Ann Fabian of Columbia University, has three full-time indexers and a couple part-timers, but the bibliography’s scope—English-language publications from the 1930s to the present—is narrow enough to be sustainable. Fabian also talked about the index’s financial model as relying on aggregators, subscriptions, and technological and administrative resources at her university. Volunteer groups of scholars, it was thus determined at the meetings, could not sustain a comprehensive bibliography, but collaborations among institutions could alleviate the cataloguing burden. For example, the European-based Kubikat has no harvesting tool and all entries are done manually, said Rüdiger Hoyer of the Zentralinstitut für Kunstgeschichte, but the three German and Italian institutions that operate it are assigned specific periodicals to index.

Questions that remain open for discussion ranged from practical issues (“Do we need full abstracts or just subject headings?”) to philosophical inquiries (“Does an art bibliography best facilitate art-historical research, or do other methods need exploring?”). Creating an environment for discovery and enlightened self-interest in an art bibliography, in contrast to the older method of working toward the greater good, was put forward in the meetings. In the face of the

increasing instrumentalization of the humanities in higher education, perhaps the most pressing concern is how to more strongly articulate the need for a comprehensive art bibliography.

## NEXT STEPS

After intensive discussion, the task force did not come to consensus on an immediate plan of action. Some members believed that the BHA model should be adhered to and expanded, and others felt a wholly new approach to art bibliographies is needed. Therefore, within the next six months the task force plans to seek funding for two things. First, it will create an international working group, which will include an outside specialist, to scan currently operating art bibliographies, which in addition to BHA include [artlibraries.net](http://artlibraries.net), [arthistoricum.net](http://arthistoricum.net), the Avery Index, Arcade, and Kubikat, among others. The task force will also examine emerging resources and other technological opportunities. Second, the task force will establish another group, again with an outside consultant, that will conduct focus groups with librarians, scholars, publishers, and nonprofit and commercial vendors to determine their professional needs. The task force also plans to explore different business models and more clearly identify the technological and financial challenges that can sustain BHA or something like it.

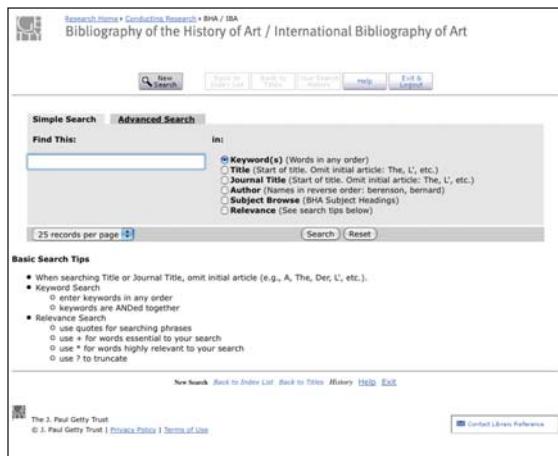
A follow-up discussion took place at the ARLIS annual meeting, held on April 25, 2010, in Boston. Further meetings will be held this month at the Getty Research Institute in Los Angeles (for participants who could not attend the New York meeting because of flights cancelled from the volcanic ash); at the yearly International Federation of Library Associations and Institutions conference in Gothenburg, Sweden, in August 2010; and at the CAA Annual Conference in New York in February 2011.

See [www.collegeart.org/news/tag/bha](http://www.collegeart.org/news/tag/bha) for a brief history on recent events involving BHA, which is now available for free public use at <http://library.getty.edu/bha>.

To view art bibliographies similar to BHA, visit <http://artlibraries.net>, [www.kubikat.org](http://www.kubikat.org), <http://arthistoricum.net>, [www.columbia.edu/cu/lweb/indiv/avery/avery\\_index.html](http://www.columbia.edu/cu/lweb/indiv/avery/avery_index.html), and <http://arcade.nyarc.org>. ■

# ProQuest Takes over BHA from the Getty Research Institute

*This article was originally published on the CAA website on June 23, 2010. Please also read the related article on the Getty Research Institute–sponsored meetings on the future of art bibliobraphy on page 7.*



The Getty Research Institute (GRI) has announced an agreement with ProQuest, an information-technology firm supporting global research, that will allow ProQuest to take over the indexing of the International Bibliography of Art (IBA), better known as the Bibliography of the History of Art (BHA). The agreement will not only provide a secure future for a resource considered central to the study of art history, but will also assure its continuing development and its accessibility to researchers around the world.

ProQuest will distribute IBA content created by GRI—covering the years 2008

through 2009—and build on it by adding new index records going forward. ProQuest will retain the editorial policies that made IBA a trusted and frequently consulted source in the field, continuing to provide full abstracts and subject indexing for its wide international and multilingual range of periodicals, monographs, and catalogues. Over time, ProQuest intends to expand coverage of art from Asia, Latin America, and Africa, in response to requests from art librarians and researchers. Since its founding in 1972, the bibliography has mostly covered European and American art from late antiquity to the present.

ProQuest, which operates expansive digital archives of newspapers, dissertations, and journals, also publishes specialist databases in the arts, such as ARTbibliographies Modern, Design and Applied Arts Index, and the International Index to Music Periodicals. Further, BHA, discontinued at the end of 2007, has long been available to researchers through ProQuest on the CSA Illumina platform. Users will welcome IBA with its expanded coverage and similar format, and ProQuest will enable IBA to be cross-searched with these other major bibliographies and complementary full-text resources.

As part of the ProQuest family, IBA will benefit from ProQuest's acclaimed editorial operations, with its emphasis on subject expertise and manual indexing for specialist arts and humanities resources. ProQuest will make existing IBA content available immediately, and

at the same time bring the database up to date—no additions have been made to it since December 2009—by adding new records. IBA will migrate to ProQuest's all-new platform in early 2011.

GRI has supported bibliographical services for art history since 1981, when it took over the International Repertory of the Literature of Art (RILA), which was then housed at the Sterling and Francine Clark Art Institute after many years. Beginning in 1985, GRI partnered with the French Centre National de la Recherche Scientifique (CNRS), which produced the Répertoire d'Art et d'Archéologie (RAA), a publication similar to RILA. RILA and RAA merged to become BHA, which appeared first in 1991, published by CNRS's database production and distribution arm, the Institut de l'Information Scientifique et Technique (INIST).

BHA was produced jointly by GRI and INIST until 2008. Thereafter, GRI continued producing records under the new name of IBA before budgetary constraints led to the difficult decision to discontinue its support earlier this year. At this time, GRI made IBA (as well as the historical data in BHA and RILA) freely available on its website, so that the historical data would continue to aid researchers. Thomas Gaehtgens, GRI director, confirms that "we will continue to make the historical BHA and RILA data available on the website free of charge to researchers who access it." ■

# Centennial Celebration: An Interview with James Sloss Ackerman



James Sloss Ackerman (photograph by Pino Guidolotti)

*Christopher Howard is CAA managing editor.*

An interview with James Sloss Ackerman, a CAA member since 1945, is the second in a regular feature for *CAA News*. Entitled Centennial Celebration, the series consists of profiles and interviews with longtime CAA members who have had an impact on the fields of art and art history. The feature will continue throughout CAA's one-hundredth anniversary, which begins next year.

## BRIEF BIOGRAPHY

Ackerman is a renowned historian of architecture of the Italian Renaissance. Born in 1919, he earned his PhD from the Institute of Fine Arts at New York University in 1952, after serving for three years during World War II. During his graduate studies he was a research fellow at the American Academy in Rome between 1949 and 1952. In the 1950s and 1960s Ackerman taught at the University of California, Berkeley, near his hometown of San Francisco, before arriving at Harvard University in Cambridge,

Massachusetts, where he was active from 1969 to

1990. On his retirement Ackerman was named a corecipient of CAA's Distinguished Teaching of Art History Award in 1991, and he now is Arthur Kingsley Porter Professor of Fine Arts Emeritus at Harvard.

Ackerman is best known for his book *Palladio* (1966) and its related volume, *Palladio's Villas* (1967). He also wrote two earlier, highly praised volumes: *Art and Archaeology* (1962) and *The Architecture of Michelangelo* (1961), for which the Society of Architectural Historians honored him with the Alice Davis Hitchcock Book Award, and CAA with the Charles Rufus Morey Book Award. Later books include *The Villa: Form and Ideology of Country Houses* (1989), *Distance Points: Essays in Theory and Renaissance Art and Architecture* (1991), and *Origins, Imitation, Conventions: Representation in the Visual Arts* (2002). In the words of one reviewer, Ackerman is "one of the outstanding stylists of art-historical literature in the English language today. His

prose possesses clarity, elegance, and a gift for picking just the right pithy expression that lingers on in memory."

Ackerman has also written dozens of articles for such journals as *Artibus et Historiae*, *Critical Inquiry*, the *Journal of the Society of Architectural Historians*, *Daedalus*, the *Burlington Magazine*, and the *Journal of Aesthetics and Art Criticism*. He also contributed to CAA's *College Art Journal* and *The Art Bulletin*, of which he was editor-in-chief from 1956 to 1960.

*CAA News* had a conversation with Ackerman via email in early summer 2010.

### **Does an art historian ever retire? What have you been working on recently?**

I'm very busy right now with things that survive from the past and with obligations like the *Annali d'architettura*, the editorial board of which is expected to read every submission. I have just finished reading three books competing for the prize I sponsor with funds from the International Balzan Foundation, and completed the writing of a couple of short pieces I was asked to do. When this lets up, I think I shall just spend some time each day with writing because it has been a lifetime habit. It's not that I have professional ambition at this point. My fellow Harvard emeriti are keeping up their usual intensive work, though more physically limited than I.

The most ambitious project is an article coming out of a Columbia symposium on Palladio in 2008, in which I revisit his unexecuted projects for churches in his late years, and his last buildings in Vicenza. I propose that Palladio constructed an architecture, building on Michelangelo's innovations of the freestanding portico and the colossal order, for the absolute rulers of the following centuries.

Lately I have become caught up with the World Cup. Soccer is really the best sport for television—all the action can be encompassed by one camera.

### **What has CAA meant to you over the years?**

I admire CAA most for its public stands on professional and social issues, its efforts to control the inflation of the cost of photographs for publication, and the like. I like the way it keeps members abreast of what others are doing. CAA is well run and reliable, like a good union.

### **How did you get involved in the history of architecture, over specializing in fine art? And why did you study Michelangelo's contributions to the former field instead of his painting and sculpture?**

I went from Yale, where I was inspired by Henri Focillon, to the Institute of Fine Arts, which was the only sensible choice at a moment it was capturing the best of the German refugee scholars. In 1941–42, the year I studied there before being drafted into WWII, I was drawn toward Richard Krautheimer, Erwin Panofsky, and Karl Lehmann. Initially I thought I might do my MA paper for Lehmann, who was the most demanding faculty member, but he gave me a subject on Greek grave reliefs that didn't leave room for creativity—and I didn't know Greek. Panofsky put me onto the documents on the Cathedral of Milan that led to my first and, over the years, most-cited article in *The Art Bulletin*. (Maybe that was after I returned in 1945.)



But then, at the end of the Italian campaign, I volunteered to work briefly for the Monuments and Fine Arts Commission in Milan, and was assigned the job of retrieving the royal archives stored for safety in the Certosa of Pavia. The monastery buildings there intrigued me because of their problematic revival of Lombard Romanesque churches, which led me back to Krautheimer, with whom I had had a course on Renaissance architecture. So the Certosa became the MA paper. Krautheimer was a wonderful guide, a second father.

When I got the Rome prize, I discovered material in the Uffizi drawing collection that dealt with the Court of the Belvedere in the Vatican, and the prefect of the Vatican library offered to publish my dissertation in a series on the history of the palace. I was twenty-nine and had nothing to prove that I was competent to take this on, but then everyone in the Vatican is into faith. The choice of Michelangelo's architecture was thrust upon me by Anthony Blunt and Rudolf Wittkower (who also taught a year at the Institute), who were launching a series of monographs on Renaissance and Baroque architecture. Actually, my *Palladio* book was also thrust on me by editors of Penguin Books, who wanted to make a series on "The Architect and Society." However, my Berkeley and Harvard teaching were as dedicated to the figural arts as to architecture, and they are the focus of my studies on Renaissance art and science.

### **How has teaching influenced your writing, and vice versa?**

I try to make my writing as much like talking as possible. I'm always conscious of how a reader might react, and try to clarify my subject for those who are not informed about it and to anticipate the skepticism of those who are.

Teaching requires finding the right balance of getting across the basic content—which is a one-way proposition, necessary but not equivalent to learning—and encouraging creative thought in students. This is easiest in small classes, when exchanges are possible, though even then many students are too apprehensive of being judged by their classmates.

### **What have been some of the more rewarding, and embarrassing, moments for you at Berkeley and Harvard? Many professors claim that they learn just as much from their students as their students learn from them. Have you had particularly memorable experience that made you rethink your approaches to art and architectural history?**

Permit me to put these questions together. Though I loved teaching the introductory courses in art and architecture, my most rewarding experiences have been in small groups. When I came to Harvard, each faculty member was expected to work with three or four undergraduate majors in a subject of his or her choice, and I often brought them into the Fogg Museum's Department of Prints and Drawings and discussed with them selections from the extraordinary collection. (Collections of Renaissance and Baroque art in the Bay Region were so weak that the finest painting I could choose for study was an anonymous fifteenth-century predella.)

Later I benefited most from seminars on challenging subjects in which I had more to learn than to expound. Examples were the occasions when I was assigned the graduate theory course. In the 1960s, the traditional repertory was torn apart by the infusion of new French and

German philosophy and critical theory, and at Harvard this coincided with a coming together of several brilliant students who later played a major role in formulating new critical approaches. This was also time when women students were first able to challenge the prevailing misogyny.

My favorite seminar of all was one called "The Picturesque in America," which was composed of both graduates and undergraduates in English, comparative literature, landscape architecture, history, and art history. Their diverse knowledge and skill made each one feel like a professor while I felt like a student.

**Last year the Centro Internazionale di Studi di Architettura Andrea Palladio established the James Ackerman Prize for the History of Architecture, which is devoted to the publication of the first book by a young scholar in any field of architectural history. How did the prize come about?**

The four recipients of the International Balzan Foundation prize each year (in my case, 2001) are required to direct half the substantial funds to programs assisting younger scholars in their fields. I designated a portion to support instruction in paleography to historians at the American Academy in Rome, and a portion to the Centro Internazionale di Studi di Architettura in Vicenza to administrate the book prize. The sixth book in this program has just been selected, the first by an American: Daniel McReynolds, a Princeton PhD, for "Palladio's Legacy: Architectural Polemics in Eighteenth Century Venice."

Read an earlier profile of Ackerman, published in the January 2001 issue of *CAA News* to commemorate his appointment as the first CAA Distinguished Scholar, at [www.collegeart.org/features/jamesackerman](http://www.collegeart.org/features/jamesackerman). The first Centennial Celebration interview, with Ruth Bowman, was published in the January 2010 issue of *CAA News*. ■

## Participate in New York Conference Sessions

*Several sessions for the 2011 Centennial Conference in New York seek participants. Please review the descriptions below and contact the chairs if you feel you can contribute to the discussion. A call for artists to submit work for a video program is also included.*

### The Crisis in Art History: CAA Board-Sponsored Session

There is a widespread sense that the current situation in art history reveals a discipline in crisis. There are many different interpretations of the causes of this crisis—and just as many possible solutions. In this session, a number of art historians working in different areas will make brief presentations on how the field of art history looks to them. Issues

will include, among others, the appearance or disappearance of various subfields of art history; the predominance of contemporary art in graduate schools; the constriction of the job market; and the influence of intellectual-property laws on publishing. For more information, please contact Patricia Mainardi, of the Graduate Center, City University of New York, at pmainardi@gc.cuny.edu.

### Proposals for Papers on Damien Hirst Sought by Conference Session Chairs

The chairs of a session for the 2011 CAA Annual Conference—Debora Silverman of the University of California, Los Angeles, and Sarah Thornton, author of *Seven Days in the Art World*—seek proposals of papers for a panel called “Prophet/Profit: The Famous Case of Damien Hirst.”

Damien Hirst has garnered more global

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OF GRADUATE PROGRAMS IN THE VISUAL ARTS

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media attention and appears to have amassed more wealth than any other living artist. His work has transformed the relationship of artist and auction house and punctuated the halls of the Metropolitan Museum of Art and the Rijksmuseum. But what is Hirst's place in art history? The scholarship on Hirst is thin on the ground compared to the miles of copy devoted to him in the popular press. We invite papers that address any aspect of his artistic practice, including its forms, themes, biographical issues, and socioeconomics. Silverman will present a paper entitled "Marketing Thanatos," linking the violence of Hirst's artworks to a range of historical sources from the Psalms to Joseph Conrad's *Heart of Darkness*. Thornton, a regular contributor to the *Economist*, will compare Hirst's artistic and marketing strategies to those of Andy Warhol and other artists who work as "creative directors." Thomas Crow of the Institute of Fine Arts, New York University, will act as the discussant. We are keen to be joined by scholars representing a range of perspectives.

When crafting your proposal, please follow the guidelines established in the *2011 Call for Participation* (see [www.collegeart.org/pdf/2011callforparticipation.pdf](http://www.collegeart.org/pdf/2011callforparticipation.pdf)). Send your proposal to Debora Silverman at [silverma@history.ucla.edu](mailto:silverma@history.ucla.edu) and Sarah Thornton at [eyes.ears@btopenworld.com](mailto:eyes.ears@btopenworld.com). *Deadline: September 17, 2010.*

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

The first decade of the twenty-first century has given rise to new possibilities, new questions, and new challenges. With continued globalization and technological innovation, new platforms for human interaction and

exchange have emerged. Simultaneously, we have witnessed an increase in terrorism, an energy crisis, and global economic instability. These problems have generated heated political debate about how we should best prepare for the future. Can we continue to employ the same solutions that worked in the past, or must we fundamentally change the way that we understand and approach these issues? How will this decade be remembered in the future?

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

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

Email submissions limited to three or fewer works are preferred. Video may be sent either as an attachment (no more than 5 MB) or as a link to a website. Send your submission to Jeffrey Bird at [byrd@uni.edu](mailto:byrd@uni.edu) and Joseph Meiser at [joseph.meiser@bucknell.edu](mailto:joseph.meiser@bucknell.edu). If an email submission is not possible, mail a CD or DVD along with hard copies of your documents to: Joseph Meiser, Dept. of Art and Art History, Art Bldg., Bucknell University, Lewisburg, PA 17837. *Deadline for emailed proposals: October 1, 2010. Mailed items must be postmarked by September 24, 2010.*

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

Over the last decade, artists and educators have become acutely aware of the environmental and health repercussions of their studio endeavors. How have the serious consequences for personal health and the environment, as well as the legal and ethical responsibilities of institutions of higher education, shaped individual studio practice and the teaching of visual art? This session will examine the wide-ranging responses of

artists working today and offer practical solutions for artists to safely create work without sacrificing their vision. We invite proposals for twenty-minute presentations about individual experiences, personal or institutional, dealing with these pressing matters.

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

## Registration for the Centennial Conference in New York

Celebrate CAA's one-hundredth anniversary at the 2011 Centennial Conference in New York, taking place Wednesday, February 9–Saturday, February 12, 2011. The Hilton New York in midtown Manhattan is the conference headquarters hotel, holding most sessions and panels, Career Services and the Book and Trade Fair, receptions and special events, and more. The hotel is also a half block away from the Museum of Modern Art. Other events will take place throughout the city.

### Registration Costs

Early registration costs are \$155 for members, \$90 for student and retired members, and \$280 for nonmembers. These low registration prices are good through December 10, 2010. Advance registration takes place after this date, until January 21, 2011. Costs are \$225 for members, \$130 for student and retired members, and \$350 for nonmembers. Onsite registration is also available for \$270, \$155, and \$400 respectively. Avoid long 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 in October 2010. Or you may complete the form in the *2011 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

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). Ask your school or department chair to find out if your institution holds a CAA institutional membership at these levels. Please contact CAA's Member Services Department at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org) or 212-691-1051, ext. 12, to find out more; or visit [www.collegeart.org/membership](http://www.collegeart.org/membership).

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

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

## Annual Conference Travel Grants

Although funds are modest, CAA will offer a limited number of Annual Conference Travel Grants to graduate students in art history and studio art and to international artists and scholars. Travel grants are funded solely by donations from CAA members—please contribute today at [www.collegeart.org/travelgrant](http://www.collegeart.org/travelgrant). Charitable contributions are 100 percent tax deductible.

### Graduate Student Conference Travel Grant

This \$150 grant is awarded to a limited number of advanced PhD and MFA graduate students as partial reimbursement of expenses for travel to the 2011 Centennial Conference in New York. 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 an application and more information, contact Lauren



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Stark, CAA manager of programs, at 212-691-1051, ext. 248; or [lstark@collegeart.org](mailto: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 24, 2010.*

### **International Member Conference Travel Grant**

CAA presents a \$300 grant to a limited number of artists or scholars from outside the United States as partial reimbursement of expenses for travel to the Centennial Conference in New York. 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 an application form and additional information, please contact Lauren Stark, CAA manager of programs, at 212-691-1051, ext. 248; or [lstark@collegeart.org](mailto: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 24, 2010.*

## **Annual Conference Update**

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

### **Book and Trade Fair in New York**

Promote your publications, products, and services to over five thousand professionals in the visual arts by exhibiting at the Book and Trade Fair at CAA's Centennial Conference in New York, to be held February 9–12, 2011.

The Book and Trade Fair is an excellent opportunity to reach a core audience of artists, art historians, educators, students, and administrators.

Join more than one hundred publishers, manufacturers and distributors of artists' materials, and providers of art-related programs and services at the fair, which will be centrally located within the conference at the Hilton New York. With three days of exhibition time, the Book and Trade Fair offers high visibility and heavy floor traffic for exhibitors.

Full details will become available in early August. Questions? Please contact Paul Skiff, CAA assistant director for Annual Conference, at 212-691-1051, ext. 213, or [pskiff@collegeart.org](mailto:pskiff@collegeart.org).

### **Awards Nominations Sought for the Centennial Conference**

For the Centennial Conference in 2011, CAA encourages you to recognize someone who



**Herman Reich of Lefranc & Bourgeois at the Book and Trade Fair during the 2010 Annual Conference in Chicago (photograph by Bradley Marks)**

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has made extraordinary contributions to the fields of art and art history by nominating him or her for one of twelve Awards for Distinction. Award juries consider your personal letters of recommendation when making their selections. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your practice or studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized.

You should also contact up to five 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, 2009, and August 31, 2010. Letters of support are not required for the Morey and Barr awards. No more than ten letters per candidate are considered.

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

**The Charles Rufus Morey Book Award** honors an especially distinguished book in the history of art, published in the English language. To give the jury the full opportunity



Catherine Glynn, coauthor of *Gardens and Cosmos: The Royal Paintings of Jodhpur*, accepts the 2010 Alfred H. Barr, Jr., Award at the CAA Annual Conference in Chicago (photograph by Bradley Marks)

to evaluate each submission fairly, please send your nomination by July 31, 2010.

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

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

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

project) published in *Art Journal*.

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

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

### **The Distinguished Teaching of Art**

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

### **The Distinguished Feminist Award**

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

### **The Artist Award for a Distinguished**

CURRENTS

## Clark Fellowships 2011–2012

The Sterling and Francine Clark Art Institute, a center for research and higher education as well as a public art museum, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects with a critical commitment to research in the theory, history, and interpretation of art and visual culture. Fellowships include stipends, travel, and accommodation. Details can be found at [clarkart.edu/research](http://clarkart.edu/research)

The deadline for applications is November 1, 2010, and successful candidates will be notified in the early months of 2011.

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**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**

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

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

#### **Chicago Conference Audio for Sale**

The 2010 Annual Conference in Chicago, one of the best attended in recent years, had an incredibly diverse array of sessions. Audio recordings for eighty-one of those panels are now available for sale: see <http://conference.collegeart.org/audio>.

A set of MP3 audio recordings from the Chicago conference is available for only \$149.95, either as a download or on interactive CD-ROMs. Individual sessions, available only as downloads, are \$24.95 each.

Available sessions include such timely topics as "Lifeloggers: Chronicling the Everyday" and "Autofictions, Avatars, and Alter Egos: Fabricating Artists." Thematic art-historical topics, on analyzing repetition in ancient art

and on violence and narrative in early modern art, also make appearances, as do state of the field talks on the art history of the African diaspora and on American-art textbooks. Included in the mix are pedagogical sessions involving "Autonomizing Practices in Art, Art History, and Education" and "WTF: Talking Theory with Art and Art-History Undergrads," among others.

Whether you took part in, attended, or missed a particular conference session, these recordings are a must-have for your library, research, or teaching. Listen to them walking across campus, driving in your car or using public transportation, or while relaxing in your home.

In addition to the Chicago sessions, you can also purchase session audio recordings from the 2006–9 conferences in Boston, New York, Dallas–Fort Worth, and Los Angeles. See <http://conference.collegeart.org/audio> for details.

## 2010 Fellowships for MFA Students

CAA's fellowship program, which was suspended in 2009, has been partially restored. Later this fall, CAA will award five Professional-Development Fellowships in the Visual Arts of \$5,000 each to outstanding students who will receive MFA degrees in calendar year 2011. CAA hopes that Professional-Development Fellowships in Art History can again be awarded to doctoral candidates in 2011.

#### **About the Fellowships**

CAA's 2010 Professional-Development Fellowships in the Visual Arts offer financial assistance to promising MFA candidates.

Fellows are honored with grants to help them with various aspects of their work, whether it be for job-search expenses or purchasing materials for the studio. CAA believes a grant of this kind, without contingencies, can best facilitate the transition between graduate studies and professional careers.

In 2010, five awardees will receive a one-

time award of \$5,000 each. Honorable mentions will receive free one-year CAA memberships and complimentary registration to the CAA Annual Conference.

CAA initiated a fellowship program in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. For many years,

## Testimonials from Past CAA Artist Fellows

The following testimonials come from artists who have recently received MFA fellowships and honorable mentions from CAA.

### Mary Reid Kelley, Fellow, 2008



"In the year-plus since I received my grant from CAA, I have realized how very valuable it is for any organization or individual to publicly invest confidence in a young artist, before consensus builds on her work and ideas. By contributing these resources early, when there was a real need for both financial and critical support, the CAA fellowship made an especially valued contribution to my ability to make work, and the public's willingness to consider it."

### Justin Shull, Fellow, 2008



"In a perfect world, there would be more abundant resources for emerging artists, but in reality and especially in this economic downturn, CAA's Professional Development Fellowship is an unparalleled, veritable slingshot for emerging artists. During my last semester and following graduation, I was able to accomplish so much, to realize my projects, travel to conferences,

introduce myself to colleagues, get published, deliver work, and attend my openings, all because of the CAA fellowship."

### Hagit Barkai, Fellow, 2007



"Having received the CAA Professional Development Fellowship while graduating with my MFA and moving to a new place was a crucial factor that allowed me to make decisions that will benefit my work in the long run and maintain my painting time, while at the same time working to establish financial support for my work in a new city. In addition, I think that the prestige attached to the fellowship put me in a better position when seeking new opportunities."

### Erika Navarrete Anderson, Honorable Mention, 2007



"I was able to attend the CAA conference in Dallas, Texas, because of the Fellowship Honorable Mention. The recognition in *CAA News* with images of my work was positive for my growth as an artist and instructor."

the main purpose of the fellowships was to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. Now the program is open to all graduate students in the visual arts.

CAA seeks applications from artists who: 1) are members of CAA; are citizens or permanent residents of the United States; will receive their MFA degree in the 2011 calendar year; and have outstanding capabilities and experience and demonstrate distinction in approach, technique, or perspective in their contribution to the visual arts.

Please download and review the application specifications from [www.collegeart.org/pdf/2010MFAApplication.pdf](http://www.collegeart.org/pdf/2010MFAApplication.pdf). Note that portions of the 2010 application (as indicated on the form) must be submitted on CD or DVD. Completed application materials should be mailed to: College Art Association, Professional-Development Fellowships in the Visual Arts, 275 Seventh Ave., 18th Fl., New York, NY 10001. Applications must be postmarked by Friday, October 1, 2010.

A jury of artists, curators, and other professionals in the visual arts will review all applications. Award notifications will be mailed by January 2011.

For more information about CAA fellowships, please contact Michael Fahlund, CAA deputy director, at [mfahlund@collegeart.org](mailto:mfahlund@collegeart.org) or 212-691-1051, ext. 201.

## Publications

*For more information on CAA's publications, please visit [www.collegeart.org/publications](http://www.collegeart.org/publications) or write to Alex Gershuny, CAA editorial associate, at [agershuny@collegeart.org](mailto:agershuny@collegeart.org).*

### New Faces for CAA Journals

New appointments have been made to the editorial boards of two of CAA's three scholarly journals.

Sheryl Reiss, lecturer in art history at the University of Southern California in Los Angeles, has been appointed the next editor-in-chief of *caa.reviews*, succeeding Lucy Oakley of the Grey Art Gallery at New York

## 2010 National Workshops for Artists

CAA is presenting three National Professional Development Workshops in fall 2010, generously supported by a grant from the Emily Hall Tremaine Foundation. The workshops, held in locations across the United States, provide essential training to emerging and midcareer visual artists and are developed in collaboration with regional institutions to serve the specific interests of their local constituencies. The first 2010 workshop took place May 6–8, at the Lafayette Science Museum, cosponsored by the Louisiana Crafts Guild.

Three additional workshops are scheduled for 2010:

- Portland, Oregon: Saturday, September 25, at the Oregon College of Art and Craft
- Albuquerque, New Mexico: Saturday, October 9, at the University of New Mexico
- Birmingham, Alabama: Saturday, November 20, at Space One Eleven  
Please visit [www.collegeart.org/careers/nationalworkshops](http://www.collegeart.org/careers/nationalworkshops) later this summer for more details about these upcoming events.

University. Reiss will begin her three-year term on July 1, 2011, with the preceding year as editor designate. Reiss had previously served on the *caa.reviews* Editorial Board from 2001 to 2005, and was also a field editor for books on early modern art in southern Europe.

Joining the *caa.reviews* Editorial Board for the next four years is Conrad Rudolph of the University of California, Riverside. In addition, five new field editors for books and related media have been chosen this year: Christopher Heuer of Princeton University in New Jersey will assign reviews in northern European art, and Tomoko Sakomura of Swarthmore College in Pennsylvania will do likewise for Japanese art. Marika Sardar of the Metropolitan Museum of Art in New York is field editor for books on Islamic art, Yekaterina Barbash of the Brooklyn Museum in New York will commission reviews on Egyptian and ancient Near Eastern art, and Christina Kiaer is in charge of books on twentieth-century art. Field editors work with *caa.reviews* for three years.

At *Art Journal*, Jenni Sorkin has joined the editorial board for a four-year term. Formerly a faculty member at the Center for Curatorial Studies at Bard College, she recently received her PhD from Yale University. In 2010–11 Sorkin will be a postdoctoral residential fellow at the Getty Research Institute in Los Angeles. The editorial board also has a new chair, appointed from within its ranks: Karin Higa, director of the Curatorial and Exhibitions Department and senior curator of art at the Japanese American National Museum in Los Angeles, will serve for two years.

All editors and editorial-board members are chosen from an open call for nominations and self-nominations, published in at least

two issues of *CAA News* (usually January and March) and on the CAA website.

### **PhD Dissertations List Published in *caa.reviews***

PhD dissertation authors and titles in art history and visual studies from US and Canadian institutions for 2009 have been recently published in *caa.reviews* at [www.caareviews.org/dissertations](http://www.caareviews.org/dissertations). Titles can be browsed by subject category or year. Dissertation titles, both completed and in progress, are submitted once a year by each institution granting the PhD in art history and/or visual studies. Information has been published in the online journal since 2009. Listings formerly appeared in the June issue of *The Art Bulletin* and on the main CAA website. *caa.reviews* also includes dissertations completed and in progress between 2002 and 2008, making them available through web searches.

### **Millard Meiss Publication Grants**

CAA awards Millard Meiss Publication Grants to support book-length scholarly manuscripts in the history of art and related subjects that have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. For complete guidelines, application forms, and grant description, please visit [www.collegeart.org/meiss](http://www.collegeart.org/meiss) or write to [publications@collegeart.org](mailto:publications@collegeart.org). *Deadline: October 1, 2010.*

### **Wyeth Foundation for American Art Publication Grant**

Thanks to a second generous three-year grant from the Wyeth Foundation for American Art, CAA awards a publication grant to support book-length scholarly manuscripts in the history of American art and related subjects.

Books eligible for the Wyeth Grant have been accepted by a publisher on their merits but cannot be published in the most desirable form without a subsidy. For complete guidelines, application forms, and grant description, visit [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth) or write to publications@collegeart.org. *Deadline: October 1, 2010.*

### New Online Editions of Graduate-Program Directories

The next editions of CAA's two directories of graduate programs in the arts will be published in an online format in fall 2011. First printed in December 2008 and January 2009 and still available for purchase, the CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

The pricing structure for the 2011 online editions has not yet been determined. Each current volume costs \$49.95—\$39.95 for CAA members—plus shipping and handling. You may order them at [www.collegeart.org/purchasedirectories](http://www.collegeart.org/purchasedirectories).

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

For more information, please send an email to [directories@collegeart.org](mailto:directories@collegeart.org).

## CAA News

*For more information about CAA's activities, please visit [www.collegeart.org](http://www.collegeart.org).*

### Picks of Exhibitions and Events by CAA's Committee on Women in the Arts

CAA's Committee on Women in the Arts (CWA) has inaugurated a new section of the CAA website, called CWA Picks. Each month, the committee will produce a curated list of exhibitions, conferences and symposia, panels, lectures, and other events related to the art and scholarship of women.

Read the just-published listings for July at [www.collegeart.org/committees/picks](http://www.collegeart.org/committees/picks), which include an exhibition in Washington, DC; film screenings in New York; and a multivenue forum on glass art in Seattle. In addition, several of the exhibitions in the CWA Picks for May and June are still on view.

### Join a CAA Committee

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

Committee members serve three-year terms (2011–14), with at least one new

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

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

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

For information about the mandate and activities of each committee, please visit [www.collegeart.org/committees](http://www.collegeart.org/committees). Nominations and self-nominations for committee membership should include a brief statement (no more than 150 words) describing the individual's qualifications and experience and an abbreviated CV (no more than two pages). Please send all materials to: Vice President for Committees, c/o Vanessa Jalet, Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be

sent to [vjalet@collegeart.org](mailto:vjalet@collegeart.org); email submissions must be sent as Word attachments.  
*Deadline: October 15, 2010.*

## **Member Directory Now Online**

The CAA Member Directory, now available online to current individual members, allows you to search for other members internationally. Search criteria include first and last name, organization or institution name, and city, state, and country. Those fields—as well as telephone number, email address, and website—are shown in your search results, unless an individual has opted out of the directory.

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

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

Questions about the Member Directory? Please email [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org).

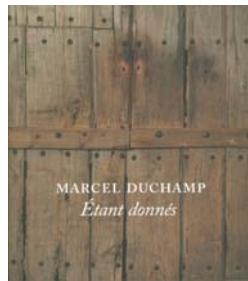
## Affiliated Society News

*For more information on CAA's affiliated societies, visit [www.collegeart.org/affiliated](http://www.collegeart.org/affiliated) or write to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).*

### Association of Art Museum Curators

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

Here are the winners: Outstanding catalogue based on a permanent collection:

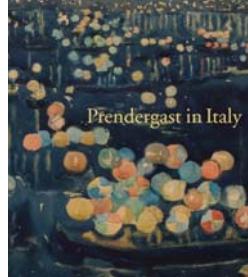


Michael R. Taylor,  
*Marcel Duchamp: Étant donné*  
(Philadelphia:  
Philadelphia Museum  
of Art, in association  
with Yale University  
Press, 2009).

Outstanding exhibition catalogue: Barry Bergdoll and Leah Dickerman, *Bauhaus 1919–1933: Workshops for Modernity* (New York: Museum of Modern Art, 2009).

Outstanding article, essay, or extended catalogue entry:

Nancy Mowll Mathews,  
“Prendergast in Italy”  
in *Prendergast in Italy*  
(London: Merrell, in association with Williams College Museum of Art and Terra Foundation for American Art, 2009).



Outstanding exhibition or installation, eastern time zone (tie): *Bauhaus 1919–1933: Workshops for Modernity*, curated by Barry Bergdoll and Leah Dickerman and organized by the Museum of Modern Art, in cooperation with the Bauhaus-Archiv Berlin, Stiftung Bauhaus Dessau, and Klassik Stiftung Weimar; and *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, curated by Frederick Ilchman and coorganized by the Museum of Fine Arts, Boston, and the Louvre Museum, Paris.

Outstanding exhibition or installation, central time zone: *Becoming Edvard Munch: Influence, Anxiety, and Myth*, curated by Jay A. Clarke and organized by the Art Institute of Chicago.

Outstanding exhibition or installation, Pacific time zone: *Art of Two Germanys/Cold War Cultures*, curated by Stephanie Barron (with cocurator Eckhart Gillen) and organized by the Los Angeles County Museum of Art.

### Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey

The Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) is happy to announce the launch of an online book and exhibition review section dedicated to the field of modern and contemporary art of the region: please see [www.amcainternational.org](http://www.amcainternational.org). If you are interested in submitting a review or a publication for review, please email Sarah Rogers at [info@amcainternational.org](mailto:info@amcainternational.org). All publications are peer reviewed.

### Association of Academic Museums and Galleries

The Association of College and University Museums and Galleries (ACUMG) has

changed its name and strengthened its mission to better reflect its role as the leading educational and professional organization for museums and galleries affiliated with academic institutions. ACUMG, to be now known as the Association of Academic Museums and Galleries (AAMG), has been in the forefront of the movement to safeguard college and university collections, debating against the sale of donated art works and the closure of art museums by institutions of higher education. The formal name change, which more closely links AAMG to its parent organization, the American Association of Museums, took place at AAMG's annual business meeting in Los Angeles on May 24, 2010.

Organized in 1980, the association has a growing membership of more than four hundred of the nation's estimated 1,150 academic museums and galleries. News and

other information about AAMG can be found at [www.aamg-us.org](http://www.aamg-us.org).

### **Association of Historians of American Art**

The winners of the \$750 AHAA Special Travel Grant are Samantha Baskind, associate professor of art history at Cleveland State University; and Laura Smith, assistant professor in the Department of Art and Art History at Michigan State University.

AHAA will sponsor two sessions at the 2011 CAA Annual Conference in New York. Melanie Herzog of Edgewood College and Frances Pohl of Pomona College will chair the professional session, "(Re)Collecting Memory: Oral History as Testimony of Lived Experience." Peter John Brownlee of the Terra Foundation for American Art will chair the scholarly session, "Color and Nineteenth-Century American Painting."

CURRENTS

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Please see [www.ahaaonline.org](http://www.ahaaonline.org) for additional information.

### **Association of Historians of Nineteenth-Century Art**

Members of the Association of Historians of Nineteenth-Century Art (AHNCA) and American alumni of the Courtauld Institute of Art gathered in Los Angeles on June 17,

2010, for an intensive encounter with the major Jean-Léon Gérôme exhibition on view at the J. Paul Getty Museum. (The show will travel to the Musée d'Orsay in Paris and the Museo Thyssen-Bornemisza in Madrid.) The AHNCA–Courtauld group explored the exhibition during a private tour with its cocurators, Scott Allan and Mary Morton, and also attended their public conversation about Gérôme

# Georgia O'Keeffe Museum

**The Georgia O'Keeffe Museum Research Center stipend program** sponsors research relating to the study of American Modernism (1890s – 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/stipendapp](http://www.okeeffemuseum.org/stipendapp)

Application deadline: Monday after Thanksgiving.

that evening. This event was organized by Peter Trippi, AHNCA board member-at-large, editor of *Fine Art Connoisseur* magazine, and president of Projects in 19th-Century Art.

### **Japan Art History Forum**

The Japan Art History Forum (JAHF) is accepting applications for sponsorship of sessions at the 2011 annual meeting of the Association for Asian Studies, as well as at the 2012 CAA Annual Conference. JAHF also announces a new program of travel subsidies for graduate students participating in these events. For details and application guidelines, and for instructions on becoming a JAHF member, see [www.jahf.net](http://www.jahf.net).

### **Leonardo Education and Art Forum**

Several Leonardo Education and Art Forum (LEAF) international meetings are scheduled for summer 2010. These include a gathering in Greece in late May at Ionian University, which saw attendance by representatives from Athens University; the Association pour la Creation et la Recherche sur les Outils d'Expression (ACROE) in Grenoble, France; and Zentrum fr Kunst und Medientechnologie (ZKM) in Karlsruhe, Germany. The meeting's purpose was to develop consorted actions of LEAF addressing education in the coming year. A LEAF meeting and presentation is also planned for SIGGRAPH's annual meeting, which takes place in Los Angeles (July 25–29).

Roger Malina, executive editor of the Leonardo publications at MIT Press, juried a Leonardo/Rotary Young Leonardo Award in Littleton, Massachusetts. The meeting's purpose was to encourage science literacy among the middle school and high school students.

### **Midwest Art History Society**

The Midwest Art History Society (MAHS) honored Jean M. Green with a special commendation for her service to the organization at its annual business meeting, held on April 9, 2010, in Omaha, Nebraska. Among other important contributions, Green has generously provided a subvention for the costs associated with publishing the MAHS-sponsored volume of sixteenth-century northern European drawings in Midwest collections. This volume is in preparation.

### **National Council on Education for the Ceramic Arts**

"Critical Santa Fe," an international symposium on issues in art criticism and criticism in contemporary ceramics, takes place October 27–30, 2010, in Santa Fe, New Mexico. La Fonda on the Plaza Hotel is the event's location. Sponsored by the National Council on Education for the Ceramic Arts (NCECA), "Critical Santa Fe" is a uniquely structured three-day symposium of investigation and dialogue drawing together some of the top national and international art critics, writers, publishers, gallery owners, artists, educators, and collectors to establish new practices essential to the future of art criticism. See [www.nceca.net](http://www.nceca.net) for more information and registration details. Registrations are limited to two hundred participants to encourage dialogue and discussion—please register early. Questions? Please contact Jim Romberg, project director, at [jimromberg@criticalesantafe.com](mailto:jimromberg@criticalesantafe.com).

### **Public Art Dialogue**

Public Art Dialogue (PAD) has announced that Routledge will publish the newly founded journal, *Public Art Dialogue*, twice a year

in both print and electronic form beginning in 2011. The journal will serve as a forum for critical discourse and commentary about the practice of public art defined as broadly as possible to include: memorials, object art, murals, urban- and landscape-design projects, social interventions, locative media, performance art, and web-based work. Most issues of the journal will be theme-based, each featuring both peer-reviewed articles and artists' projects. Subscription to the journal (at a discounted rate) is a benefit of PAD membership. See [www.publicartdialogue.org/newsletter](http://www.publicartdialogue.org/newsletter) for more information on the organization. To view the call for manuscripts, please visit the Routledge Journal Site at [www.tandf.co.uk/journals/titles/21502552.asp](http://www.tandf.co.uk/journals/titles/21502552.asp).

### **Radical Art Caucus**

The Radical Art Caucus (RAC) is in the midst of a membership drive, seeking both new members and requesting that old members renew at <http://radicalartcaucus.org>. In addition, RAC recently established a Facebook page, so please sign up for regular updates. Lastly, RAC is gearing up for the CAA Annual Conference in New York. Benj Gerdes and Nate Harrison are cochairing the 2½-hour session "Video Art as Mass Medium," and Travis Nygard is organizing the 1½-hour panel "Environmental Sustainability in Art History, Theory, and Practice." RAC will also hold a combination reception and business meeting at CAA. More information will be forthcoming in the fall. Contact Joanna Gardner-Huggett, RAC secretary, at [jgardner@depaul.edu](mailto:jgardner@depaul.edu) if you have additional questions or news to share.

### **Society for Photographic Education**

The Society for Photographic Education (SPE) seeks submissions to its biannual journal, *exposure*. Artists, photographers, historians, critics, writers, professors, and students may submit an abstract or outline of a proposed paper not exceeding two typed, double-spaced pages. If your essay is selected, you will be asked to submit the full-length manuscript. SPE also accepts submissions from image-makers in any of the following formats/media: slides, copy prints (do not submit original photographs), CD or DVD, or URL. Please do not submit image files larger than 1 MB via email. All submissions must include your name, contact information, and institutional affiliation if applicable. For return of submission materials, include an SASE. Preference is given to SPE members, but membership is not required for publication. Submissions are accepted throughout the year. Please submit materials to: Carla Williams, Editor, *exposure*, SPE, 2530 Superior Ave., #403, Cleveland, OH 44113; [exposure@spenational.org](mailto:exposure@spenational.org).

### **Society of Contemporary Art Historians**

The Society of Contemporary Art Historians (SCAH) is proud to announce the launch of its website: <http://scahweb.org>.

### **Southeastern College Art Conference**

The Southeastern College Art Conference (SECAC) announces its \$3,000 Artist's Fellowship, to be awarded to an individual artist or a group of artists working together on a project. Any SECAC member may apply; membership (\$60 individual and \$25 student) must be current at the time of review. No restrictions on how the fellowship funds are expended. For more information, go to [www.seclegeart.org/](http://www.seclegeart.org/)

secac-fellowship.html. Only digital entries are accepted. *Deadline: July 23, 2010.*

Vida Hull of East Tennessee State University has been elected to the SECAC board of directors. Earlier this year, Amy Broderick of Florida Atlantic University, Jane Brown of the University of Arkansas in Little Rock, Kevin Concannon of the University of Akron (at-large), and Benjamin Harvey of Mississippi State University were elected to the board. A complete list of SECAC officers and directors can be found at [www.secollegeart.org/governance.html](http://www.secollegeart.org/governance.html).

#### **Women's Caucus for Art**

The Women's Caucus for Art (WCA) has announced the 2011 recipients of its Lifetime Achievement Award: Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, and Sylvia Sleigh.

The Lifetime Achievement Awards were first awarded in 1979 in President Jimmy Carter's Oval Office to Isabel Bishop, Selma Burke, Alice Neel, Louise Nevelson, and Georgia O'Keeffe. Past honorees have represented the full range of distinguished achievement in the visual-arts professions. This year's awardees are no exception, with considerable accomplishment, achievement, and contributions to the visual arts represented by their professional efforts.

The Lifetime Achievement Awards ceremony and cocktail reception will be held in New York on Saturday evening, February 12, 2011, in conjunction with the WCA and CAA Annual Conferences. For more information, please visit [www.nationalwca.org](http://www.nationalwca.org).

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## Solo Exhibitions by Artist Members

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

### Abroad

**Yvonne Singer.** Loop Gallery, Toronto, ON, Canada, April 22–May 16, 2010. *Gone Missing.* Neon and video.

### Mid-Atlantic

**John Morrell.** Addison/Ripley Fine Art, Washington, DC, June 12–July 17, 2010. *Here & Then.* Painting.



John Morrell, *Rocky Point*, 2008, oil on linen, 40 x 56 in. (artwork © John Morrell)



Justin Allen, *Green Trash*, 2009, oil on paper mounted on panel, 7½ x 7¾ in. (19.7 x 19.5 cm) (artwork © Justin Allen; photograph provided by Robert Miller Gallery, New York)

### Northeast

**Justin Allen.** Robert Miller Gallery, May 13–June 12, 2010. *Turquoise Afternoon.* Painting.

**Marcia Annenberg.** La Galeria, Boricua College, New York, April 29–June 18, 2010. *News/Not News.* Installation and painting.

**Phyllis Floyd.** First Street Gallery, New York, May 25–June 19, 2010. *Anne, Zoe, Emil & Other Subjects.* Watercolor.

**Jeff McMahon.** Dixon Place, New York, July 19–20, 2010. *Straight Talk.* Performance.

**Michael Rich.** Patricia Ladd



**Marcia Annenberg**, *Oh Say, Can You See?*, 2009, mixed-media installation, 63 x 23 x 15 in. (artwork © Marcia Annenberg; photograph by D. James Dee)

Carega Gallery, Center Sandwich, NH, July 7–27, 2010. *Intimate Landscapes*. Painting.



**Yvonne Singer**, *Gone Missing*, 2010, neon, 30 x 9 in. (artwork © Yvonne Singer)

**Annie Shaver-Crandall**. Paula Barr Chelsea, New York, May 12–22, 2010. *The Language of Flowers: A Spring Gift*. Painting.

## South

**Benjamin Entner**. Art League Houston, Houston, TX, May 14–June 25, 2010. *Mock One*. Sculpture.

**Emily Sloan**. Art League Houston, Houston, TX, May 14–June 25, 2010. *NAP (Napping Affects Performance)*. Performance.

## West

**Matthew Burke**. Northern Arizona Museum, Flagstaff, AZ, April 15–June 18, 2010. *Tendrils, Tunnels, and Passages*. Sculpture and drawing.

## Books Published by CAA Members

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



**Kirsten Pai Buick**, *Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject* (Durham: Duke University Press, 2010).

**Michèle Hannoosh**, ed. Eugène Delacroix, *Journal*, 2 vol., (Paris: José Corti, 2009).



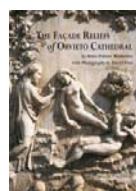
**John Dixon Hunt, David Lomas, and Michael Corris**, *Art, Word, and Image: 2,000 Years of Visual/Textual Interaction* (London: Reaktion Books, 2010).

**Maud Lavin**. *Push Comes to Shove: New Images of Aggressive Women* (Cambridge, MA: MIT Press, 2010).



**Grace Lees-Maffei**, *The Design History Reader* (Oxford: Berg, 2010).

**Debra Mancoff**. *50 American Artists You Should Know* (New York: Prestel, 2010).



**Anita Moskowitz**, *The Façade Reliefs of Orvieto Cathedral* (London: Harvey Miller, 2009).

**Christopher E. M. Pearson**, *Designing UNESCO: Art, Architecture, and International Politics at Mid-Century* (Burlington, VT: Ashgate, 2010).

## Exhibitions Curated by CAA Members

*Curators who are individual CAA members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2010), and title of show to caanews@collegeart.org; attach the exhibition's press release to the email (required). You may also send digital images*

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

**Leslie K. Brown.** *Out of the Box: Photography Portfolios from the Permanent Collection.* deCordova Sculpture Park and Museum, Lincoln, MA, October 29, 2009–October 30, 2010.

**Ruth Fine.** *Duo-Chrome/Duotone: Ink to Light.* Fabric Workshop and Museum, Philadelphia, PA,



Larry Fink, *Girls on Porch, Martin's Creek, PA*, 1977, from the portfolio *Making Out, 1957–1980*, printed 1980, silver-gelatin print, 15 x 15 in. Gift of Stephen L. Singer and Linda G. Singer, 1993.34b (artwork © Larry Fink; photograph provided by the deCordova Sculpture Park and Museum). From *Out of the Box: Photography Portfolios from the Permanent Collection*, curated by Leslie K. Brown



George Hughes, *Rock Garden*, 1961, oil on masonite, 26 x 20 in. The painting served as the cover illustration for the April 22, 1961, issue (photograph provided by the *Saturday Evening Post*). From *"Covering" America in the 1950s and Early 1960s: The Saturday Evening Post Magazine*, curated by Laurette E. McCarthy

May 7–early fall 2010.

**Richard Leson and Thomas Kren.** *Old Testament Imagery in Medieval Christian Manuscripts.* J. Paul Getty Museum, Los Angeles, CA, June 1–August 8, 2010.

**Laurette E. McCarthy.** *"Covering" America in the 1950s and Early 1960s: The Saturday Evening Post Magazine.* Art Museum of Greater Lafayette, Lafayette, IN, May 21–September 11, 2010.

**Scott W. Perkins.** *Fellowship: 75 Years of Taliesin Box Projects.* Price Tower Arts Center, Bartlesville, OK, May 28–September 19, 2010.

**Judith E. Stein.** Opalka Gallery, Sage College of Albany, Albany, NY, August 30–October 31, 2010. *Jules Olitski: An Inside View, A Survey of Prints 1954–2007.*



Franco-Flemish, *Samson Wrestling with the Lion*, about 1270, tempera colors, gold leaf, and ink on parchment, 7 1/2 x 5 5/8 in. (19.1 x 14.3 cm). Accession No. 83.MR.173.67. The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XV 3, fol. 67 (artwork in the public domain; photograph provided by the J. Paul Getty Museum). From *Old Testament Imagery in Medieval Christian Manuscripts*, curated by Richard Lason and Thomas Kren

**Ming Tiampo.** "Under Each Other's Spell": *The Gutai and New York*. UB Anderson Gallery, University at Buffalo, State University of New York, April 10–August 22, 2010.

## People in the News

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

## Academe

**Gauvin Alexander Bailey** will take up the position of Bader Chair in Southern Baroque Art at Queen's

University in Kingston, ON, Canada, in July 2011.



**Leslie Bellavance**, professor and director of the School of Art and Art History at James Madison University in

Harrisonburg, VA, has been appointed dean of the School of Art and Design in the New York State College of Ceramics at Alfred University, effective August 1.

**Johanna Burton**, associate director and senior faculty member at the Whitney Museum Independent Study Program in New York, has been named director of the graduate program at the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, NY.

**Sharon L. Butler** has been promoted to the rank of professor at Eastern Connecticut State University in Willimantic.



**Maria Elena Buszek**, formerly assistant professor of art history at the Kansas City Art Institute in

Missouri, has been appointed associate professor of art history at the University of Colorado, Denver.

**Matthew P. Canepa** has been hired by the Department of Art History at the University of Minnesota, Twin Cities, as assistant professor of antique, Near Eastern, and medieval art.

**Michael Corris** has been appointed professor and chair of

the Division of Art at Southern Methodist University in Dallas, TX.

**Elizabeth Darrow** has been appointed to the recently established position of core faculty and area head of art history at Cornish College of the Arts in Seattle, WA.



**Michele Greet**, assistant professor of art history at George Mason University in Fairfax, VA, has

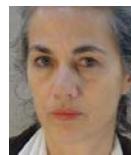
been granted tenure at her school.

**Grace Lees-Maffei** has been promoted to reader in design history in the School of Creative Arts at the University of Hertfordshire in the UK.

**Althea Murphy-Price**, formerly assistant professor of art at Indiana University in Bloomington, has joined the University of Tennessee in Knoxville, where she will teach printmaking and drawing.



**Anna Novakov** has been promoted from associate professor to professor in the Department of Art and Art History at Saint Mary's College of California in Moraga.



**Joan Waltemath** has been named director of the Hoffberger School of Painting at the Maryland Institute College of Art in Baltimore, beginning August 1.

## Grants, Awards and Honors

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

**Sonya Berg**, an MFA student at the University of Texas at Austin, has received a 2010 Arch and Anne Giles Kimbrough Fund Award from the Dallas Museum of Art in Texas. She will use the award funds to pursue her current series of paintings and drawings by researching and photographing local and nonlocal empty municipal swimming pools.



**Sharon L. Butler**, an artist and a professor at Eastern Connecticut State University in Willimantic, has received a 2010 Mindshare Award for art-blog excellence for her widely read art blog, *Two Coats of Paint*, which features reviews and commentary about painting and related issues.

**Gregory Galligan** has been named a Fulbright Senior Research Fellow to Thailand for 2009–10. He is advising on and directing the founding of the nation's first archives of Thai modern and contemporary art, with the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University in Bangkok.

**Leslie Hewitt**, an artist based in New York, has received a 2010

grant in visual arts from the Foundation for Contemporary Arts.

**Sara Nair James** has been awarded a Mednick Memorial Fellowship Grant and a newly instituted ARTstor Travel Award to help fund travel, research, and photography in England for a book project.

**Ellen G. Landau**, the Andrew W. Mellon Professor of the Humanities in the Department of Art History and Art at Case Western Reserve University in Cleveland, OH, has been awarded a 2010–11 fellowship from the National Endowment for the Humanities for her book project, *Mexico and American Modernism*, to be published by Yale University Press.

**Katherine E. Manthorne**, professor of art at the Graduate Center, City University of New York, has received a 2010 ARTstor Travel Award to work on her project, "Sweet Fortunes: Sugar, Race, Art, and Patronage in the Americas, 1750–1950."



**Juan A. Martínez**, professor of art history at Florida International University in Miami, has been awarded first place in the nonfiction category of "Best Arts Book - English" by the Latino Book Awards for his monograph *Maria Brito* (Los Angeles: Chicano Studies Research Center, University of California, Los Angeles, 2009). Latino Literacy Now presented the award during Book Expo America in New York

in May 2010. The book also received the Triple Crown Award, meaning it was the unanimous first-place choice from the judges.

**Carmen Niekrasz**, a postdoctoral scholar in art history in Covington, VA, has received a 2010–11 John H. Daniels Fellowship from the National Sporting Library and Fine Art Museum, in Middleburg, VA. For 2 months she will work on "The Indoor Chase: The Venationes of Johannes Stradanus and the Flemish Hunting Tapestry."

**Jeanne Nuechterlein** of the University of York in the UK has been awarded a Leverhulme Research Fellowship for her book project, "Re-imagining the Sight of Early Netherlandish Art."



**Kirk Savage**, professor and department chair in the history of art and architecture at the University of Pittsburgh, has been awarded the 22nd annual Charles C. Eldredge Prize for Distinguished Scholarship in American Art for his book, *Monument Wars: Washington, DC, the National Mall, and the Transformation of the Memorial Landscape* (Berkeley: University of California Press, 2009). The \$3,000 award seeks to recognize originality and thoroughness of research, excellence of writing, and clarity of method in a single-author, book-length publication in American art history from the previous 3 calendar years.



**Susan Sidlauskas**, associate professor and graduate director of the Department of Art History at Rutgers University in New

Brunswick, NJ, has won the 9th annual Robert Motherwell Book Award for *Cézanne's Other: The Portraits of Hortense* (Berkeley: University of California Press, 2009). The \$20,000 prize honors an outstanding publication in the history and criticism in the arts.

**The American Academy in Rome**, based in Italy, has announced the winners of the 2010–11 Rome Prize. Among the recipients are these CAA members: **Holly Flora**, **Kathryn Blair Moore**, **Stephanie Nadalo**, **Carly Jane Steinborn**, and **Michael J. Water**.

**The Joan Mitchell Foundation**, based in New York, has announced the recipients of the 2010 MFA Grant Program. Among the 15 winners are CAA members **Micah Daw** of Ohio State University in Columbus and **Ashley Shellhouse** of the University of Illinois in Chicago.

**The School of the Art Institute of Chicago** in Illinois has announced recipients of its year-end fellowships, which include these MFA students who are CAA members: **Andrea Loest**, Anna Louise Raymond Fellowship; **Younghwan Choi** and **Liz Tjepkema**, Edward Ryerson Fellowship; **Ricardo Harris-Fuentes**, George and Ann Siegel Fellowship; **Joe Grimm** and

**Melissa Weber**, James Nelson Raymond Fellowship; and **David McDaniel**, William Merchant R. French Fellowship. For the MA and MS student awards, **Szu-Han Ho** has earned a Master in Arts in Visual and Critical Studies Fellowship.

**The Smithsonian American Art Museum** in Washington, DC, has named its 2010–11 fellowship appointments. CAA member recipients are: **Lacey Baradel**, Wyeth Foundation Predoctoral Fellow, University of Pennsylvania, for "Destabilizing American Regional Identities: The Slippery Signification and Interpretation of Place in the Visual Arts"; **Camara Holloway**, Postdoctoral Fellow, University of Delaware, for "Shadowing the Light: Race, Photography, and the Modernist Persona in America"; **Elizabeth Lee**, Senior Fellow, Dickinson College, for "Therapeutic Culture: Health and Illness in Turn-of-the-Century American Art"; **Sara Beth Levavy**, Predoctoral Fellow, Stanford University, for "Immediate Mediation: A Narrative of the Newsreel and the Film"; **Elizabeth McGoey**, Predoctoral Fellow, Indiana University, for "Staging Modern Domesticity: Art and Constructed Interior Displays in America, 1925–40"; **Emily Moore**, Predoctoral Fellow, University of California, Berkeley, for "Indian Art of the New Deal, Indians in New Deal Art"; **Austin Porter**, Sara Roby Predoctoral Fellow in Twentieth-Century American

Realism, Boston University, for "Paper Bullets: The Visual Culture of American World War II Print Propaganda"; **Breanne Robertson**, Douglass Foundation Predoctoral Fellow in American Art, University of Maryland, for "Forging a New World Nationalism: Ancient Mexico in United States Art and Visual Culture, 1933–45"; **Hélène Valance**, Terra Foundation for American Art Predoctoral Fellow, Université Paris VII–Diderot, for "Nocturnes in American Painting, 1890–1917"; **Jennifer Way**, Terra Foundation for American Art Senior Fellow, University of North Texas, for "Politics of the Handmade: The Significance of Southeast Asian Handicraft for America, circa 1955–61"; **Amy Werbel**, Senior Fellow, St. Michael's College, for "American Visual Culture during the Reign of Anthony Comstock, 1872–1915"; and **Mary Wood**, Patricia and Phillip Frost Predoctoral Fellow, University of Delaware, for "Benjamin West's Nelson Memorial: Neoclassical Sculpture and the Atlantic World circa 1812."

## Institutional News

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

**The Blaffer Art Museum** at the University of Houston in Texas has received a Coming Up Taller award from the President's

Committee on the Arts and Humanities for its Young Artist Apprenticeship Program, a 6-week comprehensive art-making workshop for teenagers from neighboring Houston Independent School District high schools.

**The Institute of Museum and Library Services**, a federal agency, has announced the recipients of its 2010 Conservation Project Support grants. CAA member institutions include: the **Cranbrook Art Museum** in Bloomfield Hills, MI, for improve storage for its textile, ceramics, and glass collections; the **Detroit Institute of Arts** in Michigan, to upgrade American decorative arts and sculpture storage; the **Metropolitan Museum of Art** in New York, for conserving design drawings for stained-glass windows by the Louis Comfort Tiffany studio; the **Newark Museum Association**, for rehousing its African art collection; the **Savannah College of Art and Design Museum** in Georgia, for rehousing its painting collection in an 1853 historic annex to the museum; the **Seattle Art Museum** in Washington, for its Asian folding and sliding screen collection; and the **Walters Art Museum** in Baltimore, MD, to retrofit casework for its ancient, medieval, Islamic, and early Renaissance collections.

**The Ontario College of Art and Design** in Toronto has been renamed **OCAD University**. The new name will ensure the uni-

versity's strategic position within the highly competitive global postsecondary education and research marketplace.

**The Pew Center for Arts and Heritage**, based in Philadelphia, PA, has announced the recipients of the 2010 Philadelphia Exhibitions Initiative Grants. CAA member institutions include: **Arcadia University**, which received a \$200,000 exhibition grant for *Tacita Dean: JG* (working title); the **Philadelphia Museum of Art**, which earned \$250,000 for *Michelangelo Pistoletto: From One to Many, 1956–1974*; and the **University of Pennsylvania Libraries**, which received \$90,000 for *Wharton Esherick and the Birth of the American Modern*.

**The San Diego Museum of Art** in California has earned a \$75,000 Access to Artistic Excellence grant from the National Endowment for the Arts to support the research, writing, and publication of the museum's first comprehensive scholarly catalogue of Italian and Spanish paintings in the permanent collection produced before 1800.

**The State University of New York, Geneseo**, has received a grant in the 2010 Conservation Assessment Program of Heritage Preservation of the Institute of Museum and Library Services, thanks to a successful application from Cynthia Hawkins, director of galleries. The grant will allow for 2 assessments of the exhibit spaces, the Bertha V.

B. Lederer and Lockhart Galleries, as well as storage space and an assessment of the McClellan House, an 1825 building that houses the Lockhart Gallery.

## Classifieds

*To place a classified advertisement in CAA News, please visit [www.collegeart.org/advertising](http://www.collegeart.org/advertising) or write to Sara Hines, CAA development and marketing manager, at [shines@collegeart.org](mailto:shines@collegeart.org).*

## Datebook

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

### July 31, 2010

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

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

### August 3, 2010

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

### August 31, 2010

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

### September 1, 2010

Deadline for session proposals for

the 2012 CAA Annual Conference in Los Angeles.

### **September 17, 2010**

Deadline for proposals of papers for a session on Damien Hirst at the 2011 Centennial Conference in New York.

### **September 24, 2010**

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.

### **September 25, 2010**

CAA National Professional-Development Workshop at the Oregon College of Art and Craft in Portland.

### **September 30, 2010**

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

### **October 1, 2010**

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

Deadline for applications to CAA Professional-Development Fellowships in the Visual Arts.

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

Deadline for submissions of videos for *Times, Interludes, and Action* at ARTspace at the 2011 Annual Conference in New York.

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

### **October 9, 2010**

CAA National Professional-Development Workshop at the University of New Mexico in Albuquerque.

### **October 15, 2010**

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

### **November 20, 2010**

CAA National Professional-Development Workshop at Space One Eleven in Birmingham, Alabama.

### **November 30, 2010**

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

### **December 1, 2010**

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

### **January 31, 2011**

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

### **February 9–12, 2011**

99th CAA Centennial Conference in New York.

### **February 22–25, 2012**

100th CAA Centennial Conference in Los Angeles.

### **February 13–16, 2013**

101th CAA Annual Conference in New York

### **February 19–22, 2014**

102nd CAA Annual Conference in Chicago

### **February 11–14, 2015**

103rd CAA Annual Conference in New York

## Thanks to Academic/Corporate Institutional Members

The following institutional members belong to CAA at the highest level. For more information about membership and benefits at the academic/corporate level, please visit [www.collegeart.org/membership/institution.html](http://www.collegeart.org/membership/institution.html) or contact CAA Member Services at [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org).

### Academic/Corporate Members

09 Humanitats Biblioteca; Abo Akademis Bibliotek Journals; Adelphi University; Albion College; Arizona State University; Art Institute of Ohio, Cincinnati; Art Institute of Washington; Augusta State University; Austin Peay State University; Biblio Central Architettura; Bibliographic Databases; Biblioteca Barri Vell/Girona; Bilkent University; Birmingham Southern College; Boston Public Library; Cambridge University; Canson; CarolinaBiblioteket; Center for Craft, Creativity, and Design, University of North Carolina; ChartPak; Chelsea College of Art and Design; Columbia College Chicago, Film and Video Department; Concordia University; Courtauld Institute of Art; Davidson College; DePaul University; Elmira College; Elon University; Fashion Institute of Technology, State University of New York; Frances Young Tang Teaching Museum; Graduate Center, City University of New York; Harvard University; Herron School of Art and Design, Indiana University–Purdue University Indianapolis; Hsuan Chuang; Humanitats Seccio; Iberoamericana University; Illinois Wesleyan University; Indiana University; INT Cantabria; Iowa State University; Kendall College of Art and Design, Ferris State University; Kent State University; Laguna Bibl Humanidades; Linköpings Univeersitetsbibliotek; Longwood University; Mary Washington College; Maryland Institute College of Art; McVicker

and Higginbotham; Medicine Hat College; Middlesex University, Cat Hill Campus; Minnesota State University, Mankato; Monash University, Caulfield Campus; Monash University, Gippsland Campus; Navarra University; New England School of Art and Design, Suffolk University; New York Academy of Art; ODTÜ-KKTC; Oklahoma State University; Parsons Paris School of Art and Design; Patrona Nature Soc; Peninsula Tech; Princeton University; Proex Plus DOO; RMIT University, Swanston Library; Rocky Mountain College of Art and Design; School of the Art Institute of Chicago; Seisen University; Seoul National University Library; Sevilla Artes; Smith College Libraries; Smithsonian American Art Museum; Swets Information Services; Syracuse University; Taipei National University of the Arts; Terra Foundation for American Art; Thomson Reuters; UAM/Humanidades; Umeå University; Universidad de los Andes/P\*Arte; Universitetsbibliothek I Trondheim; University at Buffalo, State University of New York; University of Cumbria; University of East Anglia; University of Idaho; University of Illinois; University of Louisiana, Lafayette, COA; University of Manitoba; University of Mississippi; University of New Hampshire; University of North Dakota; University of Oregon; University of Richmond; University of South Australia Library; University of Texas at Austin; University of the Waterstrand; University of Toronto; University of Virginia; University of Wisconsin, Oshkosh; USAL/Servicio Bibliografico; Utah State University; Virginia Commonwealth University in Qatar; Vizcaya Univer; Washington University; West Virginia University, College of Creative Arts; Wichita State University; Wittenberg University.