

# CAA NEWS

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Linda Downs at the Rachofsky House in Dallas during the 2008 Annual Conference (photograph by Teresa Rafidi)

## FROM THE EXECUTIVE DIRECTOR

As the new academic year begins, various CAA committees and staff members are finishing preparations for the Annual Conference in Los Angeles in February 2009. In the ten years since CAA was last there, LA has experienced tremendous growth in the visual arts, especially with its diverse art-school and university programs; new and expanded art museums; booming art galleries in many neighborhoods; and a revived, lively downtown. The conference program is rich and varied, and special events will occur all over the city. I urge all members to take advantage of this year's conference by registering early—starting online in October.

On July 24, CAA organized a daylong editorial workshop with experts in the legal and publishing fields for members of the Board of Directors, journal editors, Publications Committee members, and CAA staff to explore the risks of publishing journals internationally and to review editorial procedures and policies. Our goal is to maintain open scholarly debate in our publications and at the conference and to ensure greater legal protection to authors, editors, and speakers—and to CAA as a whole. A summary of workshop discussions and actions being taken by CAA will be posted, as they are developed, on [www.collegeart.org](http://www.collegeart.org).

Also this summer, CAA began preparing for updating our strategic plan as we approach our centennial year in 2011. President Paul Jaskot will establish a steering committee comprised of board members, external representatives in the field, and CAA staff, with consultants from the firm LaPlaca Cohen. The new plan will establish major strategies and financial projections for CAA from 2010 to 2015. Over the next year, the board will solicit ideas from all CAA members in order to launch the new plan in January 2010. Issues such as increased member benefits, advocacy, conference podcasting, digital publishing, interactive websites, fundraising, and financial stability will be addressed. We look forward to hearing your ideas about CAA's future!

Linda Downs, CAA executive director

# caa.reviews at Ten Years

Christopher Howard is editor of CAA News.

In October 1998, CAA launched its first online journal, *caa.reviews*, published at [www.caareviews.org](http://www.caareviews.org). Founded by Larry Silver of the University of Pennsylvania and Robert Nelson of Yale University,<sup>1</sup> the journal has since reviewed more than 1,100 books, exhibitions, and more.

Ten years ago, art and scholarly publishers were struggling. Few magazines or newspapers were giving serious attention to reviewing art books. *The Art Bulletin* and *Art Journal* were nearly alone, and they could review at most about several dozen books per year each. Meanwhile in academia, art scholarship was flourishing, but new publications couldn't get the peer assessment they needed. CAA's print journals are quarterlies; as a website that could regularly publish texts as they are written and edited, *caa.reviews* could be a means of reviewing new books more quickly.

## BEGINNINGS

In the early 1990s, Larry Silver, who was then CAA president, conceived of a reviews journal. He recalled, "I hoped that CAA could sponsor an inexpensive bimonthly reviews journal, on the model of the German *Kunstchronik*, to fill this gap." A few years later, Robert Nelson had the idea to go from a print to online publication. At that time, he and Silver regularly read two scholarly reviews distributed electronically. Founded in 1993, the *Medieval Review* sent its reviews via an email listserv (its archives are found at <http://quod.lib.umich.edu/t/tmr>). The second review, the *Bryn Mawr Classical Review* also published its reviews via a listserv (with archives at <http://ccat.sas.upenn.edu/bmcr>). Perhaps, they thought, CAA could do something similar.

In the mid-1990s, CAA had limited IT—no full-time staff, no website—so it was a steep learning curve all around. "In some ways *caa.reviews* was the tail that wagged the dog," Silver said, "and got CAA to think about electronic communications, a homepage, and related services." And as it turned out, CAA was ahead of most other scholarly societies in the arts and humanities in making this investment in electronic publishing. It had been common in the sciences for several years, but not in our world. Leila Kinney of the Massachusetts Institute of Technology joined Silver and Nelson to advocate for not only a reviews journal but also a homepage for the organization.

The board was enthusiastic, but CAA didn't have the money to simply launch an entirely new publication. Funding was sought, and the Andrew W. Mellon Foundation awarded

## caa.reviews

critical reviews of books, exhibitions, and projects in all areas and periods of art history and visual studies  
published by the College Art Association

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Hello, Christopher Howard  
If you access or use the  
journal, you accept these  
conditions.

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**Reviews by Category**

- African Art (sub-Saharan)
- Architectural History/Historic Preservation
- Art of the Middle East/North Africa
- Art of the United States
- Ceramics/Metals/Fiber Arts/Glass
- Chinese Art
- Contemporary Art
- Critical Theory/Gender Studies/Visual Studies
- Decorative Arts/Textiles/Design History
- Digital Media/Animation
- Drawing/Print/Photography/Works on Paper
- Early Christian/Byzantine Art
- Early Medieval/Romanesque/Gothic Art
- Egyptian/Ancient Near Eastern Art
- Eighteenth-Century Art
- Film/Video
- Graphic/Industrial/ Object Design
- Greek/Roman Art
- Japanese/Korean Art
- Latin American/Caribbean Art
- Native American
- Nineteenth-Century Art
- Oceanic/Australian Art
- Outsider/Folk Art
- Performance Studies
- Pre-Columbian Art
- Prehistoric Art
- Renaissance/Baroque Art
- Sculpture/Installation/Environmental Art
- South/Southeast Asian Art
- Twentieth-Century Art

August 13, 2008

Roberta Panzanelli, ed.  
*The Color of Life: Polychromy in Sculpture from Antiquity to the Present*  
Edn. cat. Los Angeles: J. Paul Getty Museum, 2008. 200 pp.; 166 color illus.; 10 b/w illus. Paper \$49.95 (9780892369181)  
Exhibition schedule: J. Paul Getty Museum, Los Angeles, March 6–June 23, 2008

Marjorie L. Harth

CrossRef DOI: 10.3202/caa.reviews.2008.81



Ludovic, Ennis and Carl by Andrea Falco and Polychromy by Stefano Spada. RETURNED LOAN—Reconstruction of original polychromy of the Apollon of Pnyx (2005–6). (Plaster, wood, and pigment. Object (with base): 65.225 x 46.100 x 10.0 cm (26 1/16 x 18 1/8 x 3 1/2 in.) Vatican Museums, Vatican City. Photographic Archives of the Vatican Museums, © Vatican Museums.

First, a disclaimer. Throughout my art-history education, which began in the 1960s and was probably typical, pre-twentieth-century sculpture was evaluated much as it had been since the Renaissance, which is to say in formal terms, the purity of its planes and contours competing with painting's reliance on surface and color. I came to know, at least intellectually, that perceptions and judgments are indelibly affected by the conventions and values of our time, and assumed that, in the objective spirit in which art historians are taught to approach works of art, I would adjust gracefully to new evidence requiring shifts in interpretation. In fact, *The Color of Life* exhibition at the Getty Villa in Malibu, and particularly the classical gallery that serves as introduction, was far more unsettling than I would have imagined.

The exhibition traces, in broad strokes, the history of polychromy in figural sculpture from the ancient world to the present day. Ambitious in scope and including both works of art and reconstructions based on scientific evidence of original coloration, it raises a number of questions as well as questions a number of assumptions about the way we see and evaluate three-dimensional representations of the human form. This effort benefits from a series of interrelated exhibitions that appeared in Copenhagen, Munich, and Rome in 2004, and, most recently, at Harvard's Sackler Museum (*Gods in Color*, 2007–8). Roberta Panzanelli, Senior Research Specialist at the Getty Research Institute, who in 2002 independently conceived the Getty exhibition, was able to include a number of objects from the European series that, as she explains, help "situate our understanding of color in antiquity at the center of the issues related to polychromy in sculpture" (Panzanelli email to author). The exhibition is, however, unique in extending the focus beyond antiquity. Its broad reach enables it to demonstrate the continuing presence of polychromed sculpture and, by means of a relatively modest number of carefully chosen examples, to suggest the complexity of a subject long overdue for serious

A recently published exhibition review of *The Color of Life: Polychromy in Sculpture from Antiquity to the Present* at the J. Paul Getty Museum, reviewed by Marjorie L. Harth

CAA a \$79,000 grant to get the project started. The grant terms required that the journal eventually become financially self-sustaining, which was attractive to the board. CAA was able to offer the journal freely on the internet, with open access, for several years to non-CAA members, which built a readership and in turn helped to attract more reviewers. But in 2003 *caa.reviews* became a benefit of CAA membership, like *The Art Bulletin* and *Art Journal* are, and is now also available to institutions through a subscriber agreement.

Work began on both building the journal's website and commissioning reviews. Nelson, Silver, and Kinney enlisted the library and computer expertise of Katherine Haskins, then at the University of Chicago libraries,<sup>2</sup> for technical issues and assembled a small editorial board for leadership; Nelson served as editor-in-chief for the first year. Together they collected a group of about ten to fifteen field editors to commission reviews. This is still the working structure of the journal: editors specializing in one area of art or art history, and located anywhere in the world, commission reviews within that field or specialty.

The first handful of texts, posted in October 1998, reflected the diversity of scholarship in art history: reviewed were books on old masters such as Hans Holbein, Nicholas Poussin, and Édouard Manet, as well as on subjects like Byzantine ivories, women artists in the Renaissance, Islamic inscriptions, the art of late imperial and early modern China, aesthetic theory, and much more.

Silver, who took the editorial reins from Nelson in 1999 and served until 2005, said, "It didn't take long for readers to find us and to send compliments on the quality of the reviews. I particularly remember getting a response to a review on a book on Dutch art from the author in Holland, who was delighted to



Larry Silver, cofounder of *caa.reviews*, editor-in-chief from 1999 to 2005, and current field editor for books in Northern European art

have his book reviewed well and quickly, while there was still a chance to discuss ideas freshly.”

## THE NEW MEDIUM

At first *caa.reviews* felt resistance about scholarly writing on the internet. Online publication was certainly seen as less prestigious at the beginning, so the editorial board had to work hard to make it clear that the standards for reviewing were the same as those at *The Art Bulletin* and *Art Journal*. Sheryl Reiss, currently teaching art history at the University of Southern California, was field editor for early modern Italian art from 1998 to 2003: “I generally didn’t have problems finding reviewers in a field rich in publications. Initially, though, some younger scholars were justifiably concerned whether an electronic book review would carry the same weight in tenure decisions as a print review.” More and more readers and academics, however, came to embrace the new publishing medium.

“I wonder how early readers felt about the change from handwritten manuscripts to the printed page,” said Frederick Asher, who joined as field editor of South Asian art in 1999 and then served as editor-in-chief from 2005 to 2008. “Did they resist that new access to knowledge? With *caa.reviews* and other carefully refereed and edited journals, we are only speaking of the mode of presentation, not the content, which is impeccable, no different from any other CAA publication.”

The resistance in some fields was problematic but understandable: both contemporary art and cinema were fields in which reviewers are accustomed to being paid and making a living as critics, and *caa.reviews* had difficulty for a while finding those who could write reviews for free. Contemporary art remains an underdeveloped area of coverage for this reason. Theory is a difficult field to encompass as well, though *caa.reviews* has always been sensitive to that topic and active in reviewing new works of importance since the journal began.

Despite these issues, the journal has flourished. “I think that the greatest strength of *caa.reviews* is its breadth of coverage,” said Silver, “particularly outside the traditional European strengths of the discipline. *caa.reviews* has vastly expanded the attention given to East Asian, Islamic, and other fields in art history, and the journal has striven to give more attention to exhibitions of importance in all fields. Certain publishers, such as the University of Hawai’i Press, a leader in East Asian art books, have been particularly gratified to get coverage of their publications in *caa.reviews*.”

The art publishing world took notice of the journal, and in the ensuing years blurbs from *caa.reviews* began appearing in print advertisements and on publishers’ websites, alongside quotes from reviews in more established publications. “I am pleased to see that our reviews are being cited by scholars and quoted by publishers just as much as print reviews,” Silver said. “After a decade of activity, we certainly do seem to be taken seriously and regarded as a peer institution of other academic journals.”

## EXHIBITION REVIEWS

Reviews of exhibitions, while published regularly since the journal began, became a priority in 2004. A half-dozen field editors, representing geographic areas in the United States and internationally, began commissioning evaluations of shows in museums and university galleries. Lucy Oakley, the incoming editor-in-chief who is head of education and programs at the Grey Art Gallery at New York University, said, “*caa.reviews* aims to cover exhibitions at a wide spectrum of art institutions, from prominent museums such as the Metropolitan, National Gallery, Art Institute, and Getty to small university art galleries and alternative spaces. Indeed, it’s at university art museums where the quality of scholarship counts more than the admissions gate, where some of the most interesting, creative, and intellectually ambitious exhibitions are being presented. Typically such shows receive little notice in the commercial art

**“I am pleased to see that our reviews are being cited by scholars and quoted by publishers just as much as print reviews.”**

and book review press. Here *caa.reviews* is poised to make a major contribution in helping to evaluate and spread the word about such exhibitions and their catalogues.”

With the new group of field editors in place, reviews of contemporary artists such as Robert Smithson, Rachel Harrison, and Louise Bourgeois soon appeared alongside considerations of monographic shows on Duccio, Peter Paul Rubens, and Georges Seurat; surveys on Minimal, Turkish, and American Indian art were also reviewed. Because of its immediacy, *caa.reviews* strives to publish an evaluation quickly, sometimes while an exhibition is still on the walls.

The author of many exhibition reviews himself, Silver said, “The crowds who attend museum exhibitions obviously love and care about art and are interested in how it’s shown. They deserve proper, thoughtful, informed reviews from people who know the material. So do the curators who put their scholarly efforts into a show. After all, these are the means by which

generations of people learn about art. And I should think that living artists would particularly benefit from having shows reviewed by scholars, who are less interested in market issues than, perhaps, newspaper and magazine staff reviewers. That is one reason why I reviewed exhibitions in my hometown of Philadelphia for *caa.reviews* in the early days of the journal. American newspapers are afraid that scholars will write in obscurantist prose and speak only to their specialist peers. So *caa.reviews* has a wide-open field.”

## ESSAYS, CONFERENCES, AND MORE

Essays are still not a major part of the journal, nor are conference reviews, as originally envisioned, but these areas are growing and include many notable highlights. In celebration of the one hundredth anniversary of Meyer Schapiro's birth in 2003, *caa.reviews* published a trio of essays on the renowned scholar's writings, with authors looking at Schapiro's books on nineteenth- and twentieth-century art, his approaches to methodologies on the study of medieval art, and his ideas on

**“As we approach CAA's centenary we can think historiographically by looking at the published work produced over the past century. And by ‘published’ I mean published in any venue, print or internet.”**

style and semiotics. Review essays on such topics as the 2006 Rembrandt Year, contemporary Asian art in biennials and triennials, the reopening of the Museum of Modern Art in New York, and the Walker Art Center expansion have appeared over the years.

Other projects soon developed. In 2006 *caa.reviews* published extensive reviews of general art-history survey textbooks—the first in CAA publications since the 1990s—and of survey books specific to nineteenth-century art and visual culture. And just last year, *caa.reviews* began realizing one of its original goals, reviewing academic conferences and symposia. Silver noted, “The dreams of the first year still provide a signpost for future editors of the journal to strive for.”

In a redesign and relaunch in 2007, *caa.reviews* added a new feature, Recent Books in the Arts. Replacing the traditional Books Received list, which accumulated only the titles of review copies of art publications sent to the CAA office, the new section collects titles published by university and commercial presses worldwide and divides them into disciplinary categories (e.g., Architectural History/Historic Preservation, Oceanic/Australian Art, and Critical Theory/Gender Studies/Visual Studies). Recent Books in the Arts is not only useful to

the reviews editors of CAA's three journals, but it's also a great way to gauge the state of publishing in the arts.

Early concerns about the ephemeral nature of digital publishing and broader access to non-CAA readers will be met when the journal becomes available on JSTOR. The journal will initially be archived through Portico, an archiving service for scholarly electronic journals, and then be presented through the JSTOR platform, probably by early 2009. Broader access to *caa.reviews* is also available through institutional subscriptions, which authenticate users seamlessly through an institution's website. And all reviews published since 1998 can still be accessed on the *caa.reviews* website by individual members using their CAA user ID and password.

## A DIGITAL FUTURE

Many daily and weekly newspapers are cutting art and culture staff and decreasing column inches devoted to book reviews and arts features. The *New York Times* seldom reviews art books at all, even in its Christmas gift issue, and the *Los Angeles Times Book Review* just ceased publication. Though publications like *caa.reviews*, the *Art Book*, *Bookforum*, and the reviews section of *Nineteenth-Century Art Worldwide*, another born-digital journal, continue to carry the torch, this alarming shift indicates something about our current larger intellectual culture. The importance of the book and exhibition review is just as crucial in 2008 as it was in 1998.

Silver said: “When even the *New York Times* continues to call its Sunday section ‘Arts and Leisure,’ we know where review of exhibitions stand in terms of priority. And I have always lamented the absence of *feuilleton* sections, where scholars could communicate about exhibitions or books of wider interest to a larger public through serious newspapers, as they do in Germany, France, and the Netherlands. And why is it that museum reviews are done by John Updike in the *New York Review of Books*? Perhaps art scholars should review novels in exchange.”

“*caa.reviews* is much more than a review journal for art books,” Asher noted. “As we approach CAA's centenary, all of us will be thinking about how the art disciplines have developed and matured. We can think historiographically by looking at the published work produced over the past century. And by ‘published’ I mean published in any venue, print or internet.” ■

<sup>1</sup> At the time, Larry Silver was at Northwestern University and Robert Nelson was at the University of Chicago.

<sup>2</sup> Katherine Haskins, now project development officer for Yale University's library system, remains the journal's technical advisor.

## Contemporary Art Galleries in Downtown Los Angeles

*From now until the CAA Annual Conference in Los Angeles, taking place February 25–28, 2009, both CAA News and [www.collegeart.org](http://www.collegeart.org) will focus on the lively art scene—museums, galleries, magazines, and other art centers and institutions—of the conference city.*

Since the mid-1950s, Los Angeles has been a hotbed of new art and groundbreaking galleries, museums, and other art spaces and institutions. Throughout the greater LA area are many pockets of art-world panache, from Malibu to Culver City to Chinatown. With the 2009 conference headquartered at the Los Angeles Convention Center in downtown LA, we thought we would start with a focus on the robust gallery culture there and in its subdistricts.

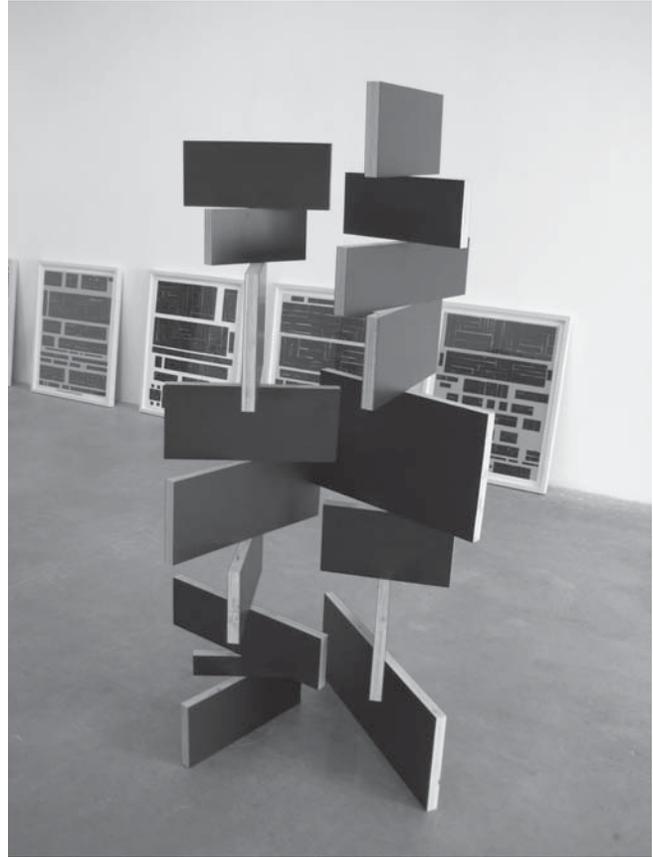
### CHINATOWN

A short walk or cab ride from the conference, Chinatown has a long history of culture and commerce dating back to the late nineteenth century. In the 1930s, Chinatown's central plaza saw development as a tourist attraction with the creative help of Hollywood set designers. The cinematic simulacrum of Chung King Road is now the high street of the area's gallery scene. While the art that is shown is cutting-edge contemporary, the galleries still pay tribute to the culture and history of Chinatown, often repurposing the original storefront names to give us spaces called China Art Objects, Black Dragon Society, and the Happy Lion.

#### Recommended Galleries

A nonprofit organization since 2003, Telic Arts Exchange ([www.telic.info](http://www.telic.info)) serves as a platform for exhibitions, performances, screenings, lectures, and discussions on art, architecture, and media, with an emphasis on social exchange, interactivity, and public participation. From its basement location, Betalevel (<http://betalevel.com>) similarly operates as a studio, club, stage, and screening space. Its members are artists, programmers, writers, designers, agitprop specialists, filmmakers, and reverse engineers.

The bad-boy scenesters of contemporary art, including Dash Snow, Dan Colen, Bruce Labruce, and Terence Koh, are represented by Peres Projects ([www.peresprojects.com](http://www.peresprojects.com)). Here you'll find edgy, trendy, abrasive, and provocative art, often



Installation view of Christopher Michlig's exhibition *Negations* at Jail in 2008. Foreground: *Turnstile*, 2008, Birch plywood and laminate, dimensions variable; background: *Redaction (orange, yellow, light orange, pink)*, 2008, found posters, cardstock, and glue, 28 x 22 in. each (artworks © Christopher Michlig; photograph by Peter Lograsso and provided by Jail)

collaged from detritus and other nonart materials—the stuff recent biennials are made of.

Black Dragon Society ([www.black-dragon-society.com](http://www.black-dragon-society.com)) is another uber-hip gallery that focuses largely on painting, such as the faux naïve, *Mad* magazine-inspired work of Steve Canaday and the informal portraiture of Raffi Kalenderian. China Art Objects ([www.chinaartobjects.com](http://www.chinaartobjects.com)) features artists such as Walead Beshty, Pae White, and Bjorn Copeland, who also performs in the noise band Black Dice.

Presenting installation, video, new media, and technology-minded work, Fringe Exhibitions ([www.fringexhibitions.com](http://www.fringexhibitions.com)) opened in 2006 with work by Survival Research Laboratories. The gallery's website features a Net art project each month.

Kontainer ([www.kontainergallery.com](http://www.kontainergallery.com)) has a painting-heavy roster, and Acuna-Hansen Gallery ([www.ahgallery.com](http://www.ahgallery.com)) presents a number of drawing specialists, such as Eric Beltz and Tracy Nakayama, in addition to artists who work in photography and sculpture. The Fifth Floor Gallery ([www.fifthfloorgallery.com](http://www.fifthfloorgallery.com)) and David Salow Gallery ([www.davidsalowgallery.com](http://www.davidsalowgallery.com)) were two of nine Chinatown venues that hosted CalArts' MFA exhibition, *We Want a New Object*, in May 2008. Both feature artists working in diverse mediums.

Mesler and Hug Gallery ([www.meslerandhug.com](http://www.meslerandhug.com)) is big on multimedia installation, and Bonelli Contemporary ([www.bonellicontemporary.com](http://www.bonellicontemporary.com)) maintains an Italian presence in Chinatown, showing mostly painting and drawing. High Energy Constructs ([www.highenergyconstructs.com](http://www.highenergyconstructs.com)) is an exhibition and performance venue, and the Mountain Bar

([www.themountainbar.com](http://www.themountainbar.com)), a nightclub and gallery space, is a central hang-out spot for artists that anchors the area.

Other recommended spaces include Farmlab/Under Spring Gallery ([www.farmlab.org](http://www.farmlab.org)); Mandarin ([www.mandaringallery.com](http://www.mandaringallery.com)), Happy Lion Gallery ([www.thehappylion.com](http://www.thehappylion.com)); LMAN Gallery ([info@lmangallery.com](mailto:info@lmangallery.com)); and Sister ([www.sisterla.com](http://www.sisterla.com)). Cottage Home ([www.cottagehomela.com](http://www.cottagehomela.com)) is a unique venue run by Sister, China Art Objects, and Tom Solomon Gallery, with monthly solo and group shows alternately staged by each gallery.

## GALLERY ROW

Another area downtown, located just a short walk or bus ride from the convention-center complex, is Gallery Row. A seven-block concentration of galleries in the very center of downtown, Gallery Row was designated by city council in 2003 as a thriving, pedestrian-friendly, culturally abundant, urban locus of art and nightlife. In a few short years, this experiment in urban planning has changed these blocks into a spontaneous laboratory of street art and creative culture, with fashion shows, live music, spoken word, and traditional art exhibitions. The following galleries are located in or near this area.

### Recommended Galleries

Located in the main lobby of the Banco Popular Building, \*BANK ([www.bank-art.com](http://www.bank-art.com)) has developed a distinctive curatorial platform showcasing emerging and midcareer artists, such as the work of Paul Butler, known not only for his own work but also for his Collage Parties. *MATERIAL*, a critical arts journal, is a creation of the \*BANK artist Kim Schoen and Ginny Cook. Similarly, a new nonprofit organization called Phantom Galleries LA ([www.phantomgalleriesla.com](http://www.phantomgalleriesla.com)) places temporary art installations in vacant storefront windows throughout Los Angeles County; its call for proposals is open ended.

Established in spring 2007, Morono Kiang Gallery ([www.moronokiang.com](http://www.moronokiang.com)) promotes contemporary art by both recognized and emerging artists, focusing on Chinese art from the last decade. Recently shown artists include Xu Bing, Ai Weiwei, Li Jin, and Liu Qinghe.

Jail ([www.thejailgallery.com](http://www.thejailgallery.com)) presents solid curated group shows, including *Hef*, dedicated to the founder of *Playboy* magazine, as well as solo exhibitions by emerging artists such as Christopher Michlig. Bert Green Fine Art ([www.bgfa.us](http://www.bgfa.us)) focuses on contemporary painting and works on paper. Recently shown were works by the underground fanzine legend Dame Darcy and the horror novelist Clive Barker.

Founded in 1979, LA Artcore (<http://laartcore.org>) is an established nonprofit with two gallery spaces for solo, two-person, and thematic group shows. The space also hosts inter-



Pharmaka is a nonprofit gallery in downtown Los Angeles

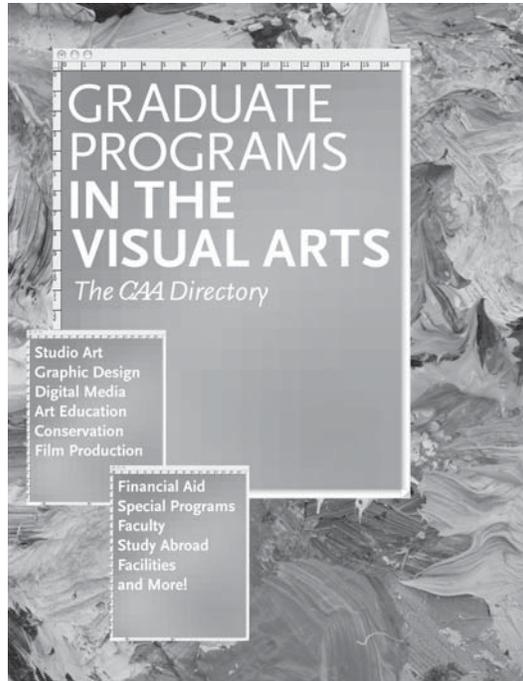
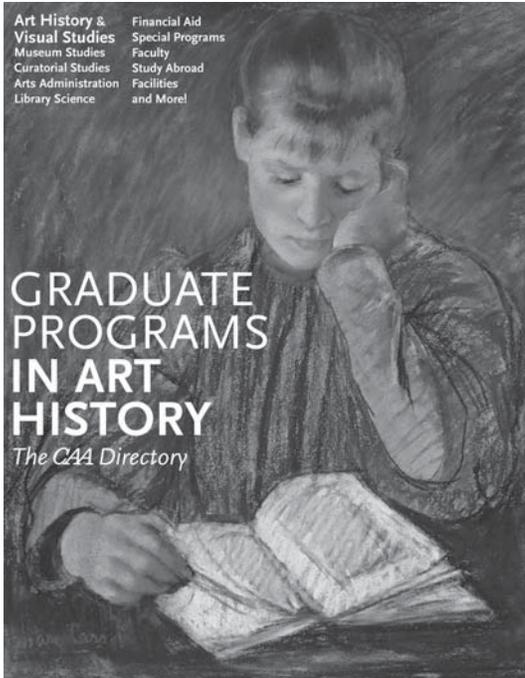
national and regional exchange shows. The newer Pharmaka ([www.pharmaka-art.org](http://www.pharmaka-art.org)), another nonprofit space, stages curated exhibitions while also programming lectures, panel discussions, podcasts, and accessible community events.

Other neighborhood highlights include Compact Space ([www.compactspace.com](http://www.compactspace.com)), which recently moved to the area, and De Soto ([www.gallerydesoto.com](http://www.gallerydesoto.com)), which is strong on photography. The work of gallery artist Connie Samaras appeared on the cover of the Summer 2008 issue of *X-TRA*, a Los Angeles-based quarterly art magazine.

Rounding out the recommended downtown galleries is the Los Angeles Center for Digital Art ([www.lacda.com](http://www.lacda.com)), which in addition to staging group exhibitions offers large-format printing from artists' and photographers' digital files with an Epson 9800 archival printer.

## MORE TO COME

There's lots more to downtown Los Angeles, with the Museum of Contemporary Art, the REDCAT Galleries and Theater, and the Frank Gehry-designed Walt Disney Concert Hall. Keep an eye out in upcoming issues of *CAA News* and at [www.collegeart.org](http://www.collegeart.org) to see the growing list of galleries, previews, and highlights of the Los Angeles scene, a West Coast bastion of culture and cool. ■



Covers of the forthcoming directories of graduate schools for art history and the visual arts

## New Directories of Graduate Programs in the Arts

Ten years after CAA last published our popular directories of graduate programs in the arts, CAA is issuing two new editions, available this fall. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars, with program information for some six hundred schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

The first volume, *Graduate Programs in Art History: The CAA Directory*, includes programs in art history and visual studies, museum studies, curatorial studies, arts administration, library science, and related areas. The second book, *Graduate Programs in the Visual Arts: The CAA Directory*, describes programs in studio art, graphic design, digital media, art education, conservation, film production, and more.

Conveniently divided into separate volumes, these invaluable guides present information on programs for MA, MFA, PhD, and other advanced degrees, with detailed data on admissions requirements, contact addresses, application deadlines and processes, curricula, special programs, facilities (such as studio equipment, libraries, museums, and image resources), financial aid and scholarships, lists of tenured faculty members with their specializations, assistantships, internships, and work opportunities; and myriad other useful facts.

Although these invaluable books are designed primarily for students who are considering graduate study in the arts,

they also provide a wealth of data for academic departments and programs, researchers, publishers, and funders.

Linda Downs, CAA executive director, says, "Our members and the field have been eagerly awaiting these new editions. We have been very pleased by the high level of participation from schools and programs. The new volumes promise to be far more detailed in the information they provide than the old books, and vastly more useful than any other guide to graduate study in the arts currently on the market."

The two volumes will cost \$49.95 each—\$39.95 to CAA members—plus shipping and handling charges. They may be preordered from CAA through our website later this month (please see [www.collegeart.org/directories](http://www.collegeart.org/directories)) or purchased at retail and online bookstores. ■

## Upcoming Workshops for Artists

*In locations around the country, CAA offers workshops for visual artists on a range of topics, from health and safety in the studio to grant writing to professional relationship building. Each workshop is developed in collaboration with regional institutions to serve the specific interests of their local constituencies.*

*Please check [www.collegeart.org/careers/nationalcareerdev](http://www.collegeart.org/careers/nationalcareerdev) periodically as more workshops are announced for 2008. Below are two upcoming workshops.*

### Cleveland, Ohio

On October 22, 2008, 10:30 AM–3:00 PM, CAA will offer career-development workshops at the Cleveland Institute of Art. The program will take place at the Russell B. Aitken Auditorium and include “The Tools of Self-Promotion: How to Initiate and Build New Relationships,” with Jackie Battenfield; a lunch and networking event; and “Pricing Your Work,” with Susan Schear of ArtIsIn.

### Anchorage, Alaska

On November 8, 2008, 9:00 AM–5:00 PM, CAA will offer a day of professional-development workshops hosted by the Alaska State Council on the Arts at the BP Energy Center in Anchorage. The program will include a

panel discussion called “How the Heck to Sell the Work Outside” and workshops entitled “Career Alternatives: How to Support Yourself as a Working Artist,” “Beyond Slides: How to Be an Artist in the Twenty-First Century,” and “Working in an Artist Collaborative,” presented by Two Girls Working. There will be an afternoon reception.

### More Information

CAA’s National Career Development Workshops are supported by a generous grant from the Emily Hall Tremaine Foundation. Questions regarding the workshops for artists should be directed to Melissa Potter at [potter.melissa@gmail.com](mailto:potter.melissa@gmail.com).

## Exhibit Your Art in Los Angeles

CAA’s Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. ARTexchange, to be held Friday evening, February 27, at the Los Angeles Convention Center, is free and open to the public; a cash bar is available.

The space on, above, and beneath a six-foot table is available for each artist’s exhibition of prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound, and spoken word are also welcome. Previous ARTexchange participants have found

that this parameter sparked creative displays, and the committee looks forward to surprises and inspiring solutions at the upcoming conference. Please note that artwork cannot be hung on walls, and it is not possible to run power cords from laptops or other electronic devices to outlets—bring fully charged batteries.

To participate in Los Angeles, please write to the ARTexchange coordinators at [caaartexchange@gmail.com](mailto:caaartexchange@gmail.com), with the subject heading “CAA ARTexchange.” Include your CAA member number and a brief description of what you plan to present. Please provide details regarding performance, sound, spoken word, or technology-based work, including laptop presentations. You will receive an email confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted. *Deadline: December 15, 2008.*

## Mentors Needed for Conference

*Participating as a mentor in CAA’s two Career Services mentoring programs—the Artists’ Portfolio Review and Career Development Mentoring—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.*

### Artists’ Portfolio Review

CAA seeks curators and critics to participate in the Artists’ Portfolio Review during the 2009 Annual Conference in Los Angeles. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years’ experience. Curators and educators must



The artist Miguel Angel Rivera talks about his work during ARTexchange at the 2008 Annual Conference (photograph by Teresa Rafidi)

## Los Angeles Conference Registration

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

### Registration Costs

Early registration through December 19, 2008:

Members	\$155
Student and retired members	\$90
Nonmembers	\$280

Advance registration until January 23, 2009:

Members	\$225
Student and retired members	\$130
Nonmembers	\$350

Onsite registration at the conference:

Members	\$270
Student and retired members	\$155
Nonmembers	\$400

CAA members can register by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org>, beginning in October 2008. Or you may fill out the form in the 2009 *Conference Information and Registration* booklet, which will be sent to you in September; mail or fax the form to CAA with your check or credit-card information.

Institutional members at the Academic/Corporate and Library/Department/Museum levels can register up to ten faculty and staff members at the reduced individual-member rate (early or advance, depending on the deadline). Contact your school or department chair to find out if your institution holds an institutional CAA membership at these levels. For other membership questions, contact CAA Member Services at 212-691-1051, ext. 12, or [memsvcs@collegeart.org](mailto:memsvcs@collegeart.org).



Visitors at the Kara Walker exhibition at UCLA's Hammer Museum (photograph by Stefanie Keenan)

have current employment with a museum or university gallery.

Interested candidates must be current CAA members, register for the conference, and be willing to provide at least five successive twenty-minute critiques in a two-hour period on one of the two days of the review: Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

Send your CV and a brief letter of interest to: Lauren Stark, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or email them to [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 12, 2008.*

### Career Development Mentoring

CAA seeks mentors from all areas of art history, studio art, art education, film and video, graphic design, the museum professions, and other related fields to serve in CAA's Career Development Mentoring. Mentors give valuable advice to emerging and mid-career professionals, reviewing cover letters, CVs, slides, and other pertinent job-search materials in twenty-minute sessions.

Interested candidates must be current CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years' experience. Curators and

educators must have current employment with a museum or university gallery.

This mentoring session is not intended as a screening process by institutions seeking new hires. Applications are not accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Please send your CV and a brief letter of interest to: Lauren Stark, Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail them to [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 12, 2008.*

# BGC

## SYMPOSIUM

**Formation, Innovation, and Legacy:**  
*Thomas Hope and English Regency Design*

**Tuesday, October 21, 2008**

*speakers include:* Barry Bergdoll, John Hardy, Jason Kelly, Tim Knox, Tessa Murdoch, Tania Buckrell Pos, Robin Middleton, and David Watkin.

*information:* 212-501-3011  
[programs@bgc.bard.edu](mailto:programs@bgc.bard.edu)

**The Bard Graduate Center**  
*for Studies in the Decorative Arts, Design, and Culture*  
18 West 86th Street, NY, NY 10024 212.501.3000

## Participate in Conference Mentoring

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at Career Services during the 2009 Annual Conference in Los Angeles. All emerging, midcareer, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about career-management skills, artists' portfolios, and professional strategies.

You can enroll in either the Artists' Portfolio Review or Career Development Mentoring. These sessions are offered free of charge.

### Artists' Portfolio Review

The Artists' Portfolio Review offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in personal twenty-minute consultations at the 2009 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download the Career Development Enrollment Form at <http://conference.collegeart.org/2009/mentoring> or use the form in the *Conference Information and Registration* booklet to be mailed to you later this month. Please send the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 16, 2009.*

### Career Development Mentoring

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields at the 2009 Annual Conference. Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for



David Raizman of Drexel University (left) talks to Zehavi Husser, a doctoral student at Princeton University, at the 2008 Annual Conference (photograph by Teresa Rafidi)

interviews. Sessions are filled by appointment only and are scheduled for Thursday, February 26, and Friday, February 27, 8:00 AM–NOON and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, please download the Career Development Enrollment Form at <http://conference.collegeart.org/2009/mentoring> or use the form in the *Conference Information and Registration* booklet to be mailed to you later this month. Please send the completed form to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 16, 2009.*

## Conference Travel Grants

*CAA offers Annual Conference Travel Grants to graduate students in art history and studio art and to international artists and scholars. The grants are funded by donations from CAA members. CAA warmly thanks those members who made voluntary contributions to this fund.*

### Graduate Student Conference Travel Grant

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

reimbursement of expenses for travel to the 2009 Annual Conference in Los Angeles. To qualify for the grant, students must be current CAA members. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and more information, please contact Lauren Stark, 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 26, 2008.*

### International Member Conference Travel Grant

CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to the 2009 Annual Conference in Los Angeles. To qualify for the grant, applicants must be current CAA members. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of support. For application forms and additional information, 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 26, 2008.*

## Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2009 Annual Conference in Los Angeles. Successful applicants are paid \$10 per hour and receive complimentary conference registration. Projectionists are required to work a minimum of four 2½-hour program sessions, from Wednesday, February 25, to Saturday, February 28, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35mm slide projector; familiarity with digital projectors is preferred.

Room monitors are needed for CAA's two Career Services mentoring programs, the Artists' Portfolio Review and Career Development Mentoring, and for several offsite conference sessions. Successful candidates are paid \$10 per hour and receive complimentary conference registration. Room monitors are required to work a minimum of eight hours, checking in participants and facilitating the work of the mentors.

All projectionist and room-monitor candidates must be US citizens or permanent US residents. Please send a brief letter of interest to: Lauren Stark, CAA Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or write to [lstark@collegeart.org](mailto:lstark@collegeart.org). *Deadline: December 12, 2008.*

## Conference Curatorial Proposals

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

- Chicago, February 10–13, 2010. *Deadline extended: October 31, 2008*
- New York, February 2010. *Deadline: September 1, 2009*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show

## 2009–2010 Clark Fellowships

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 that enhance the understanding of the visual arts and their role in culture. The program supports all genres of art historical scholarship about all places and periods, but especially those projects with a critical commitment to research in theory, history, and interpretation. Included is the Gould Fellowship, a year-long award for the study of French art and culture, split between Williamstown and Paris and sponsored jointly by the Clark and the Deutsches Forum für Kunstgeschichte in Paris, as well as the year-long Clark/Oakley Fellowship (with the Oakley Center for Humanities and Social Sciences at Williams College) for a scholar in the humanities whose study addresses some aspect of the visual field.

Clark Fellows are in residence for one to ten months and are provided with offices in the Sir Edwin and Lady Manton Research Center that houses the Institute's exceptional art history library and visual resources collection. The Clark is within walking distance of Williams College and its libraries and museum of art and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, Workshops, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, co-sponsored with Williams College.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away by car.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in universities, museums, and related institutions. For guidelines and an application form, as well as further information, please visit [www.clarkart.edu](http://www.clarkart.edu) or contact Michael Ann Holly, Starr Director of Research and Academic Program, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts 01267.

Telephone: 413 458 0460 E-mail: [research@clarkart.edu](mailto:research@clarkart.edu)

The application deadline for fellowships awarded for the 2009–2010 year is **November 1, 2008**.

# THE CLARK

Sterling and Francine  
Clark Art Institute  
225 South Street, Williamstown  
Massachusetts 01267

## Intellectual Property and the Arts

CAA recently launched a new section of its website called "Intellectual Property and the Arts," found at [www.collegeart.org/ip](http://www.collegeart.org/ip). This section provides links to CAA's activities on intellectual property and copyright matters and to useful websites and resources of other organizations.

Included in the section are links to authoritative texts by universities, library organizations, and the US Copyright Office; suggestions for clearing permissions and rights for images used in publication; and articles by CAA's Committee on Intellectual Property from past issues of *CAA News*, on topics such as the legal status of appropriation in art, work for hire, and artists' moral rights in their artworks.

CAA's members are both copyright owners and users of copyrighted material. Artists and authors create new works, and many also quote from or repurpose material created by others. CAA encourages all members to become familiar with intellectual-property law as it affects you.

of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and evaluates proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

Proposals must be submitted by email and should include the following:

- Name(s) of curator(s) or organizer(s),
- affiliation(s), and CV(s)
- A brief statement of 250 words or less describing the exhibition's theme and explaining any special or timely significance it may have
- Identification of the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; a space of no less than three thousand square feet is highly recommended
- A detailed exhibition budget for expenses and income, showing other

anticipated sources of funding or in-kind support

Please send your proposal to Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

## 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 assistant, at [agurshuny@collegeart.org](mailto:agurshuny@collegeart.org).*

### Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually on both the CAA and *caa.reviews* websites. (Dissertations formerly appeared in the June issue of *The Art Bulletin* but will no longer be listed there.) PhD-granting institutions may send a list of doctoral students' dissertation titles to [dissertations@collegeart.org](mailto:dissertations@collegeart.org). Full instructions regarding the format of listings are found at [www.collegeart.org/dissertations](http://www.collegeart.org/dissertations); instructions will be sent by email and fax to department heads later this fall. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above email address. *Deadline: December 1, 2008.*

### 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, 2008.*

### 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

## Georgia O'Keeffe Museum

### The Georgia O'Keeffe Museum Research Center stipend program

sponsors research relating to the study of American Modernism (1890s to the present) in the fields of art history, architectural history and design, literature, music, and photography. Stipends are available for three-to-twelve month periods to qualified applicants at the pre- and post doctoral levels, including one that can be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition pertaining to American Modernism for the Georgia O'Keeffe Museum.

More information and application instructions are available by phone at 505.946.1002, or at [www.okeeffemuseum.org/center/scholarships.html](http://www.okeeffemuseum.org/center/scholarships.html)

Application deadline: Monday after Thanksgiving.

subsidy. For complete guidelines, application forms, and grant description, please visit [www.collegeart.org/wyeth](http://www.collegeart.org/wyeth) or write to [publications@collegeart.org](mailto:publications@collegeart.org). *Deadline: October 1, 2008.*

### Journals Welcome New Editorial-Board Members

CAA welcomes the following people to the editorial boards of its three scholarly journals. All members serve four-year terms.

Natalie Kampen of Barnard College has joined the *Art Bulletin* Editorial Board. The *Art Journal* Editorial Board welcomes Jan Estep, Regis Center for Art at the University of Minnesota; Karin Higa, Japanese American National Museum; and Terence E. Smith, University of Pittsburgh. Laura Auricchio of Parsons the New School for Design has joined the *caa.reviews* Editorial Board.

### caa.reviews Names New Field Editors

*caa.reviews* welcomes three new field editors who will serve three-year terms for the journal: Linda Komaroff of the Los Angeles County Museum of Art will commission reviews of books on Islamic art; Marjorie Munsterberg of City College of New York, City University of New York, will assign reviews of books on nineteenth-century art; and Jon Seydl of the Cleveland Museum of Art will commission reviews of exhibitions in the Midwest.

### Art Journal Seeks Editor-in-Chief

As the current term of the *Art Journal* editor-in-chief is coming to its conclusion, CAA invites applicants for the next term, July 1, 2009–June 30, 2012 (preceded by a term as editor designate from November 2008 to June 2009). *Art Journal*, published quarterly by CAA, promotes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

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

Advised by the *Art Journal* Editorial Board, the editor-in-chief is responsible for the content and character of the journal. He or she reads all submitted manuscripts and reviews all submitted artist projects, sends them to peer reviewers, provides guidance to authors and artists concerning the form and content of submissions, and makes final

decisions regarding the acceptability of all submissions for publication. The editor-in-chief is not responsible for commissioning reviews. The editor-in-chief works closely with CAA staff in New York, where the publication is produced. This is a half-time position. CAA may negotiate course release or other compensation for the editor.

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

Candidates must be current CAA members and should not be serving on the edi-

torial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nominee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a statement describing your interest in and qualifications for appointment, CV, and at least one letter of recommendation to: Director of Publications, *Art Journal* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 15, 2008; finalists will be interviewed on October 23, 2008, in New York.*

### The Art Bulletin Seeks Reviews Editor

As the current term of the *Art Bulletin* reviews editor is coming to its conclusion, CAA invites applicants for the next term, July 1, 2009–June 30, 2012 (with service as incoming reviews editor designate from



## National Gallery of Art, Washington

### CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

#### Visiting Senior and Senior Fellowship Program, 2009–2010

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

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

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

2000B South Club Drive, Landover, MD 20785

Tel: 202-842-6482 • Fax: 202-789-3026

E-mail: [fellowships@nga.gov](mailto:fellowships@nga.gov) • Web address: [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm)

February to June 2009). *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English.

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

The reviews editor is responsible for commissioning all book and exhibition reviews in *The Art Bulletin*. He or she selects books and exhibitions for review, commissions reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with authors and CAA's director of publications in the development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and important books and recent exhibitions

in the fields of art history, criticism, theory, visual studies, and museum publishing. This is a three-year term, which includes membership on the *Art Bulletin* Editorial Board.

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

Candidates must be current CAA members and should not be serving on the editorial board of a competitive journal or on another CAA editorial board or committee. Nominators should ascertain their nomi-

nee's willingness to serve before submitting a name; self-nominations are also welcome. Please send a statement describing your interest in and qualifications for appointment, CV, and at least one letter of recommendation to: Director of Publications, *Art Bulletin* Reviews Editor Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 15, 2008; finalists will be interviewed on October 24, 2008, in New York.*

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

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

*caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts. Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required. Field editors should live in the region covered.

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

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

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

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contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: September 15, 2008.*

## CAA News

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

### Join a CAA Committee

CAA invites you to join one of our nine diverse, active Professional Interests, Practices, and Standards Committees. These committees address crucial issues in the fields of art and art history and help to shape CAA's activities and goals. Committees initiate and supervise ongoing projects and recommend new programs and formal statements and guidelines to the Board. Joining a committee is also an excellent way to network with other members and to provide service to the field.

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

- Committee on Diversity Practices: two members
- Committee on Intellectual Property: one member
- Committee on Women in the Arts: up to six members
- Education Committee: one member
- International Committee: two members
- Museum Committee: at least three members
- Professional Practices Committee: at least two members
- Services to Artists Committee: one member
- Student and Emerging Professionals Committee: at least four members.

For information about the mandate and activities of each committee, please visit

[www.collegeart.org/committees](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 Microsoft Word attachments. *Deadline: October 17, 2008.*

### 2008 Art History and Visual Art Fellowship Applications Available

Applications for the 2008 Professional Development Fellowship Program are now available at [www.collegeart.org/fellowships](http://www.collegeart.org/fellowships).

CAA awards fellowships in the amount of \$15,000 to qualified graduate students in visual art and art history; grants may be used to help recipients with various aspects of their work, whether for their job-search expenses or purchasing materials for their studio. In addition, one or more fellowships are awarded to a PhD student specializing in American art; this award is made possible with support from the Wyeth Foundation for American Art. As in the past, honorable mentions may also be recognized.

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

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

**Art-History Fellowships:** Applicants to the art-history fellowships must include the following on a CD: application form; essay; CV; dissertation prospectus; sample dissertation chapter; and timetable for dissertation completion. Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must

be submitted in hard copy and mailed to CAA with the CD. *Deadline: October 1, 2008; fellows are chosen by December 31, 2008.*

**Visual-Art Fellowships:** Visual-art fellowship applicants must include the following on CD or DVD: application form; essay; résumé or CV; description of your MFA exhibition and its timetable; all visual documentation (up to six images of your work, properly labeled and formatted for both PC and Macintosh); and image script (caption list and short descriptions of the work). Letters of recommendation; a copy of your 2007 IRS income-tax form or 2008 Free Application for Student Federal Aid (FASFA); and graduate transcript must be submitted in hard copy and mailed to CAA with the CD or DVD. *Deadline: October 1, 2008; fellows are chosen by December 31, 2008.*

## 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 Historians of American Art

The Association of Historians of American Art (AHAA) is offering a grant for CAA conference expenses up to \$500 to be awarded to an ABD student of historical art of the United States who will travel to the 2009 meeting in Los Angeles to participate in the program. The successful recipient must be currently enrolled in a graduate program and an AHAA member in good standing. *The application deadline is February 1, 2009.* For more information, see [www.ahaonline.org](http://www.ahaonline.org).

### Association of Historians of Nineteenth-Century Art

Michael Duffy will be chairing the Association of Historians of Nineteenth-Century Art (AHNCA) sponsored session at the 2009 Nineteenth Century Studies Association conference. The conference theme is "The Green Nineteenth Century," and the event will take place in Milwaukee, Wisconsin, March 26–28, 2009.

### International Association of Art Critics

The annual International Association of Art Critics (AICA) Distinguished Critics Lecture at the New School in New York will be presented by Linda Nochlin on November 10,

2008. Questions to be considered are: What are the goals of art criticism? How are they different from the goals of art history? How does a trained art historian consider the multiple directions of contemporary art? What are the obligations of the critic, and what are the pleasures in writing criticism? Nochlin will address these issues by looking at a wide variety of artists, from Gustave Courbet and Édouard Manet through Jenny Saville and Sam Taylor-Wood, as well as at critics from Charles Baudelaire and John Ruskin through Roberta Smith. The lecture, open to the public, is presented in conjunction with the Vera List Center for Art and Politics and starts at 6:30 PM.

### International Sculpture Center

The International Sculpture Center (ISC) will publish a new book in September 2008, *Landscapes for Art: Contemporary Sculpture Parks*, under the ISC Press imprint, in collaboration with the University of Washington Press. Since the mid-twentieth century, sculpture parks and gardens have become important tourist destinations and essential aspects of public life. *Landscapes for Art* surveys a wide range of sculpture parks and gardens that focus on contemporary art—from well-established, museum-type institutions to small-scale, noncollecting, experimental programs. The book includes profiles of sculpture parks in the United States, United Kingdom, Japan, Australia, Lithuania, China, Italy, Canada, the Netherlands, Belgium, India, Latvia, Sweden, and Finland, among others. Readers can also find articles on key topics by art critics, landscape architects, and sculpture-park professionals, and interviews with Isamu Noguchi, Martin Friedman, and Alfio Bonanno.

### Italian Art Society

The Italian Art Society (IAS) is pleased to announce a competition for two grants of \$500 each to support travel to both the CAA Annual Conference in Los Angeles in February 2009 and the International Congress for Medieval Studies in Kalamazoo in May 2009. This competition is open to PhD students or recent PhD recipients presenting on the art or architecture of ancient to contemporary Italy at these conferences. Please send your CV, paper abstract and session details, preliminary budget and other funding sources, and contact data for your academic advisor as a single Word or

PDF document (include your last name in title) via email to Cathleen Fleck, IAS travel committee chair, at cfleck@artsci.wustl.edu. *The deadline for both applications is November 1, 2008, with notification by December 1.* IAS expects each grant recipient to become a member and to attend our business meeting at the conference. For membership, see [www.italianartsociety.org/membership.html](http://www.italianartsociety.org/membership.html).

### Japan Art History Forum

In July 2008, the Japan Art History Forum (JAHF) announced its selection of the essay "Electric Dress and the Circuits of Subjectivity" by Namiko Kunitomo of the University of California, Berkeley, as the recipient of the Chino Kaori Memorial Essay Prize. The prize is administered annually by JAHF for an unpublished English-language essay on Japanese art history written by a graduate student. The winner receives a gift of \$400 in books from the University of Hawai'i Press and a complimentary two-year JAHF membership. *The deadline for submission of papers is July 1.*

### Leonardo Education Forum

The Leonardo Education Forum (LEF) is pleased to announce that Ellen Levy has been elected LEF cochair. Levy is currently a visiting scholar at New York University and a PhD candidate at Z-Node, an interdisciplinary program for artists involved in science and technology. She will join the current chair, Andrea Polli of Integrated Media Arts at Hunter College, City University of New York, and cochairs Nina Czegledy of the University of Toronto, Concordia

University, and Moholy Nagy University; and Victoria Vesna of the UCLA Art/Sci Center. Levy will serve as cochair for 2009–10 and as chair for 2011.

For more information about Leonardo/ISAST membership benefits, please visit <http://leonardo.info/members.html>.

### Midwest Art History Society

The Midwest Art History Society (MAHS) is pleased to announce its sponsored publication, *A Corpus of Drawings in Midwestern Collections: Sixteenth-Century Italian Drawings* (Turnhout, Belgium: Harvey Miller, 2008), with catalogue entries by Edward Olszewski and fifteen additional contributors. The *Corpus* is the second in a series under the auspices of MAHS dealing with European drawings in Midwestern collections. The first volume, published by the University of Missouri Press in 1996, dealt with drawings before 1500. The new study represents a gathering of drawings from forty institutions between Ohio and Oklahoma based on a census of seventy-five museums and art centers.

During the MAHS thirty-fifth annual conference in Chicago (April 2–5, 2008), the society's board of directors announced that *The Collections of the Nelson-Atkins Museum of Art: American Paintings to 1945* (Kansas City: Nelson-Atkins Museum of Art, 2007), edited by Margaret Conrads, as the winner of the Midwest Art History Society Award for Outstanding Catalogue for 2007.

MAHS's thirty-sixth annual conference will convene April 2–4, 2009, in Kansas City, Missouri. The event is cohosted by the Nelson-Atkins Museum of Art and the University of Missouri, Kansas City. Other participating institutions are the Kansas City Art Institute, the Kemper Museum of Contemporary Art, the H&R Block Artspace, the Spencer Museum of Art in Lawrence, Kansas, and the Nerman Museum of Contemporary Art at Johnson County Community College.

### National Art Education Association

In June, forty-seven art and design master educators, administrators, and emerging educators from across the nation met at the School of the Art Institute of Chicago for ThinkTank3, an intensive forum linking educational theory to studio practice. The theme for the five-day symposium was "Foundations Teaching in the Twenty-First Century." Higher-education members of

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the National Art Education Association (NAEA) who participated included Mary Stewart, Florida State University; Richard Siegesmund, University of Georgia; John Baldacchino, Teachers College; Marybeth Koos, Elgin College; Brooke Hunter-Lombardi, Columbus College of Art and Design, and Sheri Klein, University of Wisconsin, Stout.

ThinkTank was divided into two parts. In Stage 1, four workgroups responded to themes of "Constructing Meaning: From Idea to Image to Object"; "Contextual and Critical Connections: The Role of History/Theory in Education of Studio Artists"; "Beyond Computers: New Technologies and Teacher Training"; and "Developing Concepts/Expanding Creativity: Finding Common Ground between Art and Design Education." Stage 2 was a practical training session for fifteen exemplary junior faculty from across the nation. Melody Milbrandt from Georgia State University served on the ThinkTank committee that awarded the fellowships that allowed these emerging educators to participate.

A board of directors to guide ThinkTank's further development was formed with Stewart serving as president and Siegesmund as vice president and treasurer elect. Board members from NAEA include Baldacchino, Hunter-Lombardi, and Renee Sandell from George Mason University.

More information and resources development through ThinkTank can be found at <http://thinktankarts.typepad.com>. ThinkTank4 will be held at the University of Georgia, June 5–10, 2009, with the theme "Divergence, Convergence, Emergence: Expanding Cross-Disciplinary Creativity." Details for fellowship applications to ThinkTank4 can be found at the website. *Deadline for fellowship submissions: December 30, 2008.*

#### Private Art Dealers Association

The Private Art Dealers Association (PADA) is pleased to announce the recipient of the fifteenth annual PADA Award (2008): the Frick Art Research Library. The award will be presented at the PADA annual dinner on October 23, 2008.

#### Queer Caucus for Art

The Queer Caucus for Art has established a page on the social-networking website Facebook. The page provides a place for members to easily communicate with one

another, as well as a bulletin board where announcements and ongoing discussions can be found. Members of the caucus and nonmembers who wish to become involved are encouraged to join.

The caucus also eagerly awaits the 2009 CAA Annual conference, where Jenni Sorkin will be leading a panel entitled "Queering Craft." This panel will add to the increasing interest in the intersections and variations of queerness and craft within the field of visual and material culture.

#### Women's Caucus for Art

The Women's Caucus for Art (WCA) has selected five recipients for this year's Lifetime Achievement Awards: Maren Hassinger, director of the Rinehart School of Graduate Sculpture at the Maryland Institute College of Art; Ester Hernandez, a San Francisco-based artist who was a pioneer in the Chicana/Chicano civil rights art movement; Joyce Kozloff, a political and feminist artist who was a founding member of the Pattern and Decoration movement of the 1970s; Margo Machida, a renowned authority on contemporary Asian American

art and visual culture and associate professor at the University of Connecticut; and Ruth Weisberg, an artist and dean of fine arts at the University of Southern California.

The awards ceremony will be held at the Wilshire Grand Hotel in Los Angeles on Saturday, February 28, 2009, in conjunction with the CAA Annual Conference. This ceremony, which is free and open to the public, will be the thirtieth anniversary of the awards. As in past years, the awards ceremony will include an accompanying catalogue, outlining the awardees' accomplishments in greater detail. Please check [www.nationalwca.org](http://www.nationalwca.org) for more details about the ceremony (free), the awards dinner (tickets are \$90 before December 1, 2008, and \$105 after), and other planned events.



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## Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2008), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Abroad

**Yueh-Mei Cheng.** Galerie Forge, Lyon, France, June 20–July 3, 2008. *Visual Chess: Exposition 2008 en France de Yueh-mei Cheng.* Painting.

**Yueh-Mei Cheng.** Galerie l'ARTicle, Paris, France, June 5–15, 2008. *Visual Chess: Exposition 2008 en France de Yueh-mei Cheng.* Painting.

**Julie Oakes.** Galerie Samuel Lallouz, Montreal, QC, Canada, May 22–July 31, 2008. *The Buddha Composed.* Painting.

### Mid-Atlantic

**Linda Lee Alter.** Rodale Gallery, Allentown Art Museum, Allentown, PA, June 8–September 7, 2008. *Linda Lee Alter: A Life in Art.* Fiber, painting, sculpture, illustration, and design.

**Virginia Derryberry.** William King Regional Art Center, Abingdon, VA,



Virginia Derryberry, *Seven Virtues*, 2007, oil on canvas, 55 x 60 in. (artwork © Virginia Derryberry)

September 19, 2008–February 1, 2009. *Rebis.* Painting.

**Michael Pittari.** Doshi Gallery, Susquehanna Art Museum, Harrisburg, PA, May 8–June 15, 2008. *Chromatology.* Painting.

**Thomas Xenakis.** Tabois-Bonhomme Galerie d'Art, McLean, VA, May 31–July 5, 2008. *Heavens: Paintings by Thomas Xenakis.*

### Midwest

**Patrick A. Luber.** DeRicci Gallery, Edgewood College, Madison, WI, September 7–26, 2008. *Small Miracles by Patrick Luber.* Sculpture.

### Northeast

**Suzanne Benton.** Keeler Tavern Museum, Ridgefield, CT, July 1–31, 2008. *Honoring the Hartmann Archive.* Monoprints with chine collé.

**Joanne Mattera.** Carol Scholsberg Alumni Gallery, Montserrat College of Art, Beverly, MA, June 6–July 3, 2008. *Hue Again: Paintings by Joanne Mattera.*

**Bruce Myren.** Danforth Museum of American Art, Framingham, MA, October 22–December 7, 2008. *Markers: Memories.* Photography.

**Kate Nelson.** Left Bank Gallery, Wellfleet, MA, August 30–September 12, 2008. *Swimming Home.* Painting.



Constance Lowe, *FabCom 20*, 2007, colored pencil on drafting film, 33 x 33 in. (artwork © Constance Lowe)



Linda Lee Alter, *Too Chicken*, from the *Divorce Precedings Series*, 1989, acrylic on canvas board, 8 x 6 in. (artwork © Linda Lee Alter)

**Jo Sandman.** Danforth Museum of Art, Framingham, MA, September 7–November 9, 2008. *Jo Sandman: Once Removed.* Various mediums.

## South

**Constance Lowe.** Southwest School of Art and Craft, San Antonio, TX, June 26–August 17, 2008. *Equivocal Topographies.* Drawing and sewn felt work.

## West

**Beauvais Lyons.** Reed Whipple Cultural Center, Las Vegas, NV, June 20–September 6, 2008. *Hokes Medical Arts.* Printmaking.

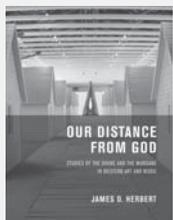
**Nancy Macko.** Commissary Arts, Venice Beach, CA, May 3–June 21, 2008. *Hive Moments.* Work on paper.

# Books Published by CAA Members

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

**Michaël Amy.** *Michaël Borremans: Whistling a Happy Tune* (Ghent, Belgium: Ludion, 2008).

**Jane P. Davidson.** *A History of Paleontology Illustration* (Bloomington: Indiana University Press, 2008).



**James D. Herbert.** *Our Distance from God: Studies of the Divine and the Mundane in Western Art and Music* (Berkeley: University of California Press, 2008).

# Exhibitions Curated by CAA Members

*Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2008), and*

*title of show to caanews@collegeart.org; attach the exhibition's press release to the e-mail (required). You may also send digital images of individual views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.*

**Amy Moorefield.** *Fiona Ross: The Thread in the Labyrinth.* VCUarts Anderson Gallery, Virginia Commonwealth University, Richmond, VA, June 20–August 2, 2008.

## People in the News

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

### Academe

**Daniel Adler,** formerly of the University of Guelph in Ontario, Canada, has been appointed assistant professor of modern art at York University in Toronto.

**Becca Albee** has received tenure and was promoted to associate professor in the Art Department at the City College of New York, City University of New York.

**Donna Alden** has earned tenure in art and art history at the University of Nebraska in Kearney.

**Julie Nelson Davis** has received tenure and was promoted to associate professor of the history of art in the Department of the History of Art at the University of Pennsylvania in Philadelphia.



**Coco Fusco** has been appointed chair of fine arts at Parsons the New School for Design in New York.

**John Klein** has been appointed associate professor in the Department of Art History and Archaeology at Washington University in St. Louis, MO.

**David Lefkowitz** has been awarded tenure in art at Carleton College in Northfield, MN.



**Ellen Meyer,** formerly president of the Atlanta College of Art in Georgia, has been named

president of the Watkins College of Art and Design in Nashville, TN. She suc-

ceeds **Jim Brooks,** who has retired.



**Peter N. Miller,** chair of academic programs and professor of cultural history at the Bard Graduate Center

in New York, has been named dean of the center.



**Michael Pittari** has been granted tenure and was promoted to associate professor in the Department

of Art and Art History at Lebanon Valley College in Annville, PA.

**Todd Porter** has been appointed to a second term as Canada Research Chair in Nineteenth-Century Art History at the University of Montreal in Quebec, Canada, by the Social Sciences and Humanities Council of Canada.



**Miguel Rivera,** formerly chair of the Art Department at the University of Guanajuato in Mexico, has

been appointed chair of the Printmaking Department at the Kansas City Art Institute in Missouri.

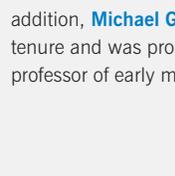
**Anders Ruhwald** has been named head of the Ceramics Department at the Cranbrook Academy of Art in Bloomfield Hills, MI.

**California State University, Monterey Bay,** has recently awarded tenure in visual and public art to **Stephanie Johnson** and **Johanna Poethig.**



The Department of Art History at the **University of Minnesota, Twin Cities,** has announced two recent hires:

**Angélica Afanador Pujol** as assistant professor in Latin American art and **Jennifer Marshall** as assistant professor in American art history. In



addition, **Michael Gaudio** has received tenure and was promoted to associate professor of early modern art.

## CAA Thanks Donors and Contributors

### Donors to 2008 Annual Campaign

CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2007–June 30, 2008).

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### Annual Conference Travel Grants

CAA warmly thanks those members who made voluntary contributions to the Annual Conference Travel Grants to graduate students in art history and studio art and to international artists and scholars.

Evelyn K. Adams; Teresa I. Getty; Dennis Y. Ichiyama;

## Museums and Galleries

**Elizabeth Neilson Armstrong** has been appointed assistant director for exhibitions and programs and curator of contemporary art at the Minneapolis Institute of Arts in Minnesota.



**Richard Armstrong**, Henry J. Heinz II Director of the Carnegie Museum of Art in Pittsburgh,

PA, has announced his intention to retire from the museum at the end of the year.

**Katia Baudin** has been named deputy director of the Museum Ludwig in Cologne, Germany.

**Leslie Greene Bowman** has announced her resignation as director of the Winterthur Museum and Country Estate in Winterthur, DE. She will become president of the Thomas Jefferson Foundation in Charlottesville, VA.



**Jordi Falgàs**, a PhD candidate in art history at the University of Wisconsin in Madison, has been named

director of the Fundació Rafael Masó in Girona, Spain.



**Mimi Gates**, director of the Seattle Art Museum in Washington for 15 years, has announced her

retirement, effective July 1, 2009.

**Katherine A. Holbrow**, formerly chief objects conservator at the Williamstown Art Conservation Center in Williamstown, MA, has accepted a position as head of conservation at the Asian Art Museum in San Francisco, CA.

**Steven Kern**, formerly director of the William Benton Museum of Art at the University of Connecticut in Storrs, has been named director of the



Everson Museum of Art in Syracuse, NY. He succeeds **Sandra Trop**. The Benton

Museum has appointed **Thomas Bruhn**, currently curator of collections, as interim director.

**Clara Kim**, acting gallery director and curator at REDCAT in Los Angeles, CA, has been officially named to the position.

**Claire Lyons**, senior collections curator, history of archaeology and ancient art, at the Getty Research Institute, has been appointed curator in the Department of Antiquities at the J. Paul Getty Museum in Los Angeles, CA.



**Luanne McKinnon**, formerly Bruce A. Beal Director of the Cornell Fine Arts Museum at Rollins College

in Winter Park, FL, has been named director of the University Art Museum at the University of New Mexico in Albuquerque.

**Christopher Mount**, formerly director of exhibitions and public programs at Parsons the New School of Design in New York, has been named executive director of the Pasadena Museum of California Art.



**Sharon F. Patton** has announced her resignation, at the end of 2008, from the Smithsonian

Institution's National Museum of African Art in Washington, DC.



**Heather Pesanti**, assistant curator of contemporary art at the Carnegie Museum of Art

in Pittsburgh, PA, has been named curator of the Albright-Knox Art Gallery in Buffalo, NY.

**Ken Rollins** has resigned as director of the Tampa Art Museum in Tampa, FL.

**Nan Rosenthal**, senior consultant in the Nineteenth-Century, Modern, and Contemporary Art Department at the Metropolitan Museum of Art in New York, has retired. **Marla Prather** succeeds her at the museum.

**John S. Stanley**, formerly chief operating officer and deputy director for programs and services at the Museum of Fine Arts, Boston, in Massachusetts, has been named deputy director of the Whitney Museum of American Art in New York.

**Gerri Strickler**, formerly objects conservator at the Williamstown Art

Conservation Center in Williamstown, MA, has been named associate conservator at the Museum of Fine Arts, Boston.



**Philippe Vergne**, formerly deputy director of the Walker Art Center in Minneapolis,

MN, has been named director of the Dia Art Foundation in New York. He succeeds **Jeffrey Weiss**.

**The Indianapolis Museum of Art** in Indiana has made four promotions and one recent hire: **Ronda Kasl** has become senior curator of painting and sculpture before 1800; **Lisa Freiman** has been promoted to senior curator of contemporary art; **Rebecca Uchill** is now associate curator of contemporary art; and **Sarah Green** has become assistant curator of contemporary art. A new face, **Joanne Cubbs** has been named adjunct curator of American art.

**The Museu d'Art Contemporani de Barcelona** in Spain has made 2 hires: **Chus Martínez**, formerly director of the Frankfurter Kunstverein in Germany, is chief curator; and **Friedrich Meschede**, who ran an artists' residency in Berlin, is director of the museum's exhibitions.

**The Philadelphia Museum of Art** in Pennsylvania has announced the appointment of **Gail Harrity**, chief operating officer, as interim chief executive officer; and **Alice Beamesderfer**, associate director of collections, as interim head of curatorial affairs.



**The Virginia Museum of Fine Arts** in Richmond has made 2 appointments: **John Henry**

**Rice** is associate curator of South Asian and Islamic Art; and **Susan Jensen Rawles** is assistant curator of American decorative art.

## Organizations

**Elizabeth Baker** has stepped down as editor of *Art in America*. Replaced by **Marcia E. Vetrocq**, Baker will become editor at large in charge of special projects.

**Juan García de Oteyza** has been appointed executive director of the New York-based Aperture Foundation.

Fredrika H. Jacobs; Pavel Kalina; Emmanuel Lemakis; John C. LoCicero; Vanessa Lyon; Cynthia M. Millis-Horton; Constantine J. Petridis; Gordon Charles Ricketts; Betsy Rosasco; Monica J. Strauss; Nola H. Tutag; Sonoko S. Wakita; Roslyn A. Walker; Mary N. Woods.

## Publication Fund Contributors

CAA thanks the following individuals, institutions, and organizations for their generous support of its two print journals, *The Art Bulletin* and *Art Journal* (July 1, 2007–June 30, 2008).

### The Art Bulletin

Amherst College, Department of Art and Art History; Art Historians of Southern California; Bard College, Art History Department; Boston University, CAS Art History Department; Brown University, History of Art and Architecture; Bryn Mawr College, Department of History of Art; Carnegie Corporation Fund; Carnegie Museum of Art; Cleveland Museum of Art; Colby College, Department of Art; Colorado College, Art Department; Columbia University, Department of Art History and Archeology; Denver Art Museum; Hester Diamond; Duke University, Department of Art, Art History, and Visual Studies; Emory University, Art History Department; Fine Arts Museums of San Francisco; Florida State University, Art History Department; Ilene H. Forsyth; Forum Gallery; Frick Collection; Hans G. and Thordis W. Burkhardt Foundation; Harvard University Art Museums; Harvard University, Department of History of Art and Architecture; Hispanic Society of America; Isabella Stewart Gardner Museum; Rustin Levenson; Los Angeles County Museum of Art; Maryland Institute College of Art; Metropolitan Museum of Art; Michigan State University, Department of Art and Art History; Montreal Museum of Fine Arts; Mount Holyoke College; Museum of Fine Arts, Boston; National Gallery of Art; National Gallery of Canada; Nelson-Atkins Museum of Art; Ohio State University, Department of History of Art; Phoenix Art Museum; Pennsylvania State University, Department of Art History; Pomona College, Department of Art and Art History; Princeton University Art Museum; Princeton University, Department of Art and Archeology; Rice University, Department of Art History; Richard Gray Gallery; Robert Gore Rifkind Foundation; Rutgers University at New Brunswick, Art History Department; Lucy Freeman Sandler; Smith College, Department of Art History; Solow Art and Architecture Foundation; Southern Methodist University, Division of Art History; Stanford University, Cantor Arts Center; Stanford University, Department of Art and Art History; State University of New York, Stony Brook; Sterling and Francine Clark Art Institute; Studio Museum in Harlem; Suffolk University, New England School of Art and Design; Syracuse University, Department of Fine Arts; Temple University, Tyler School of Art; Jewish Museum; Johns Hopkins University, Department of the History of Art; Museum of Modern Art; Toledo Museum of Art; University of Delaware, Department of Art History; University of Illinois at Urbana-Champaign, School of Art and Design; University of Iowa, School of Art and Art History; University of Louisville, Department of Fine Arts; University of Maryland, Department of Art History and Archeology; University of Minnesota, Department of Art History; University of Oregon, Department of Art History; University of Southern California, Art History Department; University of Virginia, McIntire Department of Art History; Virginia Commonwealth University, Department of Art History; Alan Wallach and Phyllis Rosenzweig; Walters Art Museum; Washington University in St. Louis, Department of Art History and Archeology; Wellesley College, Art Department; Wesleyan University, Art and Art History Department; Yale University, Department of History of Art.

### Art Journal

Cleveland Museum of Art; Colorado College, Art Department; Columbia University, Department of Art History and Archeology; Cornell University, History of Art and Visual Arts; Dia Art Foundation; Galerie LeLong; Hebrew Home for the Aged at Riverdale; Knoedler and Company; Kunsthalles Basel; Louisiana State University, School of Art; Luhring Augustine Gallery; Maryland

**Jos Hackforth-Jones** has been named director of the Sotheby's Institute of Art in London, England. Previously she was president and provost of Richmond the American International University, also in London.

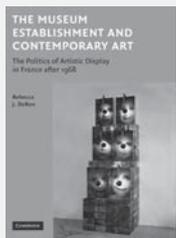
**Sebastian Smee**, formerly the national art critic for the *Australian*, has been chosen as the *Boston Globe's* new visual arts critic.

**Scott Stulen**, curator at the Rochester Art Center in Rochester, MN, has been appointed project director for *mnartists.org*, a database of Minnesota artists launched by the Walker Art Center and the McKnight Foundation.

## Grants, Awards, and Honors

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

**Alice H. R. H. Beckwith** has received the Division One First Prize of the 2008 Katherine Kyes Leab and Daniel J. Leab American Book Prices Current Exhibitions Award from the American Library Association for her catalogue, *Illustrating the Good Life: The Pissarros' Eragny Press, 1894–1914; A Catalogue of an Exhibition of Books, Prints, and Drawings Related to the Work of the Press* (New York: Grolier Club, 2007).



**Rebecca DeRoo**, assistant professor of art history and archaeology at Washington University in St. Louis, MO, has received the

2008 Laurence Wylie Prize for her book *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968* (New York: Cambridge University Press, 2006).

**Eleanor Heartney**, an art critic and author, has received a Chevalier dans l'Ordre des Arts et des Lettres from the French government.

**Margaret A. Jackson** has been awarded a 2008–9 External Faculty Fellowship at the Stanford Humanities Center in Stanford, CA, to work on her project, "Configuring Narrative:

Pictorial Notation in Moche Art of Peru."



**Laura Katzman**, associate professor of art history at James Madison University in Harrisonburg,

VA, has been awarded a 2008–9 grant from the Judith Rothschild Foundation for the monograph and exhibition she is copreparing on the documentary projects of the New Deal photographer Louise Rosskam.

**Jason Lazarus** has received a 2008 Individual Artist Award—which honors Chicago-based artists for their excellence, artistry, focus, direction, maturity, and originality—from the Richard H. Driehaus Foundation.

**Perri Lynch** has received a \$5,000 grant from the Mayor's Office of Arts and Cultural Affairs in Seattle, WA, to complete and present *Towards Mamori*, a series of multidisciplinary installations.

**Carol A. O'Neill** has received a 2008 Individual Artist Fellowship from the New Jersey State Council on the Arts.

**Philip Ross** has received a Eureka Fellowship Award from the San Francisco-based Fleishhacker Foundation. The award is the Bay Area's largest cash prize for individual artists.

**Andrew Schulz** was named a Getty Scholar for January–June 2008 in order to work on his book project, "Al-Andalus in the Age of Enlightenment: Islamic Art and Culture in the Spanish Imagination."

**Artadia: The Fund for Art and Dialogue** has announced the winners of its 2008 Artadia Awards, given to artists living and working in Houston, TX. **Delilah Montoya** received a \$15,000 award, and **Lynne McCabe** was given \$1,500. Both are CAA members.

**The Sterling and Francine Clark Art Institute** in Williamstown, MA, has announced its 2008–9 fellows. Among the recipients are these CAA members: **Matthew Affron**, University of Virginia; **Branden W. Joseph**, Columbia University; **Michael Leja**, University of Pennsylvania; **Saloni Mathur**, University of California, Los Angeles; **Mitchell Merback**, Johns Hopkins University; **Charles Palermo**, College of William and Mary; **Felicity Scott**, Columbia University; **Margaret Werth**, University

of Delaware; and **Matthew Witkovsky**, National Gallery of Art.

**The International Sculpture Center**, based in Hamilton, NJ, has announced the winners of the 2008 Outstanding Student Achievement in Contemporary Sculpture Awards. CAA member recipients are: **Justin Beckman**, Central Washington University; and **Daniel A. Bruce**, Tyler School of Art, Temple University.

**The Joan Mitchell Foundation** has announced its 2007 MFA Grant recipients. CAA members are: **Chau Huynh**, University of California, Davis; **Maia Palileo**, Brooklyn College, City University of New York; **John Powers**, University of Georgia; **JoAnne Schiavone**, University of the Arts; **Caleb Taylor**, Montana State University; and **Ian Weaver**, Washington University in St. Louis. Recipients receive \$15,000; their work was also included in a group exhibition at the CUE Art Foundation in New York.

**The New York Foundation for the Arts** has awarded \$7,000 fellowships to 136 artists in the visual, performing, and literary arts. CAA member recipients are: **Ian Burns** (video); **Shari Diamond** (photography); **Jayne Holsinger** (Lily Auchincloss Fellow in painting); **Mark Iwinski** (photography); **Joseph S. Lewis III** (photography); **John O'Connor** (painting); and **Ernesto Pujol** (photography).

**The Smithsonian American Art Museum** in Washington, DC, has announced its 2008–9 fellowship appointments. The museum's program allows scholars and students to pursue research at the museum.

Among the senior fellows are these CAA members: **Kenneth Haltman**, University of Oklahoma; **Leo Mazow**, Pennsylvania State University; and **Robin Veder**, Pennsylvania State University. A postdoctoral fellow is: **Jody Patterson**, University College London. In addition, **Betsy Fahlman** of Arizona State University has received a short-term research appointment at the museum.

Predoctoral fellows include: **Makeda Best**, Harvard University; **Ellery Foutch**, University of Pennsylvania; **Jason Goldman**, University of Southern California; **Valerie Hellstein**, Stony Brook University; **Jason LaFountain**, Harvard University; **Crawford Alexander Mann III**, Yale University; **Holly Markovitz**, Boston University; **Leta Ming**, University of Southern California; **Nancy Palm**, Indiana University; **Jeannine Tang**,

Institute College of Art; Michigan State University, Department of Art and Art History; Mrs. and Mr. Valier; P.S. I Contemporary Art Center; Phuong and Joseph S. Lewis III; Pomona College, Department of Art and Art History; Rice University Art Gallery; Ronald Feldman Fine Arts; Ruth Bowman; Skidmore College, Tang Museum; Sterling and Francine Clark Art Institute; Studio Museum in Harlem; Broad Art Foundation; Jewish Museum; Johns Hopkins University, Department of the History of Art; Museum of Modern Art; University of Delaware, Department of Art History; University of Illinois at Urbana-Champaign, School of Art and Design; University of Minnesota, Department of Art History; University of Virginia, McIntire Department of Art; Valparaiso University, Brauer Museum of Art; Washington University in St. Louis, College and Graduate School of Art; Yale Center for British Art.

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Courtauld Institute of Art; **Annemarie Voss**, Rutgers University; and **Mary Peterson Zundo**, University of Illinois, Urbana-Champaign.

## Institutional News

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

**The Sterling and Francine Clark Art Institute** in Williamstown, MA, has received \$5 million from the Starr Foundation, based in New York, to establish the Starr Directorship of the Research and Academic Program. **Michael Ann Holly**, current director of the program, has been named to the position.

**The Institute of Museum and Library Services** has announced the recipients of its Conservation Project Support Grants for this year. Institutional CAA members are: the **Detroit Institute of Arts** in Michigan, \$160,000 for a collections storage upgrade and rehousing; the **Brooklyn Institute of Arts and Sciences** in New York, \$79,242 for phase 1 of the **Brooklyn Museum's** storage master plan; the **Cincinnati Art Museum** in Ohio, \$25,000 for the structural conservation of *Atman* by Mark di Suvero; the **Frick Collection** in New York, \$55,625 for a detailed conservation survey of picture frames; the **Metropolitan Museum of Art** in New York, \$150,000 for the Nishapur conservation project; and the **Nelson-Atkins Museum of Art** in Kansas City, MO, \$107,310 for the conservation and reinstallation of the hall from the Robert Hooper House, ca. 1754.

**The Terra Foundation for American Art**, based in Chicago, IL, has announced the recipients of recent Terra Foundation Grants. Institutional CAA members are: the **Courtauld Institute of Art**, along with Freie Universität and the Institut National d'Histoire de l'Art, \$450,000 to support new historical American art teaching fellowships and guest professorships in London, Berlin, and Paris, as well as \$42,000 to support 2009 Terra Travel Grants; and the **Solomon R. Guggenheim Foundation** in New York, \$250,000 to support the forthcoming exhibition *Doors of Perception: American Art and Asia*.

## Classifieds

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

### Opportunities

**Andrew W. Mellon Predoctoral Curatorial Fellowship, The Frick Collection.** The Frick Collection is pleased to announce the availability of a two-year fellowship funded by the Andrew W. Mellon Foundation for an outstanding doctoral candidate who wishes to pursue a curatorial career in an art museum. The Fellow will be expected to divide his or her time between the completion of the dissertation and activities in the curatorial department. *Applicants must be within the final two years of completing their dissertations.* The term will begin in September 2009 and conclude in August 2011. The Fellow will receive a stipend of \$32,000 per year plus benefits and a travel allowance. *The application deadline for the fellowship is January 20, 2009.* Applications and letters of recommendation should be submitted to: Mellon Curatorial Fellow Search, Office of the Chief Curator, The Frick Collection, 1 East 70th Street, New York, NY 10021. Please see [www.frick.org](http://www.frick.org) for details.

**The Metropolitan Museum of Art 2009–2010 Fellowships.** The Metropolitan Museum offers resident fellowships in art history and conservation to qualified graduate students at the predoctoral level as well as to postdoctoral researchers. Projects should relate to the Museum's collections.

The duration of these fellowships is usually one year. Applications for short-term fellowships for senior museum scholars are also considered. The fields of research for art history candidates include Western art; Asian art, the arts of Africa, Oceania, and the Americas; antiquities; arms and armor; costumes; drawings and prints; sculpture; paintings; illuminated manuscripts; musical instruments; and photographs. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European collections.

The fields of research for conservation candidates include scientific research and the conservation of paintings, paper, photographs, textiles,

musical instruments, costumes, and objects. It is desirable that applicants for the conservation fellowship program have reached an advanced level of experience or training.

The deadline for art history fellowships is November 7, 2008. The deadline for conservation fellowships is January 2, 2009.

Contact: Office of Grants and Fellowships, Education Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198; Tel. 212-650-2763; Fax 212-396-5168; Email [education.grants@metmuseum.org](mailto:education.grants@metmuseum.org); Web [http://www.metmuseum.org/education/er\\_fellow.asp](http://www.metmuseum.org/education/er_fellow.asp).

**Twenty-Second Parkside National Small Print Exhibition.** January 18–February 19, 2009. All original print mediums from US artists, including monoprints. Maximum 19" height, width or depth. Work due November 7, 2008. For prospectus send SASE to Doug DeVinny, Parkside National Small Print Exhibition, Art Department, University of Wisconsin-Parkside, Kenosha, WI 53141 or call (262) 595-2581. E-mail: [devinny@uwp.edu](mailto:devinny@uwp.edu) or [www.uwp.edu/departament/art](http://www.uwp.edu/departament/art).

## Datebook

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

### September 10, 2008

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

### September 15, 2008

Deadline for nominations and self-nominations for a *caa.reviews* field editor for exhibitions.

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

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

### September 26, 2008

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

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

### October 1, 2008

Deadline for annual submissions to

Nissman; Linda Noehlin; John S. O'Brian; Osmund Overby; Melvin H. Pekar; Alicia A. Pickett; Sally M. Promey; Susan J. Rawles; Charles S. Rhyne; Danielle Rice; Perri Lee Roberts; E. Bruce Robertson; Theres Rohan; Anne N. Romer; Charles M. Rosenberg; Phyllis D. Rosenzweig; James H. Rubin; John W. Sandoval; James M. Saslow; Norie Sato; Amy I. Schlegel; Carl N. Schmalz, Jr.; Nancy J. Scott; Allyson E. Sheckler; Pamela K. Sheingorn; Richard A. Shiff; Howard Siegel; Larry A. Silver; Robert B. Simon; Lia Skidmore; Terence E. Smith; Katherine Solender; Susan Solway; Priscilla P. Soucek; Buzz Spector; Brian D. Steele; Julien M. Stock; Joyce Hill Stoner; Cristin Tierney; Louise Tilzer; Paul H. Tucker; Katherine M. Turczan; Edward E. Valentine, Jr.; Biron F. Valier; Kathryn A. Van Dyke; Jane A. Van Nimmen; Barbara A. Ventresco; Wyatt Wade; Sonoko S. Wakita; Alan Wallach; Susan L. Ward; Terri L. Warpinski; Jack Wasserman; Jeffrey Weidman; Ruth Weisberg; Nancy Wiener; Ann Thomas Wilkins; David G. Wilkins; Reva J. Wolf; Michael R. Zakian; Carol Zemel; Catherine Wilki Zerner; Henri Zerner; Henrietta B. Zielski.

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the Wyeth Foundation for American Art Publication Grant.

Deadline for applications to the 2008 Professional Development Fellowship Program.

Deadline for fall submissions to the Millard Meiss Publication Fund.

### October 17, 2008

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

**October 31, 2008**

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

**November 10, 2008**

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

**December 1, 2008**

Deadline for submission of dissertation titles for *caa.reviews* and the CAA website.

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

**December 12, 2008**

Deadline for applications for projectionists and room monitors at the 2009 Annual Conference in Los Angeles.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio Review at the 2009 Annual Conference in Los Angeles.

Deadline for mentors to apply for service in the Career Development Mentoring at the 2009 Annual Conference in Los Angeles.

**December 15, 2008**

Deadline for participation in ARTexchange at the 2009 Annual Conference in Los Angeles.

**December 19, 2008**

Deadline for early registration for

the 2009 Annual Conference in Los Angeles.

**January 10, 2009**

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

**January 16, 2009**

Deadline for applications to the Artists' Portfolio Review and Career Development Mentoring at the 2009 Annual Conference in Los Angeles.

**January 23, 2009**

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

**February 25–28, 2009**

97th CAA Annual Conference in Los Angeles.

**March 15, 2009**

Deadline for spring submissions to the Millard Meiss Publication Fund.

**September 1, 2009**

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

**February 10–13, 2010**

98th CAA Annual Conference in Chicago.

**February 9–12, 2011**

99th CAA Annual Conference in New York.

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For the Museums and Galleries section of People in the News: the photograph of Richard Armstrong on page 20 was provided by the Carnegie Museum of Art; the photograph of Mimi Gates on page 20 was taken by Jennifer Richard and provided by the Seattle Art Museum; the photograph of Steven Kern on page 20 was provided by the Everson Museum of Art; the photograph of Luanne McKinnon on page 20 was provided by the Cornell Museum of Fine Arts; the photograph of Susan Jensen Rawles on page 20 was taken by Travis Fullerton and © 2008 Virginia Museum of Fine Arts; the photograph of Philippe Vergne on page 20 was taken by Cameron Wittig and provided by Jeanne Collins and Associates.

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

On the cover: Claudia Parducci, *Davidoodle*, 2005, inkjet print, dimensions variable (artwork © Claudia Parducci). The Los Angeles-based Parducci shows at David Salow Gallery in Chinatown.

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NEWSLETTER OF THE COLLEGE ART ASSOCIATION VOLUME 33 NUMBER 5 SEPTEMBER 2008

# CAA NEWS



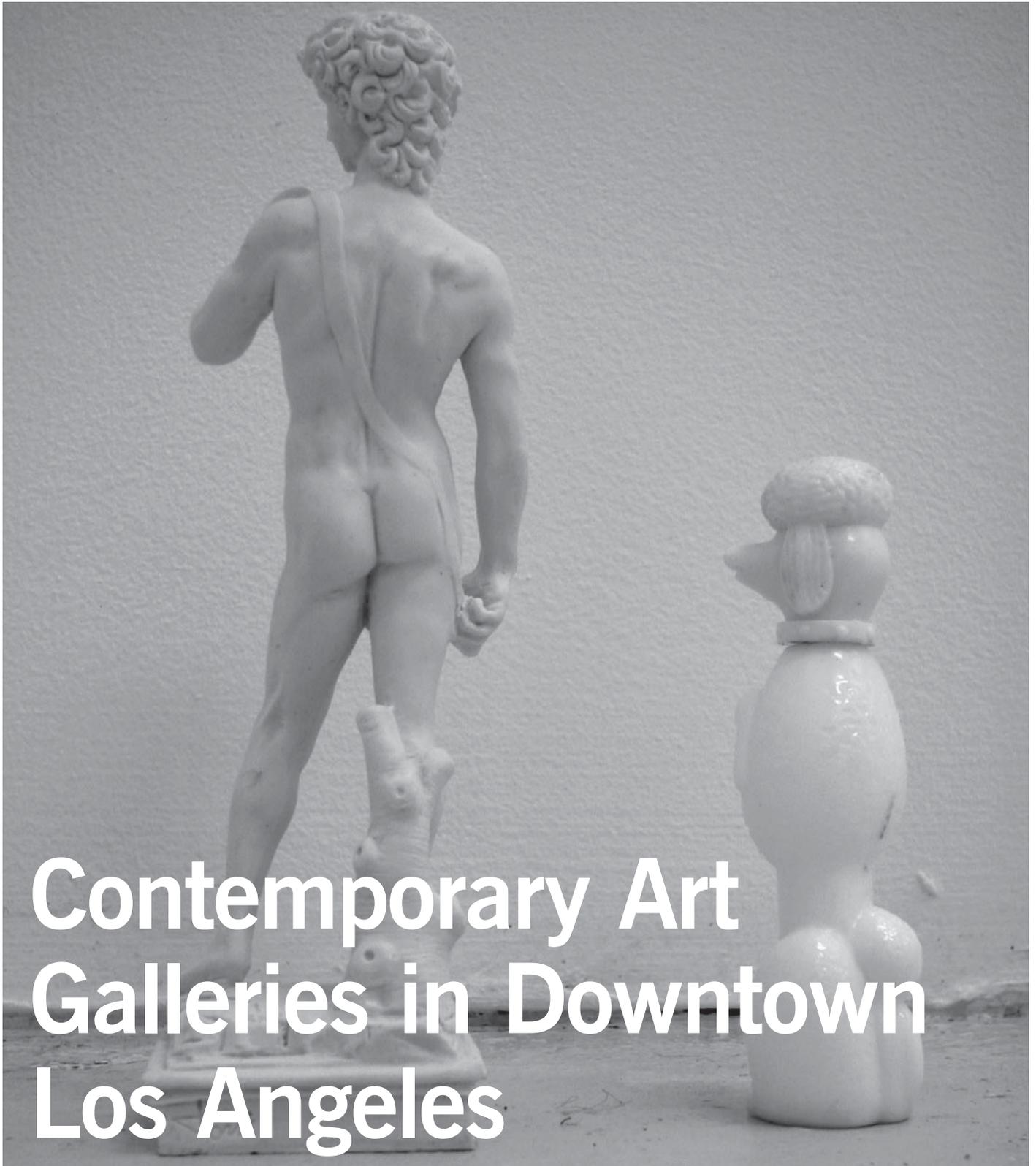
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**CAA NEWS**  
SEPTEMBER 2008

*CAA*

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# CAA NEWS



**Contemporary Art  
Galleries in Downtown  
Los Angeles**