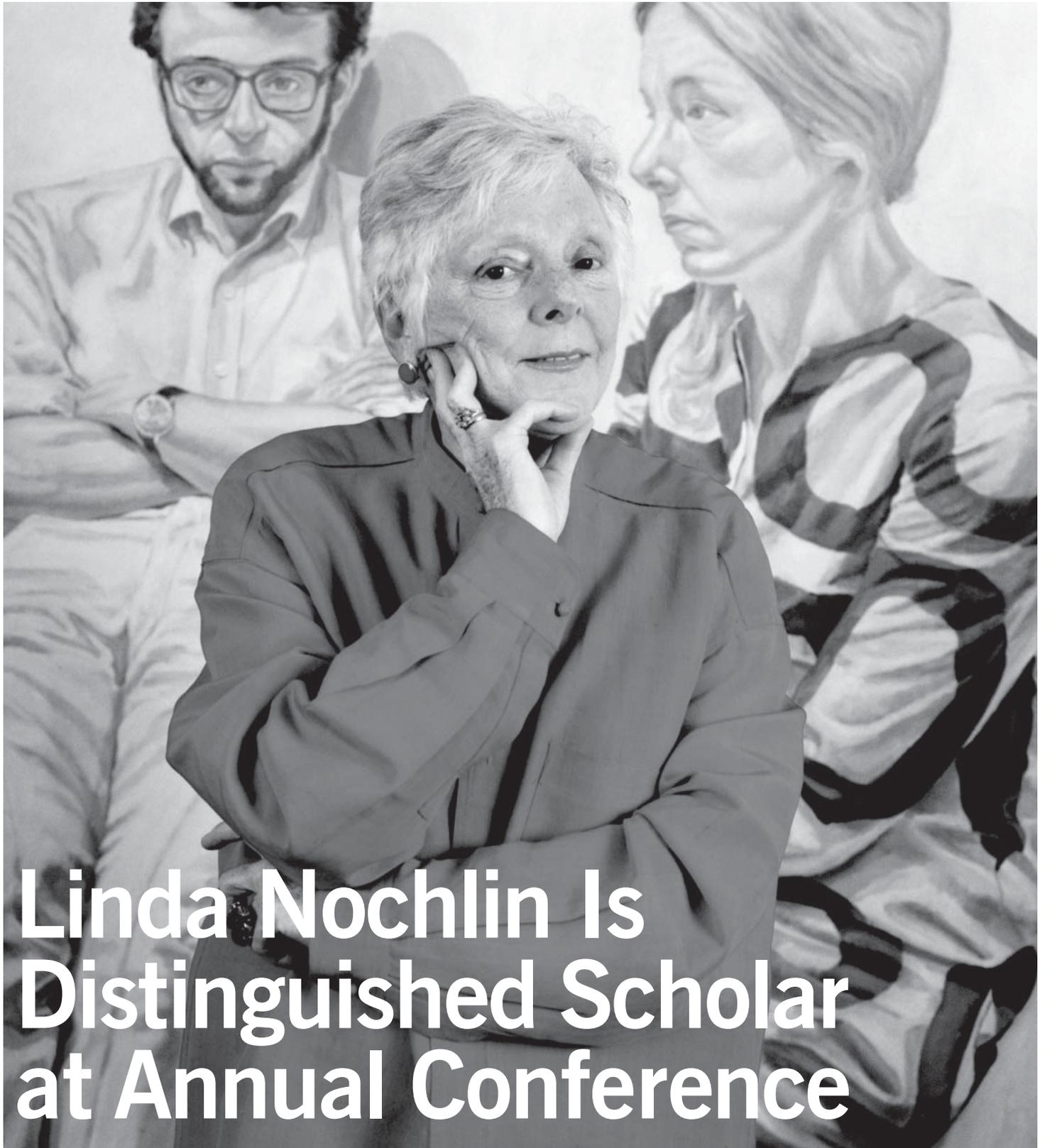


CAA NEWS



**Linda Nochlin Is
Distinguished Scholar
at Annual Conference**

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Cover: Linda Nochlin in front of Philip Pearlstein's *Portrait of Linda Nochlin and Richard Pommer* from 1968. Photograph © 2002 Matthew Begun.

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Emmanuel Lemakis. Photograph by Melissa Potter.

FROM THE DIRECTOR OF PROGRAMS: CONFERENCE HONOREES

CAA's Annual Conference provides opportunities to emerging and midcareer artists, art historians, and other visual-arts professionals, allowing for the presentation of the latest scholarship and innovative art and a place to share valuable information about teaching practices and the latest in classroom technology. But conference participation isn't limited to these members.

We not only encourage participation from established artists and senior scholars at the conference, but we also honor their accomplishments. The Awards for Distinction, given annually at Convocation, are our most public venue for recognizing lasting achievements in our fields. CAA also pays tribute at the conference in other ways.

This issue of *CAA News* includes several articles on these special events. The renowned art historian Linda Nochlin is this year's Distinguished Scholar; Tamar Garb chairs the session dedicated to her pioneering work on nineteenth- and twentieth-century art (Nochlin will be present). The celebrated photographer Duane Michals, who has shown his work internationally since the 1960s, is the Convocation speaker; his biography appears on page 4. In addition, CAA's Committee on Women in the Arts and the Women's Caucus for Art, an affiliated society, present their awards together for this first time. Seven women artists, scholars, and arts administrators are honored in this combined ceremony; see page 6 for the article.

Join us February 14–17, 2007, in New York for the best CAA Annual Conference yet. See www.collegeart.org/07 for more details.

Emmanuel Lemakis

Linda Nochlin Is Distinguished Scholar at Annual Conference

Linda Nochlin, Lila Acheson Wallace Professor of Modern Art at New York University's Institute of Fine Arts (IFA), is the Distinguished Scholar for the 2007 Annual Conference in New York. The Distinguished Scholar Session, entitled "Feminism: Fantasies, Memories, Futures" and chaired by Tamar Garb of the University College London, explores the legacy of Nochlin's work to raise questions about the historiography, dreams, and aspirations of the ongoing project of feminist art history. Participants include Molly Nesbit, Vassar College; Ewa Lajer-Burcharth, Harvard University; Abigail Solomon-Godeau, University of California, Santa Barbara; and Moira Roth, Mills College. The Distinguished Scholar's Session takes place Thursday, February 15, 2:30–5:00 PM.

A specialist in nineteenth- and twentieth-century painting and sculpture, contemporary art and theory, and women and art, Nochlin received her PhD from the IFA in 1963. She also earned a BA in philosophy at Vassar College in 1951 and, a year later, an MA in English at Columbia University. Since the 1960s, Nochlin has taught at Yale University, the Graduate Center and Hunter College, both of the City University of New York, and Vassar College; she has been at the IFA since 1993.

Nochlin is widely respected for her work on Realism and, in particular, the work of Gustave Courbet—a painter of interest to her since embarking on her doctoral dissertation—as well as for her seminal publications on nineteenth-century art. These include *Realism* (1971), *Realism and Tradition in Art, 1848–1900* (1966), and *Impression and Post-Impressionism, 1874–1904: Sources and Documents* (1966). She has also written on a diverse group of contemporary artists, including Robert Gober, Nancy Graves, Philip Pearlstein, Judy Pfaff, Jenny Saville, Miriam Shapiro, and Sam Taylor-Wood.

Her publications have focused on social and political issues revealed in the work of artists, both male and female, from the modernist period to today. Her many books—among them *Representing Women* (1999), *The Body in Pieces: The Fragment as Metaphor of Modernity* (1989), *Women, Art, and Power and Other Essays* (1988), and *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (1989)—have directed and expanded dialogue among art historians on the nature of



Kathleen Gilje, *Linda Nochlin in Manet's Bar at the Folies-Bergère*, 2006, oil on linen, 37 x 51 in. Artwork © Kathleen Gilje. Photograph provided by Francis Naumann Fine Art.

viewing and have broadened the scope of our interpretation of the role of art and artists in society.

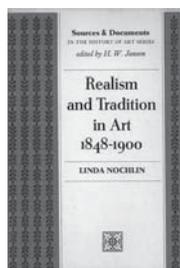
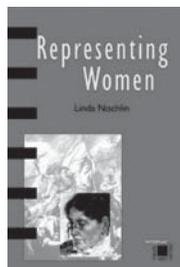
As usual, Nochlin's scholarly output is prodigious. This year she published *Bathers, Bodies, Beauty: The Visceral Eye*, which begins with an examination of Auguste Renoir's *The Great Bathers* and then explores representations of the nude (and often female) body in nineteenth- and twentieth-century painting. Thames and Hudson is publishing her collected essays on Courbet next year, with a new introduction.

Though her scholarship has been wide ranging, she is perhaps best known outside academia for her influential essay "Why Have There Been No Great Women Artists," published in *ARTnews* in January 1971. The jury for CAA's Distinguished Lifetime Achievement Award for Writing on Art, which honored Nochlin earlier this year, notes, "Her role in introducing feminist analysis into the field is well known; what art historian today does not know her essay 'Why Have There Been No Great Women Artists?' as the founding moment of this methodological shift?"¹ Ann Lani writes retrospectively,

Nochlin's many books have directed and expanded dialogue on the nature of viewing and on the role of art and artists in society.

"Her underlying plea was for a closer evaluation of the social structures surrounding the production of art, 'be they art academies, systems of patronage, mythologies of the divine creator, artist as he-man or social outcast.'"²

In addition to her work as a scholar and teacher, Nochlin has organized many important exhibitions. Her curatorial work began with *Realism Now* at the Vassar College Art Gallery in 1968. *Women Artists: 1550–1950*, curated with Anne Sutherland Harris, was held in 1976 at the Los Angeles County Museum of Art; a catalogue of the same title was coauthored by both scholars. With Sarah Faunce, Nochlin helped to organize *Courbet Reconsidered* at the Brooklyn Museum in 1988, which >



traveled to the Minneapolis Museum of Fine Arts. Nochlin is now curating, with Maura Reilly, an exhibition for the Brooklyn Museum entitled *Global Feminisms*, which will consist of work by contemporary women artists from around the world. She is also organizing a show about old age, called *False Teeth*, with the British curator James Putnam.

Nochlin has been involved with CAA for many years, serving on the Board of Directors from 1971 to 1974; she was also chair of the Subcommittee on the Status of Women during that time. She was a member of the editorial board for *The Art Bulletin* four times between 1971 and 1993. Nochlin received the Arthur Kingsley Porter Prize for

her article "Gustave Courbet's *Meeting: A Portrait of the Artist as a Wandering Jew*" in *The Art Bulletin* in 1968 and the Frank Jewett Mather Award for art criticism in 1977. She also was honored by CAA's Committee on Women in the Arts in 1998.

Nochlin has lectured in the US and internationally since the early 1970s, and a symposium, entitled "Self and History," was held in her honor at the IFA in 1999. That same year she gave the Oxford Lectures at Wellesley College, speaking on modern portraiture. Thirty years after raising the question, Nochlin returned to the issue of women artists when she presented her paper, "Why Have There Been No Great Women Artists? Thirty Years Later" as part of a conference at Princeton University entitled "Women Artists at the Millennium." In 2002, she conducted a seminar on "Realism, Then and Now" at the Max Planck Institute in Berlin and delivered the Norton Lectures at Harvard University (which also gave her an honorary doctorate) and the keynote address at the American Academy of Arts and Letters Annual Induction and Award Ceremony, both in 2005.

The recipient of numerous fellowships and prestigious awards, Nochlin received one of the three Clark prizes in 2006 for excellence in art writing from the Sterling and Francine Clark Art Institute. She will give the Charles Homer Haskins Prize Lecture at the annual meeting of the American Council of Learned Societies in May 2007, and will receive an honorary doctorate from Hebrew University next year. ■

Duane Michals to Speak at Convocation

Christopher Howard is the editor of CAA News.

The celebrated photographer Duane Michals will deliver the keynote address during Convocation at the 2007 Annual Conference in New York. This event takes place Wednesday evening, February 14, 2007, from 5:00 to 6:30 PM, and is open to all conference attendees.

Born in 1932 in McKeesport, Pennsylvania, Michals received a BA from the University of Denver in 1953. He then came to New York and, after a brief stint at Parsons School of Design, worked as a graphic designer for two years at *Dance* magazine and later at *Life*. He picked up photography during a three-week visit to the Soviet Union in 1958 and later shot portraits of friends, which led to his first exhibition.

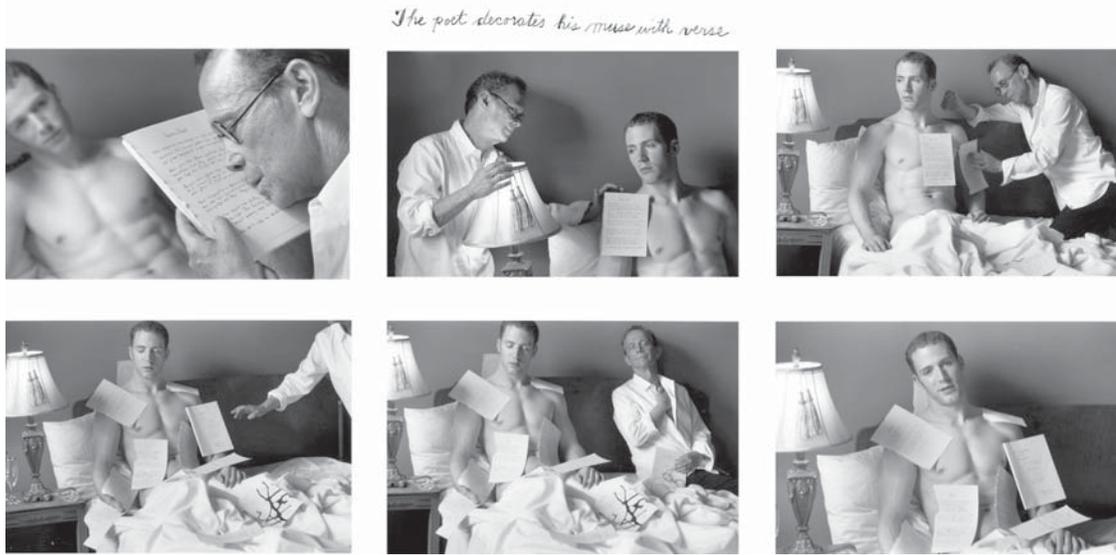
Although Michals has worked commercially, shooting for *Esquire*, *Vogue*, and *Mademoiselle* as well as covering the 1968 Olympics for the Mexican government, he is best known for his art photography and portraiture. Coming out of the 1950s—an era strongly influenced by photojournalism and its aesthetic and by the continuing tradition of the F64 group—Michals chose another direction. He clarifies, "I wasn't Ansel Adams. I wasn't Robert Frank. Why should my photographs look like that?" His work, which is often staged and posed, can perhaps be seen as demonstrating the opposite of Henri Cartier-Bresson's decisive moment: "It's not that I'm not 'antidecisive.'" he says. "I wasn't decisive myself!"

Since the mid-1960s, a large part of Michals's oeuvre has consisted of multi-image works that emphasize both direct and oblique narratives. His sequences, like the one pictured on the next page, appropriate the cinematic format. When he first showed these photographs, Michals recalls, people walked out of the gallery, fuming that the work wasn't photography. Michals also asserts that he was the first artist to produce serial photographs, just predating many Conceptual artists who were beginning to use the medium as a component of their practice.

Michals also pioneered the use of text as a significant part of his photography, in both serial and singular images. Rather than serve an explanatory purpose, like a caption, his handwritten texts add another dimension to the works' meaning and give voice to his musings. Communication is indeed important, as Michals is more interested in exploring and expressing ideas than in creating a perfect photograph. In addition, whereas

¹ "2006 CAA Awards for Distinction", *CAA News* 31, no. 2 (March 2006): 19.

² Ann Lani, "Who Are the Great Women Artists?" *ARTnews* 102, no. 3 (March 2003), http://artnews.com/issues/article.asp?art_id=1275.



Duane Michals, *The Poet Decorates His Muse with Verse*, 2003–5, six gelatin-silver prints with hand applied text, each paper 5 x 7 in. Artwork © Duane Michals. Photograph provided by Pace/MacGill Gallery.

many photographers point their cameras toward the “real,” Michals is concerned with dreams, desires, and relationships—concepts that cannot always be literally depicted in photography.

During the past four decades, Michals has shown his work in the United States and internationally. The Museum of Modern Art in New York staged his first solo exhibition in 1970, and a year later the George Eastman House in Rochester, New York, hosted another. More recently, he has had one-person shows at the Odakyu Museum in Tokyo, Japan, in 1999 and at the International Center of Photography in New York in 2005. Recent group shows in Europe include *Cosmos* at the Musée de Beaux-Arts de Montréal (1999); *The Century of the Body: Photoworks 1900–2000* at the Musée de l’Elysee in Lausanne (1999); *From Camouflage to Free Style* at the Musée d’Art Moderne de la Ville de Paris (1999); and *The Ecstasy of Things: From the Functional Object to the Fetish in 20th Century Photographs* at the Fotomuseum Winterthur in Switzerland (2004). His archive is housed at the Carnegie Museum of Art in Pittsburgh.

Pace/MacGill Gallery in New York presented two bodies of recent work, *The Adventures of Constantine Cavafy* and *Ukiyo-e: Pictures of a Floating World*, in 2005–6. The former group was inspired by the work of the Greek poet Constantine P. Cavafy (1863–1933); Michals’s photographs invented fictional scenes of the poet’s life instead of simply illustrating his words. (The above image is from that series.) The latter grouping, which includes a rare use of color by the photographer, captures simple scenes (a bird freed from its cage, a man playing cards, a blossoming flower) that reference the tranquil spirit of nineteenth-century Japanese prints.

Though respected in the photography world, Michals has always considered himself to be an outsider to the art scene. He emerged in a time when photography was rarely shown in art contexts, when one could buy an Ansel Adams print for five dollars. He was the “token photographer” at Sidney Janis Gallery for twenty-five years and now shows at Pace/MacGill. He notes, “There are those photographers who showed in galleries, and those who do commercial works. There are very few [of us] that cross the line.”

This tension between photography and the art world appeared in an exhibition in 2002, also at Pace/MacGill. His forthcoming book, *Photo Follies: How Photography Lost Its Virginity on Its Way to the Bank*, expands on that show, in which Michals’s fictional character, Mr. Duanus, sends up contemporary art photographers—among them Cindy Sherman, Wolfgang Tillmans, Andreas Gursky, Gregory Crewsdon, Pipilotti Rist, and Ed Ruscha—in an effort to debunk the current received wisdom of photographers claiming not to be photographers, but artists who make photographs. Michals sees this point of view “an affront” to the medium, but at the same time finds it “enormously funny.” This attitude dovetails with Michals’s career-long approach to art, which combines serious and philosophical subject matter with the comic and absurd.

Many monographs on his work have been published over the years, including *Homage to Cavafy* (1978); *Nature of Desire* (1989); *Duane Michals: Now Becoming Then* (1990); *Salute, Walt Whitman* (1996); *The Essential Duane Michals* (1997); and *Questions without Answers* (2001). He has also written a memoir, a children’s book, and a book on quantum physics. He writes as much as he takes photographs these days, and a variety of interests is crucial to his work. He says, “If your next three books look like your last three books, you should quit. I like the idea that I don’t know what I want to do next.”

CAA is primarily a college- and university-based art organization, but Michals is self-taught in his chosen medium. He says, “My great saving grace is that I never learned the photography rules. Art should not be a career, but a passion for the field of creativity.” What about speaking in front of a largely academic audience? Michals laughs, “I’ll be a wolf in a hen house, or a hen in a wolf house!” But he’s no stranger to art schools: he regularly conducts workshops and gives engaging lectures. Convocation at the CAA conference is bound to be another exciting talk.

Preceding Michals’s address is the presentation of CAA’s annual Awards for Distinction. A gala reception, to be held at the Museum of Modern Art, follows this event. See www.collegeart.org/07 for full details. ■

CWA and WCA Join to Present Awards

The writers' bylines for this article appear after their texts.

CAA's Committee on Women in the Arts (CWA) and the Women's Caucus for Art (WCA) will unite their awards ceremonies during the CAA Annual Conference in New York. Each organization's awards honor women art professionals in their middle and late career who have made major contributions to the visual arts, art history, and arts administration. CWA honors Judith Brodsky and Ferris Olin, two dynamic individuals who have tirelessly devoted time and energy to serving in leadership roles in academia and arts organizations. WCA presents awards to Barbara Chase-Riboud, Wanda Corn, Buffie Johnson, Lucy Lippard, and Elizabeth Murray.

CWA established the Annual Recognition Awards Ceremony in 1996. While the committee gave one award each year to the distinguished honorees until 1999, it instituted the second award in 2000 to recognize a greater number of accomplished but underrecognized women in the visual arts. For a complete list of award recipients, visit www.collegeart.org/committees/women.html.

The CWA-WCA Awards Ceremony takes place Saturday, February 17, 7:00–9:00 PM at the New York Hilton. It concludes a day of open sessions for the Feminist Art Project (<http://feministartproject.rutgers.edu>), organized by late art historian and writer Arlene Raven and the art historian Anne Schwartz. The awards ceremony is preceeded by a cocktail reception.

Tickets, priced at \$40 per person (\$10 for the ceremony only), are available through the National WCA website, www.nationalwca.org, and through the WCA's Fall newsletter, *Artlines*; onsite tickets for \$45 and \$15 per person are also available in February at the conference registration area.

—*Midori Yoshimoto, assistant professor of art history, New Jersey City University, and CWA chair*

CWA AWARDS

For nearly four decades, the visionary leadership of **Judith Brodsky**, emerita professor at Rutgers University in New Brunswick, New Jersey, has been a crucial force in changing the situation for women in the art world from the “bad old days” of unbridled sexism to an enlightened time where feminism is so taken for granted that some people insert “post” in front of the word.

Brodsky and I first worked together in 1974 on FOCUS (Philadelphia Focuses on Women in the Visual Arts), one of the first initiatives of the early feminist movement in the arts. Because of her contagious energy, incisive planning, and near-magical ability to raise funds for causes she believes in, she helped to make FOCUS a tremendous success.

As the third national president of WCA, from 1976 to 1978, Brodsky was instrumental in giving the organization a strong political voice, arranging for the White House to host WCA honorees in 1979 and inviting Joan Mondale to participate in the CAA conference in New York in 1978. As CAA president (1994–96), she invigorated the endowment and initiated many groundbreaking directives, such as the Professional Development Fellowship Program; she also served on the CAA Board of Directors from 1987 to 1996. With the editors Mary Garrard and Norma Broude, she spearheaded the publication of the first comprehensive history of the American women's movement in art, *The Power of Feminist Art* (New York: Harry N. Abrams, 1994).

In 2001, Brodsky was president of ArtTable, an organization that highlights the accomplishments of women in the art world. Presently, she is the founder and codirector of the Institute for Women and Art at Rutgers and is the coprinciple investigator and codirector of the Women Artists Archives National Directory. Brodsky is the cochair, with Ferris Olin, of the Feminist Art Project. She is a former dean and associate provost at Rutgers University as well as a former chair of the Art, Design, and Art History Department at the Rutgers campus in Newark.

In 1986, Brodsky founded the Rutgers Center for Innovative Print and Paper (RCIPP). Three years ago, June Wayne, the artist and founder of Tamarind Lithography Workshop, gave her art estate to the center through Brodsky's efforts; valued at \$5.5 million, the gift is the largest ever received by the Mason Gross School of the Arts at Rutgers. In early 2007, RCIPP will be renamed the Brodsky Center.

Brodsky has organized many exhibitions and written extensively about women artists and prints. She is organizing RCIPP's twenty-fifth anniversary exhibition, scheduled to open at the Museum of Modern Art in New York in 2011. Brodsky recently curated *How American Women Artists Invented Postmodernism: 1970–1975*, which toured New Jersey as well as nationally.

Active in policy-making positions in the art world, Brodsky presently serves on the boards of ArtPride/New Jersey, the Jersey City Museum, and the International Print Center in New York. Her most recent project is Philagrafika, an international arts festival in Philadelphia, slated for 2010, for which she



Judith Brodsky (left) and Ferris Olin

serves as president. It was the catalytic Brodsky who helped to take the spark of an idea—focusing on the varied manifestations of the “printed image” in today’s art—and ignite the energies of an international curatorial advisory board.

Brodsky has succeeded as an innovative printmaker and artist in her own right. Her work is in the permanent collections of more than one hundred museums and corporations, including the Library of Congress; the Victoria and Albert Museum in London; the Stadtmuseum in Berlin; the Grunwald Center for the Graphic Arts at the University of California, Los Angeles; and the Fogg Art Museum at Harvard University in Cambridge, Massachusetts. Brodsky earned an MFA from the Tyler School of Art at Temple University in Philadelphia and a BA from Harvard University, where she majored in art history.

Brodsky’s energy is prodigious and inspires everyone around her, and the breadth of her influence and accomplishment is overwhelming. Creative in all matters, she has consistently found a way to weave feminist issues, issues of conscience, and art into the fabric of whatever she touches.

—*Diane Burko, artist and CWA member*

As a visionary feminist scholar, activist, educator, curator, and librarian, **Ferris Olin** is dedicated to making knowledge accessible across discursive boundaries within and outside the academy. Head of the Margery Somers Foster Center: A Resource Center and Digital Archive on Women, Scholarship, and Leadership as well as professor in the University Libraries at Rutgers University, she is a passionate believer in the power of librarians to enrich and transform society. Defying categorization, her work negotiates, expands, and transforms the intersections of art history, visual culture, women’s and gender studies, and library science.

Envisioning new possibilities for the study of women’s leadership in the visual arts and other arenas, Olin is at the forefront in the development of digital resources for research on women in the visual arts. She is the codirector of the Women Artists Archives National Directory, an innovative web directory of archival collections holding primary source materials by and about women visual artists, art organizations, publications, and artist communities active in the US since 1945. She has acquired materials crucial to the study of women’s art history for the Rutgers University Libraries, including the archives of

the national WCA, the New York Feminist Art Institute, and the Heresies Collective, as well as the personal papers of pioneering women of the feminist art movement. As curator of the Mary H. Dana Women Artists Series at the Mabel Smith Douglass Library, the longest continuous-running exhibition space in the US dedicated to the work of women artists, she has organized and written catalogues for exhibitions that highlight the rich diversity of contemporary women’s art. Olin is committed to the transformation of women’s- and gender-studies curriculum and pedagogy as well, as exemplified by her groundbreaking work directing the only statewide and state-funded project to incorporate what was, at the time, new scholarship on gender, race and ethnicity, class, and sexual preference, and by her creation of the only state women’s history website in the US, New Jersey Women’s History (www.scc.rutgers.edu/njwomenshistory). The result of more than two decades of collaborative work with the Women’s Project of New Jersey, this website offers a chronological overview of women’s history in New Jersey, illustrated by photographs, documents, and museum objects; it also features the history of New Jersey women in the visual arts.

Olin is also an exemplary scholar—holding a PhD in art history (1998), a graduate certificate in women’s studies (1988), and a master’s degree in library science (1972), all at Rutgers—whose numerous groundbreaking articles, essays, and book chapters on women artists and women art collectors have made substantial contributions to these fields. Her essay “Career Markers,” coauthored with Catherine C. Brawer and published in the exhibition catalogue *Making Their Mark: Women Artists Move into the Mainstream, 1970–85* (New York: Abbeville, 1989), examines the status of contemporary women artists and their visibility in the art world; it remains among her most widely cited works. As a scholar and a reference librarian whose vast array of knowledge is informed by her own passionate and dynamic interdisciplinary research, she has assisted countless students and scholars in a variety of fields. As codirector of the newly established Institute for Women and Art at Rutgers and as a national committee member and coordinator, with Judith Brodsky, of the Feminist Art Project, she continues to ensure that the historical contributions of women in the arts are properly recognized.

Olin’s dedication to making visible the aesthetic and intellectual work of women in the arts, infused with her unwavering commitment to cultural diversity and the recognition of the contributions of artists and scholars of various ethnicities, pervades all of her work, including her service on the CAA Board of Directors (2001–5; vice president for committees, 2004–5, >

and CWA chair, 2002). Her numerous professional activities have furthered scholarship and teaching in a variety of fields by making resources and educational opportunities available for researchers, educators, and students, and by empowering the production and transmission of knowledge. Often collaborative, her work with emerging and established artists and scholars epitomizes a feminist practice that melds scholarship, mentoring, and activism.

—*Melanie Anne Herzog*, professor of art history, Edgewood College, and CWA member

WCA AWARDS

Founded in 1972 as a CAA caucus, the Women's Caucus for Art (WCA) annually celebrates the achievements of women through its Lifetime Achievement Awards Program. The first awards, held in President Jimmy Carter's Oval Office in 1979 and facilitated by Joan Mondale, marked a change in the way women artists and arts professionals were recognized and appreciated nationally. Twenty-eight years later, WCA, today a CAA affiliated society, celebrates the lives and works of five important women: Barbara Chase-Riboud, Wanda Corn, Buffie Johnson, Lucy Lippard, and Elizabeth Murray.

—*Dena Muller*, chair of the WCA Lifetime Achievement Awards Selection Committee



Barbara Chase-Riboud.
Photograph by Ricardo della Chyesa.

The internationally renowned sculptor, author, and poet **Barbara Chase-Riboud** was born and raised in Philadelphia, Pennsylvania, and studied art at Temple University, the American Academy in Rome, and Yale University. In 1999, she was the first living American woman to have a solo exhibition, entitled *The Monument Drawings*, at the

Metropolitan Museum of Art in New York. She is the recipient of several awards in the visual arts, including a knighthood in arts and letters from the French government in 1996. In 1998 she was awarded a commission to construct the monument for the African Burial Ground discovered in New York at Wall Street. In summer 2006, her work was featured in *Energy/Experimentation: Black Artists and Abstraction, 1964–1980*, curated by Kellie Jones of Yale University for the Studio Museum in Harlem; upcoming in 2007, her work will be featured in the New-York Historical Society's exhibition, *Legacies: Contemporary Artists Reflect on Slavery*.

Chase-Riboud is also a prize-winning poet and an author of five widely acclaimed and translated historical novels: the



Barbara Chase-Riboud. *La Musica Red #2*, 2003, bronze and red silk, 60 x 65 x 20 cm. Artwork © Barbara Chase-Riboud. Photograph provided by the artist.

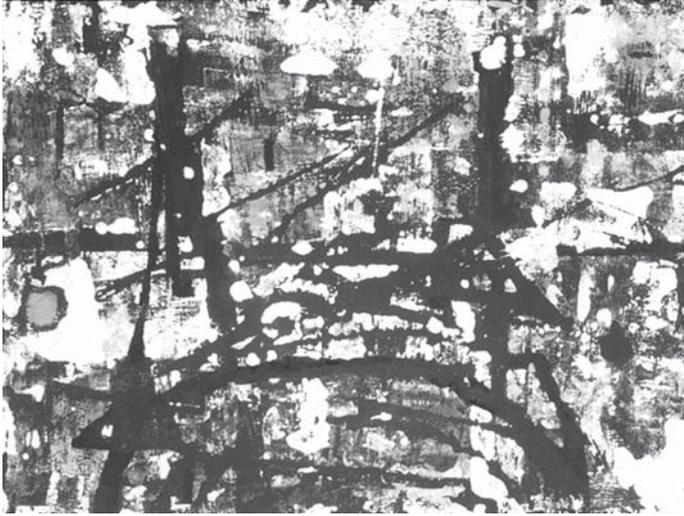
bestselling *Sally Hemmings*, winner of the Janet Kafka Prize for best novel written by an American woman; *Valide: A Novel of the Harem*; *Echo of Lions*; *The President's Daughter*; and *Venus Hottentot*, which won the American Library Association prize for best novel in 2004 and was nominated for the Zora Neale Hurston Award. Chase-Riboud has also produced two books of poetry, *From Memphis to Peking* and *Portrait of a Nude Woman as Cleopatra*, winner of the Carl Sandburg Prize in American poetry. She currently divides her time among the US, Rome, and Paris, where she has lived for more than thirty years.



Wanda Corn. Photograph by Brigitte Carnochan.

Wanda Corn earned her BA in 1963, an MA in 1965, and a PhD in 1974, all at New York University. She has taught at Washington Square College, the University of California, Berkeley, and Mills College. She has been at Stanford University since 1980 as the school's first permanent appointment in the

history of American art. Corn has received fellowships from the American Council of Learned Societies, the National Museum of American Art, the Woodrow Wilson International Center for Scholars, and the Stanford Humanities Center. In 1974 she was awarded the Graves Award for outstanding teaching in the humanities, and in 1984–85 was a Phi Beta Kappa Visiting Scholar. In 1987 Corn was invited to be in residence for one year as a Regents Fellow at the Smithsonian Institution in Washington, DC. She was on the CAA Board of Directors (1980–84) and served two terms as a commissioner of the National Museum of American Art. As a curator, Corn has produced various books and museum exhibitions. Her historiographic article for *The Art Bulletin*, "Coming of Age: Historical Scholarship in American Art" (June 1988), has become a significant point of reference in the field. Her major study, *The Great American Thing: Modern Art and National Identity, 1915–35* (Berkeley: University of California Press, 1999), explores the workings of cultural nationalism within transatlantic modernism. She is now at work on a book about Mary Cassatt and the decorative program of murals and sculptures for the Woman's Building at the World's Columbian Exposition in Chicago in 1893.



Buffie Johnson, *The Bridge*, 1949–51, oil on linen, 18¼ x 24¼ in. Artwork © Buffie Johnson. Photograph provided by Anita Shapolsky Gallery.



Edward Weston, *Buffie Johnson*, 1943. Photograph © 1981 Center for Creative Photography, Arizona Board of Regents.

Buffie Johnson (1912–2006) began regular studies in the visual arts in the 1920s, and in the 1930s traveled to Paris to study with Francis Picabia and Stanley William Hayter. By the 1940s Johnson returned to the US to exhibit her work in Peggy Guggenheim's gallery *Art of This Century* in the first large commercial show devoted exclusively to the work of women. By the 1950s, she felt New York and the

Hamptons were not supportive communities and began to make more frequent trips to Europe, where she was always well received and was more comfortable as an artist. It was then that she began to collect photographs of images of the Great Mother for a book that she began the decade before. She met and befriended Carl Jung in 1954 during a research trip and became influenced by his passionate exploration of human consciousness. It was in the 1960s and 1970s that Johnson turned to incorporating realism in her painting to better express her vision. Johnson moved from the Hamptons, Long Island, to SoHo in New York in the 1970s, where she continued to live until her death in July.



Lucy Lippard. Photograph by Peter Woodruff.

Lucy R. Lippard is an activist and author of twenty books on contemporary art and cultural criticism, including one novel. She has done performances, comics, street theater, and has curated some fifty exhibitions in the US, Europe, and Latin America. For thirty years she has worked with artists'

groups such as the Art Workers' Coalition, Ad Hoc Women Artists Committee, Artists Meeting for Cultural Change, the Alliance for Cultural Democracy, and the Women's Art Coalition. She was a cofounder of Printed Matter, the Heresies Collective and its journal, *Political Art Documentation/Distribution* and its journal *Upfront*, and Artists Call Against US Intervention in Central America. She continues to lecture frequently at muse-



Elizabeth Murray, *Baby Snakes*, 2006, oil on canvas on wood, 81 x 80 x 2 ½ in. (205.7 x 203.2 x 6.4 cm). Artwork © Elizabeth Murray. Photograph by Kerry Ryan McFate. Photograph provided by PaceWildenstein, New York.

ums and universities. Lippard graduated from Smith College (BA, 1958) and New York University's Institute of Fine Arts (MA in art history, 1962) and has received honorary doctorates in fine arts from the Art Institute of Chicago, the Moore College of Art, the San Francisco Art Institute, the Maine College of Art, and the Massachusetts College of Art. Lippard was awarded a Guggenheim fellowship, CAA's Frank Jewett Mather Award for art criticism (1975), and two National Endowment for the Arts grants in criticism, among other honors. She currently lives and works in Santa Fe, New Mexico.



Elizabeth Murray. Photograph by Ellen Page Wilson.

Born in Chicago in 1940, **Elizabeth Murray** earned a BFA in 1962 at the Art Institute of Chicago and an MFA from Mills College in 1964. She has lived in New York beginning in the late 1960s and taught in such schools as Yale University, Princeton University, and Bard College, among other schools. Later she returned to California, where she taught at CalArts and further developed her pioneering use of abstraction and distinctively shaped canvases. She is best known for her conceptual shift from the grid to the Möbius strip in the construction of her multidimensional paintings, and for her use of vivid color and imagery synthesizing Cubist-derived Minimalism and Surrealist-influenced Pop. The recipient of many awards, Murray received the Skowhegan Medal in Painting in 1986, the Larry Aldrich Prize in Contemporary Art in 1993, and a John D. and Catherine T. MacArthur Foundation Award in 1999. Her work is featured in many collections, including the Walker Art Center, the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Art Institute of Chicago, and the Museum of Contemporary Art, Los Angeles. A major retrospective of her work, organized by Robert Storr, was held at the Museum of Modern Art in 2005. ■

From Curator to Dean: Interview with Lawrence Rinder

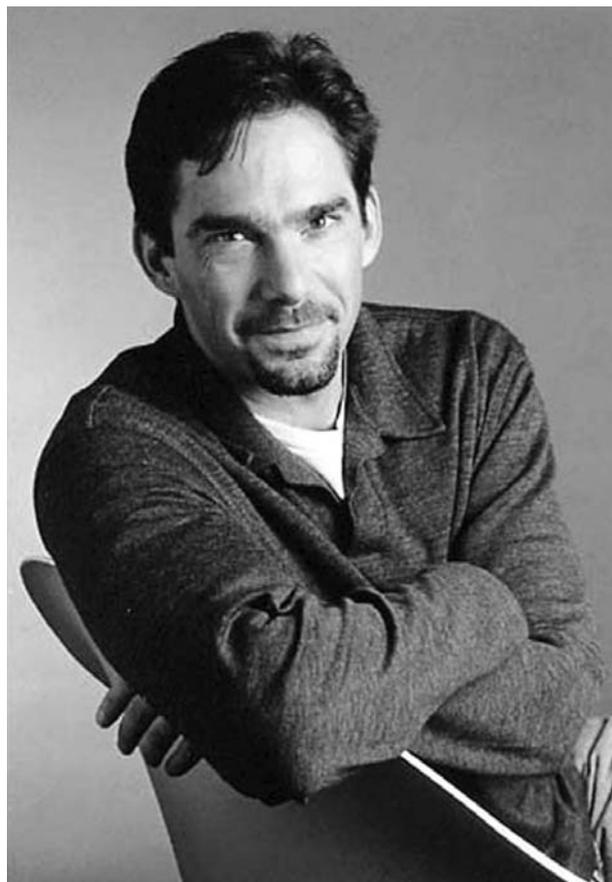
Christopher Howard is the editor of CAA News.

Now dean of the California College of Arts (CCA) in San Francisco and Oakland, Lawrence Rinder is known for his wide-ranging curatorial work. He was Anne and Joel Ehrenkrantz Curator of Contemporary Art at the Whitney Museum of American Art in New York from 2000 to 2004, where he organized the 2002 Whitney Biennial, among other exhibitions. He helped to found the CCA Wattis Institute for Contemporary Arts in 1998, serving as director until 2000. For ten years before that, Rinder worked at the University of California's Berkeley Art Museum as curator of twentieth-century art and curator of the Matrix program.

Rinder received a BA in art from Reed College in Portland, Oregon, and an MA in art history from Hunter College, City University of New York. A collection of Rinder's essays, *Art Life: Selected Writings 1991–2005*, was published this year by Gregory R. Miller.

Being a dean seems like a totally different beast than organizing art exhibitions. What do you hope to accomplish in a college that you couldn't in a museum?

Indeed, it is an utterly different enterprise. As dean, my primary responsibility is to lead others to do their best work. Previously, when I was dean of graduate studies at CCA, I supervised the chairs of the graduate programs and found great satisfaction in helping them to clarify the ambitions of their programs and to develop curricular structures that would form the basis of innovative and effective pedagogies. I was especially engaged by the challenge of working with people in a wide variety of fields—some of which were relatively unfamiliar to me, such as design, writing, and architecture. A great benefit of being an administrator at that level was that I was instantly introduced, by the chairs, to the most cutting-edge issues and ideas in each of these fields. I have always been interested in how the arts extend horizontally into related fields. For example, one of my first exhibitions (back in 1989) was an architecture competition I organized to redesign the legendary gallery Nature Morte in the East Village. I have often worked with nonart writers in my curatorial projects, such as my collaboration with George Lakoff



Lawrence Rinder. Photograph by Bob Adler.

on the exhibition *Searchlight: Consciousness at the Millennium*. However, my exposure to these fields was a fraction of what I have gained over the past two years at CCA, a school where interdisciplinarity is not just a side effect of academic administration but a core learning objective of the college.

Since being promoted to dean of the college, my relationship to these disciplines has changed somewhat. Instead of having a variety of program chairs reporting to me, I have

A great benefit of being an administrator at that level was that I was instantly introduced, by the chairs, to the most cutting-edge issues and ideas in each of these fields. I have always been interested in how the arts extend horizontally into related fields.

three associate deans. So I am firmly ensconced in the administration, and my role is more clearly defined as overseeing broad, college-wide curricular initiatives instead of focusing on particular programs or disciplines. Despite some personal concern that this would take me too far from the issues I enjoy, I have found that there is another, equally engaging set of questions to address. Specifically, I am exploring the possibility

of developing a closer rapport between artists and designers, thinking about college-wide requirements for project-based interdisciplinary collaborative courses, and rethinking the relationship of the so-called craft disciplines (textiles, ceramics, and glass) to both art and design. All these issues are easily as interesting and timely as the questions I was exploring as a curator. And I get to see much more art everyday than I ever did working at a museum!

What experiences did you have as dean of the graduate program that will help you oversee the entire college?

My first challenge when I was appointed dean of graduate studies (there had not been a position of this kind at the school before my arrival) was to make sure the programs had clearly defined goals that were in alignment with the college's strategic plan. I also hoped to develop a more coherent sense of identity across the programs, a sense of what it meant to be a graduate student at CCA. To this end I asked each chair to work with their faculty to draft a working document articulating their program's mission as well as to describe their short- and long-term goals, categorized generally according to the college's three strategic goals: (1) develop national visibility through academic excellence; (2) maintain a sustainable business model; and (3) improve internal and external communication. The chairs were instructed to provide concrete metrics for each goal. I was concerned initially that this kind of "management" approach would be considered overly bureaucratic within an academic setting, but it has turned out well. The chairs report that working on—and reworking annually—these documents has provided them with a constructive tool for articulating and attaining their goals. I intend to conduct this process on the undergraduate level as well.

CCA's graduate program covers six distinct but often overlapping areas—architecture, curatorial practice, design, fine arts, visual criticism, and writing—and the undergraduate program embraces more (fashion, industrial design, illustration, etc.). What are your roles in each? You've had a fairly diverse career, so it seems like you have something to say about all these areas.

My main area of experience is fine art. I studied both art practice and art history in college and then worked for almost twenty years as a fine-art curator. However, I was lucky in most of my museum jobs to be able to wander occasionally into terrain more typically considered to be "design." I included several architects in the 2002 Whitney Biennial, for example, and



Rinder curated *Tim Hawkinson* for the Whitney Museum and the Los Angeles County Museum of Art in 2005. Tim Hawkinson, *Drip*, 2002, polyethylene, vinyl, aluminum, mechanical components, and water, dimensions variable. Collection of Ace Gallery. Artwork © Tim Hawkinson.

as director of CCA's Wattis Institute I was able to program a number of exhibitions that explored cutting-edge developments in architecture, industrial design, and fashion. So, one of the things that attracted me to this job—and to CCA more generally—is the mix of disciplines that can be addressed here. In two years, I have learned a tremendous amount about contemporary issues in architecture and design. For a variety of administrative reasons (faculty searches, curricular reviews, etc.), I have actually been more involved in these areas over the past year than in the fine arts. I find the design disciplines to be utterly fascinating and an area where CCA truly distinguishes itself as a leader among American schools.

You've spent some of your career in New York but most of it in the Bay Area. How important is New York to recent grads?

I was born and raised in New York. I went to college there and spent many years of my professional life there. So it would be crazy for me to say that New York doesn't matter. However, I do think that an artist, writer, curator, or designer can "make it" today without having to live there. It helps, of course, to know the networks and powerful individuals who are located in New York. I always advise students who ask me about this to spend at least two years living there at some point early on, so that they gain some familiarity with the scene. New York remains the commercial center for all these fields. But, on the level of practice, I think that there are many advantages to >

getting out and living in other, more dynamic parts of the country and the world.

How has the transition been from longtime curator to academic administrator? Do you have exhibition projects in the works now?

In some ways I feel like I've finally grown up and gotten a real, adult job. It is so much harder than curating! I'm enjoying it, but it's a real challenge. I'd say the most positive thing about it is feeling that I can be truly instrumental in addressing critical needs, not only in educational methodologies but, more importantly, in helping to develop programs that address some of the really significant social, cultural, and environmental issues of our time. As for exhibitions in progress, yes, I do have a couple ideas. The one that seems most likely to happen is a show I'm doing with Aaron Peck, which will include a small selection of works on paper by Mark Tobey and Hedda Sterne. It's a labor of love.

You were a founder of the CCA Wattis Institute for Contemporary Arts. What is your relationship to this art center now?

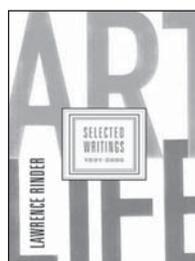
After I left CCA to work at the Whitney Museum in 2000, Ralph Rugoff became the director and did a fantastic job of putting it, and CCA, on the international map. The Wattis's new leader, Jens Hoffmann, formerly director of exhibitions at the Institute of Contemporary Art in London, will no doubt extend that reputation even further and in new, compelling directions. He is an extremely inventive curator with a boundless imagination! As his supervisor I consider it my role to basically leave him alone to do his job, give feedback when he wants it, and help to provide the resources he'll need to make it all happen.

Some of your Whitney exhibitions, such as the 2002 Whitney Biennial or *The American Affect*, naturally received mixed reviews. Others, like *Tim Hawkinson*, were highly praised. How do you deal with criticism of your curatorial work?

In general, I don't read reviews. After reading quite a few reviews, early on, by powerful critics who just didn't get it, I have basically decided to ignore the whole critical establishment. I depend much more on feedback I get from visitors or from friends or colleagues whose opinions I trust. Having said that, I admit to having read reviews that friends told me were really great—just for the ego-boost and not to learn anything about my work.

Your response is curious, seeing that CCA has programs in visual criticism and writing. How do you reconcile your personal attitudes about reviews with what your students are learning?

I didn't say I didn't read! I love books and read fiction voraciously. I also have been writing quite a bit and have just finished my first novel. Being in San Francisco I have been exposed to a fantastically rich local literary community. One of the great things about this area is that the worlds of writing and art (as well as music) really overlap in a way I never experienced in New York. Recently, for example, I wrote a play with Kevin Killian that we presented at CCA with a cast of many leading San Francisco artists and musicians. As for Visual Criticism, that program provides much more than training for art critics. It is very broadly conceived to engage a very wide range of visual culture, including architecture, design, and vernacular imagery as well as art. While some of the graduates go on to become critics, others continue in academia or go into related fields such as curating.



Your new book, *Art Life: Selected Writings 1991–2005*, is a subjective and personal approach to art. It is also highly accessible and jargon-free. I also noticed that a lot of the essays originally appeared in exhibition catalogues. How does that venue for writing differ from criticism or scholarly writing?

Except for papers I wrote in college, I've never really done scholarly writing. Although I went to a school that encouraged a kind of arcane, scholarly writing style, I was quickly disabused of that approach when I worked for three years—right out of college—in the New York public-school system, under the auspices of MoMA, lecturing on art to high school and junior high school students. These students helped me to learn that one can speak clearly and meaningfully about even some of the most difficult contemporary art without resorting to complex terminology or mind-numbing abstractions. Ever since then I have tried to keep jargon out of my writing and to address my reader as a peer who might even have an opinion different from my own.

Writing in an exhibition catalogue, one often has more latitude, stylistically speaking, than one does writing criticism or scholarly papers. I think being in the museum field has helped me to develop a more personal voice in my writing. ■

Emerging Artists' Résumés: A Gallerist's Perspective

Edward Winkleman is the founder and director of Winkleman/Plus Ultra Gallery in New York.

The following article is revised from a post on Edward Winkleman's blog and is intended to complement CAA's own Artist Résumé Recommended Conventions, published at www.collegeart.org/guidelines/resume.html. Advice to emerging and midcareer artists is also provided during the Career Development Mentoring Sessions at the CAA Annual Conference in New York. See page 26 for details on how to participate.

EMERGING ARTISTS' RÉSUMÉS

For any profession, the best bio (résumé or short CV) is always tailored to its reader. With one caveat—that these are things I look for as a gallerist, which may or may not help with residency programs, grants, or other galleries—I offer here some general impressions about what strikes me as positive or negative in an artist's bio. Again, it's important to remember that a résumé is not chiseled in stone. You can edit it for your audience, so don't get too hung up on a one-size-fits-all approach. Here are a few basics:

Name

This one seems simple, but I've often seen aliases or a confusing "a.k.a." here. Choose a professional spelling of your name and stick with it. If you use your middle initial, use it everywhere; if you don't want it everywhere, don't use it here. If you have the exact same name as an artist already getting attention, consider a variation. This change may not always be appealing, but it might help lessen confusion.

Contact Information

Include address, phone number(s), e-mail address, and website.

Short Biography

I prefer the following format:

Born: year and city/state or city/country

Work/Live: city/state or city/country

I wouldn't include much more than that. Although it's not ethically appropriate—or even legal, I believe, in some places—for a gallery

to request personal information such as one's age, the absence of such information does suggest to me that an artist might be hiding something. While current art-world trends seem to favor younger artists, gallerists are still interested in strong work no matter what the artist's age. I don't spend much time thinking about this, but a majority of other artists do list their age on their résumés, and printing an artist's birth year on museum wall labels provides chronological and cultural context.

Education

It's best here to keep it simple: school, degree, year. I don't recommend including residencies here; create a separate category for them. Education implies a curriculum you passed, not free room and board and a studio for a set period of time. Artists with nonart degrees should include that information if it relates to their body of work. If, for example, your art is anthropological in nature, then a degree in anthropology, even one earned twenty years ago, is relevant information.

Solo Exhibitions

This is information I most often turn to first. What I'm looking for is a track record that makes sense given what I think I know about this artist. I'm also looking for a track record that makes sense for our gallery. In other words, if an artist has only exhibited at blue-chip spaces, I'll wonder why he or she is now interested in our emerging-artist space. There may be a good reason, such as a significant shift in the context the newer work demands.

Here's a good opportunity to edit your résumé for your audience. Not every exhibition you have under your belt will interest a gallerist. You can get away with any combination you choose by using the header "Selected Solo Exhibitions."

I also look here to see if an artist has exhibited in what I consider galleries of a kindred spirit. Artists should research galleries to find out which ones they might best fit in. Check to see what art fairs the gallery does, and who else participates in those fairs: perhaps a gallery that you've exhibited with was in the same fair. There's no guarantee this won't lead you to include past exhibitions at a space that the gallery to which you're sending materials isn't all too fond of—the art world has its politics—but the odds of that happening are not so great. Don't focus on that here.

Of course, all the above presumes you have a list of solo exhibitions, for which many emerging artists is often not the case. If you don't have any solo exhibitions, then simply create one header, "Selected Exhibitions," for your résumé. Don't draw additional attention to the absence of solo exhibitions by using only a "Group Exhibitions" header.

Also, choose one style for the details of an exhibition and use it consistently. Organize these listings by year; months are not important. If you're really keen on getting into a particular gallery, do your homework. Check the bios on that gallery's website and see what style they use. Is the exhibition title in quotes or italics? Are gallery names in all caps? Is the city and state listed, or only the city? Make your bio look like their artists' and you'll avoid making them think about the differences. You want them only to concentrate on what you want them to.

Group Exhibitions

Believe it or not, too many group exhibitions can scream overexposure, suggesting that the artist is all over the place and perhaps doesn't have a body of work for a solo exhibition that hasn't already been seen in bits and pieces elsewhere. Three to four group exhibitions a year is a good rule of thumb. If you show your work more often than that, I recommend editing the list. Of course, if you're having a banner year and these group shows are all in prestigious locations, then go for it. But keep a sense of balanced progress in mind.

A heading of "Selected Group Exhibitions" is a better idea. Résumé-tailoring applies here too. When I'm looking at an artist's résumé for the first time—with little information other than what's on the paper to tell me about context of their exhibitions—I consider open-submission exhibitions to be negative.¹ Exhibitions in restaurants, cafés, and coffee shops should be left out. Gallerists are snobbish about the context in which art is appropriately seen (unless an alternative setting is integral to the work). You can dislike that about them, but you shouldn't ignore it in preparing your bio for them. I wouldn't recommend listing benefits or auctions, because these kinds of exhibitions normally don't carry curatorial weight (i.e., usually any artist can donate his or her work). Of course, if an auction or benefit is the only item on your résumé, it's better than nothing. Also, unless you had a solo project at an important art fair, I'd recommend leaving art fairs off your bio as well.

Definitely list the curator for any group exhibitions, even if he or she isn't a recognizable name. It's a matter of respect, and the curator will appreciate it (and won't if you leave his or her name out). But do take out the names of other artists in a group show, even if they are impressive and you aren't well known yet. To include other artists' names in this context is lame.

Awards/Grants/Residencies

Again, organize these by year and keep the information simple: what and when. Don't include nominations that didn't pan out, unless the projects are prestigious and you were a finalist. Carefully consider editing anything that reads less than stellar.

Bibliography

The number-one question I hear is: Should I include online reviews? Absolutely. Even blog reviews. Press is press. A gallerist wants to know, first, if people are writing about your work and, second, who is writing about your work. Just because a critic reviewed your exhibition online rather than in print doesn't discount either the writing or your work.

If a writer reviewed your group show in a newspaper or magazine but doesn't mention you by name, I lean toward leaving the review out. But this decision depends on how rich your bibliography is. If there are plenty of articles where your work is discussed, definitely exclude those that don't mention you. If not, include it, but only until you've built up a substantial listing.

Organize your bibliography chronologically. Again, inconsistency is distracting. Choose one style and stick with it. Your résumé is a professional document, not a creative one. Be detail oriented, consistent, and clear.

Collections

Including information about your work in collections is only impressive if the collectors are well known. For an emerging or midcareer artist, I recommend limiting these listings to museums and collectors with national or international reputations—if you feel it's important at all. Some folks feel that including the names of famous artists who own your work is good, but you should follow the same guideline: if the artists are impressive as collectors, OK; but otherwise, it looks like filler.

Writing/Curating/Related Professional Activity

Be careful here. Unless the related activities somehow reinforce your studio practice or project, these items don't always help you. A gallery needs to know if the artist is serious enough about his or her art and spends as much time as possible in the studio. It can leave an unclear impression if the artist appears too busy working as a curator, critic, professor, or whatever to get into their studio on a regular basis. Having noted that, some such activities can be impressive and contribute to your overall work. I suggest keeping this section simple and direct.

The author thanks the participants of the initial open-thread discussion for their feedback and generous advice. The discussion goes into more detail at <http://edwardwinkleman.blogspot.com/2006/06/bio-camp-open-thread.html>. ■

¹ For a discussion on open-submission and juried exhibitions, see <http://edwardwinkleman.blogspot.com/2006/06/jurys-still-out-on-open-submission.html>.

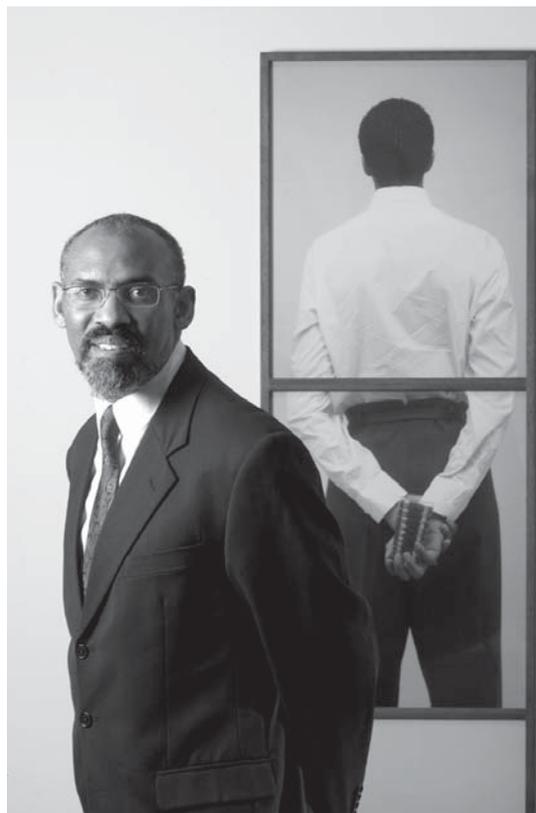
New Editor-in-Chief for *The Art Bulletin*

Richard J. Powell, John Spencer Bassett Professor of Art and Art History at Duke University in Durham, North Carolina, has been appointed the next editor of *The Art Bulletin*. He will begin his three-year term as editor-in-chief on July 1, 2007, with his first issue published in March 2008.

Powell received his PhD in the history of art at Yale University in New Haven, Connecticut, in 1988, with a dissertation on the American artist William H. Johnson. He earned a BA in art at Morehouse College in Atlanta, Georgia, and an MFA in printmaking at Howard University in Washington, DC. He has been at Duke since 1989, where he teaches American art, the arts of the African diaspora, and contemporary visual studies. Powell has written extensively on topics ranging from primitivism to postmodernism, including: *Homecoming: The Art and Life of William H. Johnson* (New York: W. W. Norton, 1991), *Jacob Lawrence* (New York: Rizzoli, 1992), and *Black Art: A Cultural History* (London: Thames and Hudson, 1997; 2002). His forthcoming book (expected in 2007) examines nineteenth-, twentieth-, and twenty-first-century portraits of peoples of African descent in paintings, photographs, graphic arts, and cinema. His essays have appeared in numerous edited volumes and exhibition catalogues, and in such journals as *American Art*, *The Art Bulletin*, *International Review of African American Art*, and *African Arts*.

Powell writes, "After I was nominated for editor-in-chief, I started reviewing my back issues of the journal. Since joining CAA, I feel that I've always lived with these volumes; their aggregation and place in my library form a key part of my identity. I looked again at the articles I had found useful, valuable, or just plain interesting as a barometer for what I might accomplish as editor.

"The earliest issue in my recollection is dated June 1983 and contains Frederick Lamp's fascinating article on fifteenth-century commemorative stone sculptures in Sierra Leone—a topic and regional focus I had never seen covered in the journal. Another coveted issue was that of June 1988, featuring Wanda Corn's survey of American art scholarship (part of the informative "state of the discipline" series initiated by the editor Richard E. Spear). The December 1990 issue, which included Patricia Leighten's article on Picasso, primitivism, and anticolonialism, represented a real turning point, opening the journal to sociopolitical currents that enriched and problematized more



Richard J. Powell, next to Lorna Simpson's *Holding and Breaking*, 1992. Photograph by Les Todd. Image provided by the Nasher Museum of Art at Duke University.

conventional interpretations of art. There are other memorable issues and articles too numerous to mention here. Their impact suggests that *The Art Bulletin's* editorial strengths reside in its ability to enlighten as broad an art-historical audience as possible, and to promote conversations about art and visual culture across the discipline and within other fields of knowledge."

The recipient of many fellowships, Powell has helped organize several exhibitions, notably: *The Blues Aesthetic: Black Culture and Modernism* (1989); *Rhapsodies in Black: Art of the Harlem Renaissance* (1997); *To Conserve a Legacy: American Art at Historically Black Colleges and Universities* (1999); *Beauford Delaney: The Color Yellow* (2002); *Circle Dance: The Art of John T. Scott* (2005); *Back to Black: Art, Cinema, and the Racial Imaginary* (2005); and *Conjuring Bearden* (2006).

"As editor-in-chief," Powell continues, "I will rely on my fellow art historians, curators, educators, and independent scholars for assistance and guidance. I'm inspired by the innovations and perspectives of the current editor, Marc Gotlieb. I plan to continue the 'Interventions' series that he initiated, provide our colleagues in galleries and museums with an outlet for scholarly exegesis, and explore the possibility of incorporating more color plates per issue. Beyond these objectives, I simply look forward to maintaining *The Art Bulletin's* reputation as an invaluable art resource and a lively forum for art-loving scholars of every discipline."

CAA warmly thanks Marc Gotlieb, associate professor and chair of the Department of Fine Art at the University of Toronto in Ontario, for his service since 2003, and welcomes Powell to the journal. ■

CAA Leaders in Conversation

Linda Downs, formerly director of the Figge Art Museum in Davenport, Iowa, joined CAA as executive director in July 2006.

Nicola Courtright, professor of art at Amherst College in Amherst, New Hampshire, was elected president of the CAA Board of Directors. Her two-year term began in May. In this conversation, they discuss their plans and aspirations for CAA in the coming years.

Nicola Courtright: Linda, we're both excited and fortunate to have you here as CAA's new executive director. Members may not be aware that, unlike many nonprofits, the executive director at CAA is a paid, seasoned professional with years of experience in arts administration. You're a past museum director who raised \$18 million to build a distinguished new home for the Figge Art Museum's collection. Before that you headed the National Gallery of Art's Education Department. You've had hands-on experience with the kind of challenges scholars and artists face in conveying ideas about art to a wide public.

During your first month you've decided to tackle the learning curve in your new job with a vengeance. I understand that you talked about CAA with all Board and staff members, committee chairs, leaders of some of our affiliated societies, and other learned-society directors—so far, ninety people and counting. What are your observations at this early stage?

Linda Downs: My initial impression is that we have an enormously dedicated group of people involved in CAA. These deeply committed professionals would like to see our organization serve every member equally well at the highest level.

I was curious to discover everyone's perspective, so I asked three questions of each person in order to better understand CAA's current state.

NC: What were those questions?

LD: Is CAA meeting its mission? What are the major challenges facing CAA? What unexploited opportunities exist?

NC: Can you summarize the responses?

LD: The vast majority of people I spoke to believe that CAA is meeting its mission of supporting artists and art historians,



Linda Downs. Photograph provided by the Figge Art Museum.



Nicola Courtright. Photograph by Irina Ivanova.

addressing their professional needs, and maintaining high professional and ethical standards.

Communication, however, was the number one challenge. How can the Board better communicate its concerns, deliberations, and decisions to the membership? How can members voice their concerns to the Board and staff? How can we let the membership know about all the good work CAA does and how our staff makes it happen? How can the Strategic Plan be used as a guide by the Board and staff? How can CAA better communicate the myriad professional resources it offers.

The second major challenge is the allocation of resources. We have excellent programs and publications, as I hope most of our members perceive, but these activities stretch our financial resources and our hard-working staff to the limit. The Strategic Plan, for example, is comprehensive and suggests exciting new directions, but most people I talked with believe that it would gain power if we chose particularly urgent issues to address and, above all, to offer more benefits to our members. We also need to secure income to help CAA realize its full potential.

NC: What do you think are specific areas that need strengthening?

LD: CAA has three relatively new and reconfigured departments that address important needs: Development, Membership, and Marketing; Research and Career Development; and Web Development. These were created as part of the 2005–2010 Strategic Plan and are intended to increase communication, to compile research data on workforce issues, and to support career placement and professional development, among other things.

We have to make sure that we carefully support these areas, which I consider crucial to the health of the organization. It may seem obvious, but we must always ensure that we have the financial and staff resources to support operations and programs before we initiate new ones. It's not good to create programs that we didn't allocate proper funding for, as well intentioned as they may be. We just won't do a good job if we take on too much. We need to balance existing resources with the need for expanded programs.

NC: Do you want to reflect on other challenges you will face as executive director?

LD: I agree with many people I talked to that we are not reaching or retaining the youngest members of the profession. This is an issue in many membership organizations, of course, but I think that we can do better. Our Membership Department is mailing descriptive information about CAA, as well as membership forms, to studio-art and art-history departments to reach incoming art and art-history majors and graduate students.

CAA needs to continue improving communication. We completed a new website design in February, and the staff is continually adding to it and keeping information up to date. The staff is also exploring ways to use e-mail in more efficient and effective ways. For example, we should send brief, informative e-mails to the membership on a regular basis. Also, we know that 40 to 50 percent of our members use Macintosh computers, and we know the difficulties they have had logging in to CAA's Member Portal. We are correcting this.

I also believe firmly that it's vital to meet artists' needs more directly. To be sure, there are currently great opportunities at the conference through the exhibitions, ARTspace, and panel discussions; these provide a platform that approaches the distinction achieved by art historians through the presentation of their scholarship. Also, *caa.reviews* has recently begun to expand its publication of reviews of contemporary artists' exhibitions. A few people I talked to made numerous good suggestions on how to further explore ways of meeting artists' central need to present their work, including an artists' registry linked to individual artists' websites. Other members suggested that CAA could publish practical guides on, for example, how to manage art departments and how to improve writing skills for artists. These guidelines could be written by members and could make good use of CAA's expertise.

NC: Any more thoughts?

LD: Committees are essential to CAA's work, too. They help us to stay in touch with our members' concerns and volunteers in many ways: providing awards, writing professional standards and guidelines, nominating members to the Board, planning conference sessions and exhibitions, and addressing critical issues in the field. However, we want to find ways to encourage active participation in our committees. At the same time, we need to streamline the committee structure so that work gets done and we can move ahead to the next vital project.

Our affiliated societies, especially those that use the CAA Annual Conference for their business meetings, suggest exploring a shared membership structure. These meetings initiate some of the most vital scholarly and professional exchanges during the conference, which of course CAA supports. It would be a good idea, too, if members of the affiliated societies participated more on related CAA committees. We should actively find ways to develop this relationship.

As you can see, there is a wealth of ideas on how to improve CAA. And we're getting a strong start. This fall we are preparing a membership survey that will explore major issues we need to know about in order to properly plan for the future. We hope this will be the beginning of regular, direct communication with and feedback from the membership.

Since my undergraduate days, CAA has been important to me as the source of latest research and trends in the field. But outside of working on two CAA committees in the past, now is the first opportunity I've had to make a contribution from the inside. My discussions this past month were a significant introduction to my new position and have only kindled my enthusiasm for the organization as a whole.

Through the conference, publications, advocacy, and career placement and development, CAA is, as a colleague described, the "mothership" for the visual arts. I want to ensure that we have good winds and a sleek craft for smooth sailing.

Nicola, tell me about your perceptions of the state of CAA, and what you see as our major challenges and opportunities.

NC: Linda, I am genuinely impressed with the fresh eyes you've brought to the organization. I think that much of what you perceive corresponds to what I've been hearing, and I look forward to the next couple of years so that we can realize some of these ideas together.

I see the challenges much as you do, but I come at them from a slightly different perspective. This is because of our different roles. I'm not sure our members know that my job as president is quite different from yours as executive director. I'm the chair of a Board of Directors that is elected by our members from a large variety of fields in the visual arts. My time at the helm, however, is brief. After four years as a regular Board member, I serve only a two-year term as president. Although my day job remains teaching and researching at my home institution, some of what I do when I put on my CAA hat resembles your work. Like you, I need to talk constantly with our members, the Board, and the staff about how we're doing and, after defining the paths CAA should take, >

make sure we're fulfilling our fiscal responsibility so that we don't go broke. In short, we absolutely have to get the fundamentals right.

But I also try to provide a bird's-eye view, hovering above the clamor of our day-to-day responsibilities. I know that some members have told me they feel CAA doesn't always seem to embrace the big picture. We need to have vision—but, as you have wisely made clear, we have to implement it in practical ways. I think the president's biggest challenge is to ensure we are always thinking about the big picture and aiming toward the future without steering us away from doing what we have done best.

LD: What do you think is CAA's "big picture," and how can it be realized?

NC: Our mission statement says CAA "supports all practitioners and interpreters of visual art and culture, including artists and scholars, who join together to cultivate the ongoing understanding of art as a fundamental form of human expression." Those aren't just words to me; they are the foundation of why CAA exists. It is why we artists and art historians—and anyone who has devoted his or her life to understanding the power of visual expression—need to act in harmony to support the visual arts, plain and simple.

We can and do advocate together, something all the more important in an era when art is being reduced or cut from curricula in many public elementary and secondary schools. Many of those budget constraints were brought about by the No Child Left Behind Act, which has the effect of institutionalizing a hierarchy of knowledge—with the arts and other less-testable disciplines at the bottom. But CAA and its leadership need to continually offer a clear vision of the purposes that our disciplines, and art in particular, serve to create a better society. Too often organizations such as CAA are tempted mainly to react against abrogation of freedom such as censorship, instead of stating persuasively what the obvious value our work and study has.

As you point out, Linda, we also need to spend some of our precious resources to gather data on issues in our fields and analyze them, and then to disseminate the results in every way possible so that these issues become part of a public conversation and not a sermon to the converted.

We must continue to support excellence in the practice of art and its scholarship, as we do with our publications, conference, exhibitions, and awards. But we also need to combat the

label of elitism by reaching out and inviting public figures into our doors. We should talk with them about the concrete and powerful advantages of the free and imaginative exchange of ideas as exemplified by art, and the way our fields demonstrate this best. We need to help influential members of society, as well as the public, reflect on what makes life meaningful in the profoundest sense as we understand.

LD: Nicola, this is really a tall order!

NC: Yes, it is. But here are some concrete things CAA can do. For one, it can encourage members to reach out into their worlds and reflect back to us what they encounter, help us to make contacts, tell us what trends are coming down the pike. For another, CAA can do more to forge bonds with like-minded organizations that share our concerns. Above all, it would be magnificent if we could become the organization to which people turn when they want to know anything about the visual arts, do something with art, tell someone about art, and become an artist.

In my view, one practical means to this end is the ongoing expansion of our website. The recent redesign and update of the website is a vast improvement that will help our members gain access to all kinds of important information. We look forward to the continuous development of it too. We already know that the CAA is important for artists and art historians outside the US who want to find a community beyond their own borders. A more interactive website would add a great deal, and not just for our international audience. What if people turned to us to find ways of advocating for the arts? As a place to research workforce issues? What if they wanted to find out which artists are in their fields and how to contact them? What if art historians wanted to expand articles they've written when they encounter new scholarship, and can do it online with digital extensions of major journals? What if we had an interactive forum on art subjects that people wanted to talk about with like-minded others? What if we sponsored blogs? These are things that the Board has been talking about that seem exciting and even possible, given time. Not everyone will agree that they're what we should be doing, but right now, at this auspicious moment when you have joined CAA, it's an important time to be having these conversations. ■

The Bookshelf

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

Stephen Perkins is curator of art at the Lawton Gallery at the University of Wisconsin, Green Bay. He received his PhD in 2003 from the University of Iowa in Iowa City with a dissertation on artists' periodicals. At the 2007 CAA Annual Conference, he will chair a panel on "Artists' Periodicals: 1945–1990," taking place Wednesday, February 14, from 9:30 AM to 12:00 PM.



Vision 5 (1982)

Entitled "Artists' Photographs," the final issue of *Vision* (1975–82) brought to a close a fascinating artists' periodical

edited by the San Francisco-based conceptual artist Tom Marioni. Committed to presenting the work of fellow conceptual artists, *Vision* was conceived as one part of the programming in Marioni's larger project: the Museum of Conceptual Art (1975–84). The format of this issue is an 8 x 10 inch box containing sixty-two photographic reproductions printed individually on unbound pages. In an introductory essay, Marioni explains why he asked other artists—including Sol Lewitt, Joan Jonas, and Edward Ruscha—to "send me a photograph not of an artwork but as an artwork," as well as brief biographical information on these now well-known artists.

This last issue of *Vision* serves a number of interesting roles and illustrates how editors of the time sought to expand the parameters of the traditional magazine format by experimenting with new editorial models. First, this issue serves as a catalogue for an exhibition of conceptual artists' photographs that Marioni curated for the Crown Point Press Gallery in 1981. Second, in presenting a periodical as a box of unbound pages, he referenced not only Marcel Duchamp's four boxed publications but also a number of other artists' periodicals from the previous two decades (*Aspen*, *Fluxus*, *SMS*). Finally, *Vision 5*

functions as a potential exhibition; indeed, it was shown in a number of university art galleries during this period. Back issues are still available for \$20 from Crown Point Press!



zingmagazine 20 (Winter 2005)

Weighing in at 2.5 pounds, 254 pages, and 3 inserts—a poster, CD, and postcard—the latest

issue of *zingmagazine* offers an eclectic smorgasbord of artworks, projects, photographs, and texts. Founded in New York in 1995 by Devon Dikeou, *zingmagazine* was created to serve as a link between the creative efforts of different individuals and groups working in a variety of media and disciplines. The now-annual magazine was envisaged as a site, or crossing point, through which collaborative exchanges could take place and that would counter the isolation so often found between disciplines. In order to create a structure for this concept, Dikeou adopted a *curatorial* model: each issue is built from projects submitted by a rotating group of invited contributors, in what the magazine's masthead calls "a curatorial crossing." Issue 20 reproduces selected artists' works gathered by fourteen curators, as well as an additional section of reviews, texts, and interviews. The "zing" in *zingmagazine* springs directly from its adoption of a publishing model outside the world of magazines.



Permanent Food 14 (2006)

Permanent Food represents a radically different approach to artists' periodicals.

Begun in 1995 by the artists Maurizio Cattelan and Dominique Gonzalez-Foerster, *Permanent Food* has an editorial model that turns all traditional approaches on their heads. *Permanent Food* is dependent on submissions of visual images, from a wide variety of contributors, in the form of previously published magazine pages pilfered from a plethora of different contexts. Cattelan has said, "From the very beginning we wanted *Permanent Food* to be a second generation magazine, something that grows by taking what's already there. And I also wanted to have a magazine without personality. So the more personalities were involved, the less the magazine would have looked like the product of a single person." The results of this appropriationist recycling model can be seen in this 194-page issue: it's a hilarious, weird, jarring, oddball, and ultimately wonderful cornucopia of images culled from our collective image bank—all reshuffled together in this printed-matter mosh pit.

ACLS History E-Book Project

CAA has recently joined eight other organizations in the American Council of Learned Societies' History E-Book Project. Beginning with a carefully chosen selection of titles, including an XML edition of John Clarke's *Roman Black-and-White Figural Mosaics* (New York: New York University Press, in association with College Art Association, 1979) to be released this fall, the project and CAA will explore the many opportunities and challenges involved in bringing art-history scholarship into the digital realm.

CAA president Nicola Courtright said, "CAA looks forward to this collaboration

with enthusiasm. CAA has been committed to digital publishing for some years through our born-digital journal, *caa.reviews*, and we believe that our collaboration with the ACLS History E-Book Project will continue to realize important goals for our members. The project will encourage a wider audience in the humanities to encounter major scholarship in art history, an especially significant opportunity in this era of increasing interdisciplinarity."

According to project directors Eileen Gardiner and Ron Musto, "CAA's participation in the project comes at an important time in our planning for a broader Humanities E-Book Project. We welcome them as an important collaborator and publisher of digital scholarship."

The History E-Book Project will add 130 titles this fall, bringing the total to 1,397 publications—an almost 280 percent growth since its launch in 2002. Areas currently include books on Africa, America, Asia, Australasia and Oceania, Byzantium, Europe, Latin America, Native America, and world and comparative history.

The project is a collaboration of nine learned societies, nearly seventy-five contributing publishers, and librarians at the University of Michigan's Scholarly Publishing Office. The result is an online, fully searchable collection of high-quality books in history, recommended and reviewed by historians and featuring unlimited multiuser access and free, downloadable MARC records. The project is available on standard web browsers through memberships by universities, libraries, and other organizations. The ACLS History E-Book Project was initially funded by a grant from the Andrew W. Mellon Foundation.

For complete information, please visit www.historyebook.org or write to info@hebook.org.

Regional Professional-Development Workshops

With the generous support of the National Endowment for the Arts, CAA launched its first regional career-development workshop for artists on October 25, 2006, in Nashville, Tennessee. The Southeastern College Art Conference (SECAC) and the Mid-America College Art Association, both CAA affiliated societies, hosted the program, which was held at Vanderbilt University.

As part of CAA's five-year Strategic Plan, the Research and Career Development Department is focusing on the increasing demand for career-development workshops for artists. By providing workshops throughout the US, both CAA members and non-members can have access to programming on a wide range of important topics such as grant research and writing, gallery relations,

COLLEGE ART ASSOCIATION
CAA 95TH ANNUAL CONFERENCE

NEW YORK CITY
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Providing professional services
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New York Conference Registration

The 95th Annual Conference takes place February 14–17, 2007, at the Hilton New York. The Book and Trade Fair, Career Fair, and most conference sessions take place at this location. Offsite sessions and events are held at museums, galleries, and other locations throughout the city.

Early registration began in September; costs are \$135 for members, \$85 for students and retired members, and \$250 for nonmembers. These low registration prices are good through December 13, 2006. Advance registration takes place after this date, until January 17, 2007; costs will be \$200 for members, \$120 for students and retired members, and \$315 for nonmembers. Onsite registration is available at www.collegeart.org/07 or through the form found in *Conference Information*, which was mailed to all CAA members in late September. Avoid the lines and higher costs by registering early.

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

strategic planning, and curriculum development. CAA's programs offer support to students, teachers, designers, and visual artists at all career stages.

The Nashville workshop, entitled "Do You Know All the Grants for Which You Are Eligible?", provided timely information on searchable databases, listservs, and publications that provide artists information on special opportunities and grants. Some basic grant-writing protocols were discussed as well. SECAC also offered MFA and PhD candidates a CAA job-search seminar and a

mentoring workshop organized by Michael Aurbach. Mentors reviewed portfolio materials and made recommendations on how students could strengthen their professional presentations.

With additional support from the National Endowment for the Arts, CAA will offer a spring workshop in partnership with the Chicago Artists' Coalition (CAC) and Columbia College Chicago. CAC has served the visual-artist community in Chicago for more than thirty years with gallery programs, advocacy work, and professional-development workshops on topics ranging from health insurance to legal issues. CAA's workshop will be presented as part of CAC's annual conference on the business of art.

For further information on CAA's upcoming career-development workshops, please contact Melissa Potter at 212-691-1051, ext. 249; mpotter@collegeart.org.

CAA would like to thank Michael Aurbach, SECAC's conference organizer, for his support and guidance.



The Interviewer Hall features semiprivate booths for job interviews.

Semiprivate Booths in Interview Hall

The Interviewer Hall at the Career Fair, taking place during the CAA Annual Conference in New York, features Interviewer Booths for faculty job searches in addition to the standard tables. These booths, which make up half the Interviewer Hall, are intended for prearranged interviews with candidates. Each booth is semiprivate and encourages a calm, focused interview environment. A check-in attendant will direct job seekers to their booths.

Interview Tables are ideal for employers that have not prescheduled their interviews. Candidates can drop off résumés and portfolios informally and meet prospective employers. Interviews may also be conducted at these tables, although CAA strongly encourages schools host interviews in the booths.

The Interviewer Hall is a key component of the Career Fair at the conference, held February 14–17, 2007, at the Hilton New York. The Career Fair provides an excellent opportunity for schools and art institutions to interview the best and brightest candidates for current job positions. The hall is open Wednesday–Friday, 9:00 AM–7:00 PM, and Saturday, 9:00 AM–12:00 PM. To participate in the Interview Hall, institutions must post a current job on CAA's Online Career Center. Visit <http://careercenter.collegeart.org/post.cfm> to post a job listing and rent a table or booth. For more information, contact Beth Herbruck, CAA career development associate, at bherbruck@collegeart.org.

Career Fair Roundtables

Join your professional colleagues at the free Professional Development Roundtable Discussions during the Career Fair at the Annual Conference to discuss the challenges, opportunities, and issues that affect your career. Roundtable leaders informally discuss a wide range of topics that relate to your career choices, professional life, and work strategies. Share your ideas, concerns, solutions, and experiences with emerging, midcareer, and advanced colleagues in small, open, and frank discussion groups. This is the place to find answers to your career questions and to discuss current issues.

Here's a list of this year's six topics:

- ▶ "Driving from Adjunct to Full-Time Teaching" is led by Susan Altman, assistant professor and assistant chairperson of the Visual Arts Department at Middlesex County College in Edison, New Jersey
- ▶ "Networking at Every Stage in Your Career" is hosted by Michael Aurbach of the Department of Art and Art History

at Vanderbilt University in Nashville, Tennessee

► “Linking Teaching and Research” is directed by Joan Branham, associate professor of art history at Providence College in Rhode Island

► “The Fit: Knowing If an Institution Is Right for You” is led by Diane Edison, professor of drawing and painting at the University of Georgia’s Lamar Dodd School of Art in Athens

► “Balancing Your Creative and Academic Life” is guided by Leo Morrissey, assistant professor of art at Winston-Salem State University in North Carolina

► “Writing Grants and Getting Published in Art History” is led by W. Jackson Rushing III, associate dean of arts and humanities at the University of Texas at Dallas

The roundtable discussions take place Thursday, February 15, 2007, 12:30–2:00 PM. For more information, please contact Beth Herbruck, CAA career development associate, at bherbruck@collegart.org.

Special Conference Events

These special events take place at the 95th Annual Conference in New York. For more details about the conference, including dates, times, and locations, please visit www.collegart.org/07.

ARTstor Information Session

ARTstor, a digital library of art, architecture, and archaeology images and a provider of software tools that enhance teaching, learning, and scholarship, will present an information session at the New York conference. This meeting takes place Wednesday, February 14, 12:30–2:00 PM at the New York Hilton. ARTstor representatives will give short presentations on several topics, including technology enhancements, forthcoming collections, outreach efforts, and upcoming initiatives. A Q&A session will follow the

presentations. For more information about ARTstor, please visit www.artstor.org.

NEH Session on Grants and Projects

The National Endowment for the Humanities (NEH) will host a conference session called “Funding Sources from the National Endowment for the Humanities: New Programs and Updates on Grants in Art History and Museum Exhibitions.” Presenters include: Clay Lewis, NEH senior programs officer, and Lisa Kahn, session chair and NEH senior programs officer.

The NEH will present information about specific grants of interest to CAA members working in areas such as art history, preservation, museum exhibitions, or other public programs. Recent art-history fellowships and grants to art museums for interpretive exhibitions will be discussed, and the NEH’s newest program, the Digital Humanities Initiative, will be introduced. Aimed at supporting projects that use or study the impact of digital technology, the initiative will have many applications within the

CAA’s PROFESSIONAL DEVELOPMENT FELLOWSHIP PROGRAM

BRIDGE THE GAP!

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

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

CAA

fellowships@collegart.org

fields of art history and museum exhibitions. This presentation will be followed by discussion. For more information about the NEH, visit www.neh.gov.

Feminist Art Project

The Feminist Art Project will present a two-day series of events, organized by Anne Swartz and the late Arlene Raven, in conjunction with the CAA conference. In addition to panels and presentations featuring renowned and emerging visual-arts professionals, the program includes opening and closing receptions at two Chelsea galleries, which are hosting group exhibitions of feminist art. Presenters include: Elizabeth Mansfield, Suzanne Lacy, Helena Reckitt, Joanna Frueh, Mira Schor, and Vivien Fryd. For more information, visit <http://feministartproject.rutgers.edu> or the CAA conference website.

CAA Committee Sessions

In addition to important work done in the fields of art and art history, CAA's various committees present one session at each Annual Conference. Here is a list of several committees' sessions for New York. Visit the conference website, www.collegeart.org/07, for details about days, times, and locations.

Meet CAA's Committees

Representatives of CAA's nine Professional Interests, Practices, and Standards Committees host an informational reception on Friday, February 16, 2007, 6:30–8:30 PM. Discuss current projects and find out how you can get involved. Refreshments will be served at this offsite event, taking place at Michael Rosenfeld Gallery, 24 W. 57th St., between Fifth and Sixth Avenues. Space is limited; to reserve a place, please write to lpeterson@collegeart.org. *Deadline: February 1, 2007.*

The Aesthetics of Publishing

Catherine Soussloff of the University of California, Santa Cruz, and William Tronzo of the Stanford Humanities Center will chair the CAA Publications Committee session,

"The Aesthetics of Publishing: The Art Book from Print to Digital." Panelists will include Susan Bielstein, University of Chicago Press; Patricia Rubin, Courtauld Institute of Art; and Mariët Westermann, Institute of Fine Arts, New York University; other panelists will be announced.

Over the past two years, a number of important conferences, symposia, and gatherings have convened on the topic of scholarly publishing in art history and visual studies. Out of necessity, these events were limited in attendance. The purpose of the CAA session is twofold: to bring contributions made at these meetings to a larger, more diverse audience, and to take them a step further in articulating a collective strategy for the future of art-book publishing. In order to focus our discussion, we have identified the aesthetics of the art book as a central issue, including but not limited to: problems in the relationship of form and content, the presentation of text and image, the online equivalents of the art book, and the impact of legal issues on aesthetics. The panelists will make brief statements; a major portion of the panel will be dedicated to an open forum with the audience.

Fair Use in the Trenches

David Green of Knowledge Culture chairs the CAA Committee on Intellectual Property session, entitled "Fair Use in the Trenches: When to Seek Permission and When Not To." Joining him are Siva Vaidhyanathan, cultural historian and media scholar, New York University; Gretchen Wagner, ARTstor; and Ben Kessler, chair of the committee.

This panel looks closely at the relationships between permission clearance and fair use in the classroom, on course websites, and in publications. What are the failed opportunities because of fear of legal risk on campuses? How should faculty and artists assess the risks of using copyrighted material without seeking permission? Are there tools that can help? Can anything be done when your use of images constitutes fair use but your publisher or institution demands you get permission? And finally, when permission is sought, how can it be done most effectively?

Safety Hazards for the Artist and the Art Institution

Chaired by Duane Slick, this session, sponsored by CAA's Services to Artists Committee (SAC), covers the topic of per-

Georgia O'Keeffe Museum

Celebrating Ten Years 1997-2007

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

sonal and environmental health and safety in studio art. It provides an overview of issues concerning studio artists and art departments in colleges, art schools, and other arts institutions. Panelists include Monona Rossol, author of *The Artist's Complete Guide to Health and Safety* (New York: Allworth, 2001).

The presentation is divided into two sections. The first covers Occupational Safety and Health Administration (OSHA) standards, personal protection, protection technology, and materials handling. The second covers disposal and waste-management issues confronting all facets of art-studio practice. This component becomes especially relevant in light of recent developments with the Environmental Protection Agencies (EPA) College and University Initiative. Since the last SAC session on this topic, in 2004, the EPA has announced audit results of art schools in the New York region and has levied heavy fines against those institutions. The introduction of industry standards regarding hazardous waste has taken many schools and material makers by surprise, as that information has never been passed into art curricula. This session will introduce the College and University Initiative and lay out a working model of a compliant environmental management system for art studio programs.

The How-To of International Residencies

For this session, Anna Calluori Holcombe of Kansas State University and a member of the CAA International Committee presents a nuts-and-bolts how-to for international residencies. She will speak from personal experience as an artist participating in both national and international residencies. The presentation includes a number of practical topics pertinent to international residencies. Why should an artist consider an international residency? What are the advantages of working abroad? How do artists find out about international residencies? Once potential programs are identified, how does an artist decide which program is best for his or her work? How does one apply? Where does funding come from? How does an artist prepare for the residency, and what should he or she make? In an art world that

is increasing globalized, it is important for artists to experience working internationally. International residencies can offer artists this experience in a way that encourages exchange between of various cultures.

Rethinking Pedagogy in the Arts

The CAA Education Committee session, "Rethinking Pedagogy in the Arts: New Models for a Changing World," is chaired by Jacki Apple of the Art Center College of Design. Questions to be addressed include: How do we meet the challenges of arts education in the face of rapidly evolving communications technologies? What new models of pedagogical practice have emerged to prepare our students for a world much different than today? Can the methodologies of art and design practice be applied to larger world issues? Are new hybrid forms among disciplines emerging, along with collaborative processes that change teaching methods and extend beyond the traditional classroom? What are the future possibilities of interactive live- and virtual-learning environments? How do we bridge the gaps between information, knowledge, and

meaning in the face of contextual dissolution? How do we develop and adapt to new learning models for upcoming generations of students. Panelists Kermit Bailey of North Carolina State University, Hannah Higgins of the University of Illinois, Chicago, Bernard L. Herman of the University of Delaware, and Conrad Gleber of La Salle University will present examples from their own classes and programs.

Annual Conference Update

For more information about the 2007 CAA Annual Conference in New York, visit www.collegeart.org/07 or write to Susan DeSeyn, CAA manager of programs, at sdeseyn@collegeart.org.

Annual Conference Website

The website for the 2007 Annual Conference in New York, which contains sessions, meeting listings, and much more, was launched in late October. The website enables you to



WOLFSONIAN
FLORIDA INTERNATIONAL UNIVERSITY

RESEARCH FELLOWSHIP

The Wolfsonian-FIU is a museum that promotes the examination of modern material culture. The strengths of its collection are North American and European decorative arts, propaganda, and industrial and graphic design from the period 1885-1945, as well as a rare books library with 50,000 items. Holders of masters and doctoral degrees, doctoral candidates, and others with a record of professional accomplishment are eligible. Awards are for three to five weeks.

The application deadline is January 2. For information about the program or the Wolfsonian's collection, see www.wolfsonian.fiu.edu/education/research/, or contact:

Fellowship Coordinator
THE WOLFSONIAN-FIU
1001 Washington Ave., Miami Beach, FL 33139
tel: 305.535.2613, e-mail: research@thewolf.fiu.edu

sample the approximately 150 sessions in detail and to search by keyword and browse by conference day. It also contains information about registration, hotels, travel, receptions, and other special events published in *Conference Information*, which was mailed to all CAA members in September.

Opening Gala Reception at MoMA

Join friends and colleagues at the Museum of Modern Art to celebrate the opening of the conference on Wednesday, February 14, 2007, from 7:00 to 9:00 PM. The second-floor atrium will serve as the gala's central hub, and many of the galleries will be open to attendees. Your ticket includes wine, beer, soft drinks, and light hor d'oeuvres. This event is limited to the first one thousand people. The preregistration ticket price is \$35; \$40 onsite tickets are also available in the conference registration area.

Student Conference Guide

In December, CAA's Student and Emerging Professional Committee will publish the *Student Guide to the New York Conference*, which provides links to inexpensive hotels, restaurants, and transportation in the New York area, as well as to museums, galleries, and other sites of interest. Visit <http://conference.collegeart.org/2007/studentguide>.



Arts Exchange at the Boston conference in 2006. Photograph by James Rexroad.

Exhibit Your Art at the New York Conference

CAA's Services to Artists Committee invites artist members to participate in Arts Exchange, an open forum for sharing work at the Annual Conference. The general public may attend this session free of charge; a

cash bar will be 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 welcomed within the "envelope" of a single six-foot table.

To participate, contact Elizabeth Conner at connerstudio@comcast.net, with the subject heading "CAA Arts Exchange." Include your CAA member number and a brief description of what you plan to show. Please provide details regarding performance, sound, or technology, including battery-powered laptop presentations. You will receive an e-mail confirmation.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted.

Deadline: January 10, 2007.

Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2007 Annual Conference in New York. Successful applicants will be 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 14, to Saturday, February 17, 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 mentoring programs, the Artists' Portfolio Mentoring Sessions and the Career Development Mentoring Sessions, as well as for several offsite conference sessions. Successful candidates will be paid \$10 per hour and receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors.

All candidates must be US citizens or permanent US residents. Send a brief letter of interest to: Susan DeSeyn, CAA Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; sdeseyn@collegeart.org. *Deadline: December 1, 2006.*



CAA members talk during the Career Development Mentoring Session in Boston. Photograph by James Rexroad.

Mentors Needed for Career Fair

Many schools require a certain amount of service within the university and local community, or within the larger arts professions, for tenure. Participating as a mentor in CAA's two Career Fair mentoring sessions—the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions—is an excellent way to serve the field while assisting the professional growth of the next generation of artists and scholars.

Artists' Portfolio Mentoring Sessions.

CAA seeks curators and critics to participate in the eleventh annual Artists' Portfolio Mentoring Sessions during the 2007 Annual Conference in New York. 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 an associate professor or tenured; critics, museum educators, and curators must have at least three years of experience (curators and educators must 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 five successive twenty-minute critiques in a two-hour period on one of the two days of the sessions: Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and

1:00 to 5:00 PM each day. Please send your CV and a brief letter of interest to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.

Deadline extended: December 1, 2006.

Career Development Mentoring Sessions. 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 Sessions. Mentors give valuable advice to emerging and midcareer 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 two consecutive hours of their time on one of the two days of the sessions: Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM each day. Art historians and studio artists must be an associate professor or tenured; critics, museum educators, and curators must have at least three years of experience (curators and educators have current employment with a museum or university gallery).

These mentoring sessions are 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: Career Development Associate, Career Development Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 1, 2006.*

Participate in Mentoring Sessions

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 the Career Fair during the New York conference. All emerging, midcareer, and advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about management skills, artists' portfolios, and professional strategies.

Artists' Portfolio Mentoring Sessions. The Artists' Portfolio Mentoring Sessions offer artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators, critics, and educators in personal twenty-minute consultations at the 2007 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in

this room. Sessions are by appointment only and are scheduled for Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM.

All applicants must be current CAA members. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by e-mail in January 2007. To apply, download the Mentoring Sessions Registration 2007 form (in PDF format) at www.collegeart.org/mentoring. Please fax the completed form to 212-627-2381 (Attn: Career Development Associate) or mail it to: Career Development Associate, Artists' Portfolio Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2006.*

Career Development Mentoring Sessions. 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 2007 Annual Conference. The Career Development Mentoring Sessions offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Sessions are by appointment only and are scheduled for Thursday, February 15, and Friday, February 16, from 8:00 AM to 12:00 PM and 1:00 to 5:00 PM.

All applicants must be current CAA members. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by e-mail in January 2007. To apply, download the Mentoring Sessions Registration 2007 form (in PDF format) at www.collegeart.org/mentoring. Please fax the completed form to 212-627-2381 (Attn: Career Development Associate) or mail to: Career Development Associate, Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2006.*

CAA ANNOUNCES NEW PUBLICATION GRANTS

The College Art Association now offers three grant programs to publishers to support publication of scholarly art and art-history books:

CAA Publication Grant

Deadline: March 15

For eligibility and application guidelines and forms:
www.collegeart.org/pubgrant

Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 15 each year
For eligibility and application guidelines and forms:
www.collegeart.org/meiss

Wyeth Foundation for American Art Grant

Deadline: October 15

For eligibility and application guidelines and forms:
www.collegeart.org/wyeth

Or visit www.collegeart.org/publications
for general information.

FIND QUALIFIED EMPLOYEES THROUGH THE CAA ONLINE CAREER CENTER

Post ads for jobs in colleges, universities, galleries, museums, art organizations, and foundations on the College Art Association's Online Career Center.

Place your job online and manage your account anytime, anywhere!

Access 2,500 resumes and 14,000 members nationally and internationally.

CAA

www.collegeart.org/careers

Advocacy Update

Legislative Update

In contrast to the House version of the Interior Appropriations bill, in which the National Endowment for the Arts and the National Endowment for the Humanities received an increase of \$5 million each, the Senate Appropriations Committee approved level funding for both endowments. The Senate did include an increase for the Department of Education's Arts in Education program and for the Corporation for Public Broadcasting (CPB). The House version, on the other hand, followed President George W. Bush's request for severe cuts to CPB and for zeroing out Arts in Education. Historically the Senate has reversed the president's recommendation. The full Senate has yet to vote on the bill and, at press time, it seems unlikely it will pass a separate Interior Appropriations bill. Congress is slated to recess through the November elections, which leaves little time for it to complete unfinished legislation, including the Interior Appropriations bills that fund all federal programs. Congress will most likely put off appropriations legislation and pass a continuing resolution to keep the government running at the previous fiscal year's funding levels through November, when it returns for a lame-duck session to finish the appropriations process. Regardless of whether most spending bills are acted on separately or grouped into a large omnibus package, House and Senate Appropriations Committees need to begin conferencing on fiscal year 2007 spending before the end of the calendar year. Meaningful work on the Interior bill is not expected until after the November election.

In other legislative news, the Senate passed the Pension Protection Act of 2006, which contains a series of provisions designed to stimulate charitable giving and eliminate perceived abuses of charity laws by donors and nonprofit organizations. President Bush signed the measure into law in August. The legislation provides a provision including appraisal reform, increased penalties and fines for excess benefit transactions, and a change to the tax treatment of fractional gifts that greatly restricts donors' abilities to stretch out gifts of art over sev-

eral years, which is important for gifts of major artworks. The provision is expected to have a negative effect on museums' ability to acquire art from private donors. The museum community is working to make recommendations to Congress to eliminate or change the fractional-gift provision as lawmakers consider introducing a bill to revise the measure. Among the charitable incentives included in the legislation is one that would allow donors age 70½ or older to make tax-free distributions of up to \$100,000 directly to charitable organizations from either traditional Individual Retirement Accounts (IRA) or a Roth IRA. As enacted, the law is effective only for two years. The legislation does not include the long-sought "artist deduction" that would allow artists to claim a fair-market-value tax deduction when they donate their own works to collecting or educational institutions; nor does it include a charitable-giving provision allowing people who do not itemize deductions on their returns to write off a portion of their charitable donations, something the nonprofit community has repeatedly asked for.

For detailed information, see www.house.gov/jct/x-38-06.pdf.

US State Legislative Districts

Americans for the Arts has produced "Creative Industries Standard Reports for Your State Legislative District," which reports on arts-related businesses in your state. Each three-page report contains a color map of the region, a list of the number of businesses and employees by industry subcategories, and a table summarizing the change from 2004 to 2006 in Creative Industries businesses and employees. Download the report for your district at www.artsusa.org/information_resources/research_information/services/creative_industries/state_legislative_districts/default.asp.

RAND Study on State Arts Agencies

A new RAND report, entitled "The Arts and State Governments: At Arm's Length or Arm in Arm?", recommends that state arts agencies seeking increased state government support for the arts should strengthen their

relationships with elected officials and raise their organizations' profile with the public. State arts agencies are government organizations created in the US in the 1960s and after; they support the arts through grants to artists and nonprofit arts organizations.

The report, commissioned by the Wallace Foundation, suggests that strategies that reach out to the public and to government officials can be effective in positioning the arts higher on the list of government priorities. It also shows that state arts agencies have contributed to a nationwide flourishing of professional artists and art organizations and have helped local communities gain control over most public arts funding decisions.

"The Arts and State Governments" can be ordered from RAND's Distribution Services at 877-584-8642; order@rand.org; www.rand.org.

NEH Digital Humanities Initiative

The National Endowment for the Humanities (NEH) has announced a new Digital Humanities Initiative that will support projects that use digital technology to transform scholarly research. The NEH is especially interested in projects that use digital technologies and methods to enhance public understanding of a specific topic or issue; study the impact of digital technology on the humanities; and digitize important materials and make them more accessible to the public. Visit www.neh.gov/grants/digitalhumanities.html for details, and see page 22 for information about the NEH's special session at CAA's Annual Conference.

Museums for America Grants

In July, the Institute of Museum and Library Services announced Museums for America grant recipients for 2006. A total of 177 museums will share almost \$17 million in federal funding, which much be matched by another \$30 million. Museums for America grants help museums to support lifelong learning, sustain cultural heritage, and serve as centers for community engagement. For the complete list of recipients, go to www.imls.gov/news/2006/071806_list.shtm.

Cultural Preservation Grants

The Ambassador's Fund for Cultural Preservation, funded through the US State Department, has announced its 2006 awards. The awards covers eighty-seven projects from around the world, including the restoration of two mosques in Tanzania and the conservation of some two thousand items of ancient jewelry reflecting the history of Kyrgyzstan. Congress established the Ambassador's Fund in 2001, directing the State Department to set aside \$1 million to assist countries in preserving their cultural heritage. The program's funding level has increased each year and is now at \$3 million. Since its inception, the program has awarded 379 preservation grants in 108 countries. For more information, see <http://exchanges.state.gov/culprop/afcp>.

Renew Your Membership

CAA accepts memberships on a rolling basis, much like a magazine subscription. However, because the previous schedule was based on the calendar year, many current individual and institutional memberships expire December 31, 2006. Your access to essential online resources, printed materials, and journals, as well as to important Annual Conference information, is available only with a current membership.

In addition, special conference-registration discounts apply only to CAA members. The early registration deadline is December 13. Don't miss out on these great savings—be sure your membership is current.

It's easy to check your membership status or to renew your membership online: log on to www.collegeart.org and enter the Member Portal, which can be accessed with your member number (located on your membership card or mailing address label) and password. Your preset password is included in your membership packet. If you have forgotten your member number or password, please contact CAA's Member Services at memsvcs@collegeart.org or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST.

National Museum and Library Services Board Nominations

The US Senate confirmed five presidential nominees to serve as members of the National Museum and Library Services Board. The board advises the Institute of Museum and Library Services (IMLS), a federal agency that is the primary source of federal funds for the nation's museums and libraries. The five nominees are: Katherine M. B. Berger, trustee, Berger Collection Educational Trust; Karen Brosius, executive director, Columbia Museum of Art, Columbia, South Carolina; Ioannis N. Miaoulis, president and director, Museum of Science, Boston; Christina Orr-Cahall, director, Norton Museum of Art, West Palm Beach, Florida; and Kevin Starr, professor, University of Southern California.

The National Museum and Library Services Board is a twenty-four member advisory body that includes the director and deputy directors of the IMLS, the chair of the National Commission on Libraries and Information Science, and twenty presidentially appointed and Senate-confirmed members of the general public who demonstrate expertise in or commitment to library or museum services.

UNESCO Assists Damage Assessment in Lebanon

A UNESCO mission of experts found that Lebanon's cultural heritage has largely been spared during the recent Lebanon-Israel conflict. However, the mission found several areas that require attention to safeguard and revitalize that heritage:

- ▶ The most serious damage concerns the World Heritage Site of Byblos, where an oil spill from the Jiyeh power plant's fuel tanks created an ecological problem for a large area of the eastern Mediterranean Sea. An urgent effort is needed to manually clean the stones at the base of the port's two medieval towers and other seashore archaeological remains.

- ▶ Though the main features of the Roman hippodrome and triumphal arch did not sustain a direct hit, frescoes in a Roman tomb on the site have become partly unstuck, probably because of vibrations caused by bombs. These paintings require emergency restoration.

- ▶ The main Baalbek site was not damaged by bombs except for one fallen stone block. Fissures on the lintels of the temples of Jupiter and Bacchus at the site may have widened because of vibrations from nearby bombings. The souk and several old houses in the Old City of Baalbek, however, were damaged by bombs.

- ▶ South of Baalbek, the World Heritage Site of Anjar with its Umayyad vestiges is undamaged but in a poor state of conservation.

For more information, visit www.unesco.org.

New Sites on World Heritage List

Eighteen new heritage sites were added to the World Heritage List during the thirtieth session of the World Heritage Committee, including two natural sites and sixteen cultural sites. These include: Germany's Old Town of Regensburg with Stadthof; Italy's Le Strade Nuove and the system of the Palazzi dei Rolli in Genoa; Poland's Centennial Hall in Wroclaw; Spain's Vizcaya Bridge; Britain's Cornwall; China's Yin Xu; Oman's Aflaj irrigation system; Iran's Bisotun; Syria's Crac des Chevaliers and Qal'at Salah El-Din.

WMF Solicits 2008 Nominations

The World Monuments Fund is accepting nominations to the 2008 Watch List. Every two years, the fund issues the World Monuments Watch list of the one hundred most endangered cultural-heritage sites around the world. Additional information is available at www.wmf.org. *Deadline: January 15, 2007.*

Looted Sumerian Statue Returned to Iraq

The US has returned a significant artifact looted from the Iraq National Museum to Iraqi authorities. The four-thousand-year-old statue of the Sumerian king Entemena of Lagash is the first looted artifact found in the US. Other items found in the Netherlands, Britain, Italy, and Syria have been returned.

Philippines Joins Convention on Heritage Protection

The Philippines has become the sixty-first state party to the UNESCO's Convention for the Safeguarding of Intangible Cultural. The

convention is meant to protect and preserve oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and the practice of traditional crafts.

New Charity Awards \$50,000

Artists' Grants

A new charity, United States Artists, has announced a plan to provide support to US artists. Fifty artists working in a wide variety of disciplines and at various career stages will receive \$50,000 each, no strings attached. The first recipients will be announced December 4. To learn more, visit www.unitedstatesartists.org/Public/Home/index.cfm.

CAA News

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

CAA Honors Fifty-Year Members

CAA warmly thanks the many contributions of the following dedicated members, who joined CAA fifty years ago and more.

Joining in 1956: Svetlana L. Alpers, Norman W. Canedy, John Goelet, Joel Isaacson, William W. Leete, Milo M. Naeve, John M. Schnorrenberg, Jack J. Spector. 1955: Carroll W. Brentano, Virgil D. Cantini, Joachim E. Gaehde, Lola B. Gellman, Deborah S. Gibbons, Oleg Grabar, Irving Lavin, Marilyn A. Lavin, Suzanne E. Lewis, Leo Steinberg, Cornelius C. Vermeule. 1954: Erica C. Dodd, Franklin Hamilton Hazlehurst, Patricia C. Loud, Thomas McCormick, Stanley Meltzoff, Alfred K. Moir, Jules D. Prown, Jane E. Rosenthal, Irving Sandler, Lucy Freeman Sandler, Harold E. Spencer. 1953: Dorathea K. Beard, Rodman R. Henry, Myron Laskin Jr., Chu-Tsing Li, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler. 1952: Theodore E. Klitzke. 1951: Wen C. Fong, John D. Hoag, J. Richard Judson, Olga Raggio. 1950: Jane Dillenger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst, Marilyn J. Stokstad. 1949: Dario A. Covi, Sol Alfred Davidson, Norman B. Gulamerian, Ann-Sofi Lindsten. 1948: Rudolf Arnheim,

Candidates for 2007–11 Board of Directors

The 2006 Nominating Committee has selected the following slate of six candidates for the CAA Board of Directors for the 2007–11 term: Sue Gollifer, University of Brighton; Ken Gonzales-Day, Scripps College; Ed Noriega, Troy University; Amy Ingrid Schlegel, Tufts University; William Wallace, Washington University in St. Louis; P. Gregory Warden, Southern Methodist University.

In accordance with a 2004 CAA By-law amendment, CAA members elect four new members from this slate to the Board. All members will receive a ballot and the candidates' biographies and statements in December (either by postal mail or e-mail, depending on what you indicated on your membership form). You can either return your ballot by mail or e-mail before the Annual Business Meeting or cast it in person during the 2007 Annual Conference in New York. Voting ends at 5:00 PM EST on Friday, February 16. Results will be announced at the close of the meeting, and new Board members take office at the spring Board meeting. If you wish to vote during the conference, CAA will provide computers in the registration area for electronic ballots and a ballot box for paper ballots.

We urge you to attend our Meet the Candidates session at the conference, to be held Wednesday, February 14, at 5:00 PM EST. Please take this opportunity to hear the candidates before casting your ballot. *Deadline to return ballots: Friday, February 16, at 5:00 PM EST.*

Members of the 2006 Nominating Committee were: Dennis Ichiyama, chair, Purdue University, CAA vice president for committees; Coco Fusco, Columbia University, CAA Board member; Adelheid M. Gealt, Indiana University Art Museum; Katie Hollander, ArtTable, returning committee member; Thomas DaCosta Kaufmann, Princeton University, CAA Board member; Robert W. Milnes, University of North Texas; Richard Tichich, East Carolina University; William L. Tronzo, independent scholar, California, CAA Board member. To become a member of the 2007 committee, see the call for nonimations on this page.

William S. Dale, Clarke H. Garnsey, Peter H. Selz. 1947: Dericksen M. Brinkerhoff, David G. Carter, Lorenz Eitner, Beatrice Farwell, Ilene H. Forsyth, J. Edward Kidder Jr., Mary Meixner. 1946: Mario Valente. 1945: James S. Ackerman, Paul B. Arnold, Rosalie B. Green. 1944: Howard S. Merritt, Marianne L. Teuber. 1943: George B. Tatum; 1942: Charles D. Cuttler. 1940: Creighton Gilbert. 1938: Mildred Constantine. 1931: S. L. Faison, Jr.

Propose Resolutions for the Annual Business Meeting

CAA members may propose resolutions for consideration at the Annual Business Meeting, to be held at the Annual Conference on Friday, February 16, 4:45–5:45 PM. Proposals must: (1) be received by the Office of the Executive Director no later than eighty days prior to the meeting; (2) be in proper parliamentary form; (3) be signed by at least twenty-five current CAA members; (4) be no more than three hundred

words in length; (5) deal with matters relating to the purposes of CAA as set forth in Article II of the CAA By-laws. (The By-laws can be found at www.collegeart.org/aboutus/bylaws.html.)

Send your resolutions to Linda Downs, c/o Director of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or send them as Microsoft Word attachments to lpeterson@collegeart.org. *Deadline: November 28, 2006.*

Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership's vote. (See above for this year's candidates and committee members.)

The current Nominating Committee will select new members at its business meeting held at the 2007 Annual Conference in New

York. All committee members nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee also involves conducting telephone interviews with candidates during the summer and meeting at the CAA office in New York in September 2007 to select the final slate. Finally, all committee members must attend the Nominating Committee's business meeting at the Annual Conference in Dallas to select the 2008 committee.

Nominations and self-nominations should include a brief statement of interest and a two-page CV. Please send all materials to: Dennis Ichiyama, Vice President for Committees c/o Director of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent by e-mail as Microsoft Word attachments to lpeterson@collegeart.org.
Deadline: January 12, 2007.

New *caa.reviews* Field Editors

caa.reviews warmly welcomes two new field editors to the journal. Maartin Delbeke

of Ghent University in Belgium is the new field editor for urbanism, succeeding Eric Mumford of Washington University in St. Louis. John Pultz of the University of Kansas in Lawrence now assigns books in photography, taking over from Douglas Nickel of the Center for Creative Photography at the University of Arizona in Tucson.

Call for Dissertation Listings

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed on CAA's website. PhD-granting institutions may send a list of doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding the format of listings can be found online at www.collegeart.org/artbulletin/disserts.html; instructions were also sent by e-mail and fax to department heads earlier this fall. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above e-mail address. *Deadline: December 1, 2006.*

CAA Staff Changes

CAA thanks a longtime CAA employee and welcomes two new staff members.

Lavinia Diggs Richardson, CAA director of information technology, recently departed the organization to join the Internal Revenue Service. She came to CAA in 1991 in the Member Services Department. Since then, she completed a master's degree in business computer information systems and a bachelor of business administration in operations research at Baruch College, City University of New York. Richardson oversaw the digitization of CAA's membership database in the 1990s and was appointed CAA manager of information technology and statistics in 1999. Several years later, she was named director of the Department of Information Technology.

Melissa Potter joined the Research and Career Development Department in July. Potter was formerly senior program officer at the New York Foundation for the Arts (NYFA), where she managed NYFA Source, the nation's largest database of grants, services,

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and publications for artists in all disciplines. She also taught workshops on grant research and writing to visual and performing artists. Previous to NYFA, Potter was education director for UrbanGlass in Brooklyn, New York, and program director for Dieu Donn  Papermill in New York. In addition, Potter has served on various art selection panels, including the Center for Emerging Visual Artists in Philadelphia, the New Jersey State Arts Council, and the Scholastic National Awards for Young Artists and Writers.

Potter is a visual artist who has exhibited at White Columns and the Bronx Museum of the Arts (through its Artist in the Marketplace program). She holds an MFA from the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey, and a BFA from Virginia Commonwealth University in Richmond. In spring 2006 she was a Fulbright Traditional Scholar implementing a hand papermaking program at the University of Belgrade in Serbia. She has been the recipient of other awards and residencies to that region, including ArtsLink and the Trust for Mutual Understanding, through which she has collaborated with artists from former Yugoslavia and taught workshops on papermaking throughout Serbia and Bosnia.

Claire Vancik joined CAA in August as programs assistant. She provides administrative support for the Programs Department, maintaining files related to CAA's Awards for Distinction and Annual Conference. Vancik attended Cooper Union in New York and holds a BA in art history from Swarthmore College in Swarthmore, Pennsylvania. A former intern at the Metropolitan Museum of Art in New York and the Institute of Contemporary Art in Philadelphia, she has most recently served as a freelance research assistant for the exhibitions *Inside Out Loud*, held at the Mildred Lane Kemper Art Museum, Washington University in St. Louis, in 2005, and *Giverny: International Artist Colony*, on view at the Mus e d'Art Am ricain Giverny/Terra Foundation for American Art in spring 2007.

Temporary Staff and Summer Interns

CAA would like to thank its temporary staff members and summer interns. For

staff, Ellen Lerner worked part-time in the Development, Membership, and Marketing Department, and John Patrick Leary, CAA's publications assistant in 2001–2, served as book cataloguer for the Publications Department. Rita Berg, a recent art-history graduate of the University of Minnesota, Twin Cities, worked in the Governance and Advocacy Department in the late summer and fall.

CAA intern Katie Tutwiler, a BA candidate in European Studies at Scripps College in Claremont, California, served in the Publications Department during summer 2006, and Megan Boomer of Hunter College High School in New York worked as an intern once again in the Research and Career Development Department.

Career Development

For more information on CAA's career-development activities, please visit www.collegeart.org/careers or write to Melissa Potter, CAA career development associate, at mpotter@collegeart.org.

CAA Offers MFA and PhD Fellowships

The CAA Professional Development Fellowship Program is a unique opportunity for emerging artists and art historians to receive funding toward the completion of their degrees as well as support after graduation. Established in 1993 to aid MFA and PhD students in bridging the gap between graduate school and professional life, the program supports outstanding artists and scholars with financial support at the beginning of their careers.

CAA has awarded fellowships to eighty-five artists and scholars. Former artist fellows have exhibited at the Whitney Biennial, the Venice Biennale, the Walker Art Center, the Museum of Modern Art in New York, and the Institute of Contemporary Art in Philadelphia, among others. Former fellows have published in *Artforum*, *Art Asia Pacific*, *Visual Resources*, and *History of Photography*, as well as in CAA's three scholarly publications. Both artist and art-

historian fellows have earned teaching positions in public and private colleges and universities nationwide, while other recipients work in museums and as gallery curators in the US and Canada.

Previous fellows have received approximately \$15,000 during a two-year period, which they have applied toward tuition, travel, supplies, and day-to-day living expenses.

Fellowships, supported by the National Endowment for the Arts and the National Endowment for the Humanities, are open to MFA and PhD candidates in the visual arts and art history who will complete their degrees in 2008. Two honorable-mention recipients receive a \$1,000 award. CAA encourages fellowship applicants from socially and economically diverse backgrounds.

Applications can be downloaded from www.collegeart.org/fellowships. For more information, please write to Melissa Potter, CAA career development associate, at mpotter@collegeart.org. *Deadline: January 31, 2007.*

Affiliated Society News

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

American Institute for Conservation of Historic and Artistic Works

The American Institute for Conservation of Historic and Artistic Works (AIC) and Heritage Preservation invite nominations for the 2007 Award for Outstanding Commitment to the Preservation and Care of Collections. Successful nominations attest to a broad institutional commitment to exemplary care of collections over a sustained period of time. Self-nominations are welcomed, as are nominations outside the organizations. Nomination guidelines and a list of previous recipients can be found at www.heritagepreservation.org/awards/aic.htm. Nominations should be mailed to: Ruth Seyler, American Institute for

Conservation of Historic and Artistic Works, 1717 K St. NW, Ste. 200, Washington, DC 20036. *Deadline: December 15, 2006.*

American Society for Hispanic Art Historical Studies

In keeping with its mission to encourage study of the arts of Iberia, the American Society for Hispanic Art Historical Studies (ASHAHS) awards an annual grant for the acquisition of photographs by graduate students who are preparing an MA thesis or a doctoral dissertation on topics in the history of Spanish and Portuguese art and architecture. ASHAHS may grant one award of up to \$1,000 or two awards of up to \$500. Candidates for such grants must be ASHAHS members; nonmembers can join ASHAHS at the time of application. Questions and requests for applications may be directed to the ASHAHS president, Kelly Donahue-Wallace, at kwallace@unt.edu. *Deadline: December 15, 2006.*

The Award Committee of ASHAHS invites nominations for the 2007 Eleanor Tufts Prize for a distinguished book on the history of art and architecture in Iberia. Eligibility requirements are: (1) the book must primarily address some aspect of the history of art and architecture in Iberia; (2) the book must have been published in 2005 or 2006; (3) the book must be in English. English translations of works that first appeared in another language are eligible for consideration; and (4) the book may be in any format: monograph, exhibition catalogue, or reference book. The winning book will manifest originality of conception, thoroughness of research, rigor of argument, brilliance of insight, significance of findings, and clarity of expression. For nominations, self-nominations, and information on mailing addresses, contact Eileen McKiernan-Gonzalez at Eileen_Mckiernan-Gonzalez@bera.edu. *Deadline for receipt of books: December 15, 2006.*

Arts Council of the African Studies Association

The fourteenth Triennial Symposium on African Art, organized by the Arts Council of the African Studies Association (ACASA),



Yoruba people, Nigeria, Owo, *Royal Ritual Axe*, early to mid-twentieth century, wood, iron, and pigment, 20 x 2 9/16 x 11 3/16 in. (50.8 x 6.5 x 28.4 cm.). Gift of Rod McGalliard. 1993.12.5. Photograph provided by the Harn Museum of Art.

will be held March 28–April 1, 2007, at the University of Florida in Gainesville. The conference theme, “Global Africa,” investigates the location of African expressive arts in global contexts, with panels and papers addressing Africa’s international and trans-cultural reach. For more information, please visit the conference website, www.doceconferences.ufl.edu/ACASA.

Association of Historians of Nineteenth-Century Art

In an effort to provide our members with additional venues for scholarship on nineteenth-century art and art history, the Association of Historians of Nineteenth-Century Art (AHNCA) will sponsor sessions at the annual Interdisciplinary Nineteenth-Century Studies conference. For more information on this conference, please visit <http://cas.umkc.edu/english/INCS>.

Additional opportunities and useful information for scholars of nineteenth-century art can be found in AHNCA’s *Newsletter*, a quarterly publication sent to all members. Laurie Dahlberg of Bard College has assumed the editor’s chair and is currently preparing the next issue. If you would like to share professional news or an announcement, write to dahlberg@bard.edu. AHNCA also publishes a peer-reviewed, online journal, *Nineteenth-Century Art Worldwide* (www.19thc-artworldwide.org). Our deepest

thanks goes to the anonymous donor who recently gave \$9,000 to begin an endowment for the journal.

Art Historians Interested in Pedagogy and Technology

Art Historians Interested in Pedagogy and Technology (AHPT) is pleased to announce the finalists for its first Innovative Course Design Competition. This competition supports and promotes excellence in technology-mediated instruction and provides a glimpse of the best practices currently employed within the discipline. This award offers art-history faculty the opportunity to receive national recognition for their innovative approaches to teaching with technology. The finalists are: John Garton, Cleveland Institute of Art; Sherry Lindquist, Northwestern University, and Lois Rufer, Fontbonne University; Mary Quinlan-McGrath, Northern Illinois University; Marcia Salo, Parsons/The New School; and Martha Scotford, North Carolina State University. The finalists will present their courses, and the winner will be announced at the AHPT session at the CAA Annual Conference on February 16, 2007, 5:30–7:00 PM, in the Beekman Parlor at the New York Hilton.

Art Historians of Southern California

The session of the Art Historians of Southern California (AHSC) at the 2007 CAA Annual Conference takes place on Friday, February 16, 5:30–7:00 PM. The topic of the panel is “Feminist Art in Southern California.” Betty Ann Brown of California State University, Northridge, is the session chair, and panelists include Cheri Gaulke, artist, Los Angeles; Stacy Schultz, California State University, Northridge; and Marlena Donohue, Otis College of Art and Design. The discussant is Jeanne S. M. Willett, also of Otis.

For information about AHSC and to become a member, contact Irina D. Costache, AHSC president, at irina.costache@csuci.edu.

Association for Latin American Art

The Association for Latin American Art (ALAA) is pleased to announce that Patricia Sarro of Youngstown State University will

school of art & design
New York State College of Ceramics @ Alfred University

Congratulates

Martha Anderson

Professor of Art History
School of Art & Design, NYSCC

*For the award of a Getty Collaborative
Research Grant to examine the works of
early Nigerian photographer J.A. Green*

Lisa Aronson

Associate Professor of Art History
Skidmore College, New York

Christraud Geary

Curator for African and Oceanic Art
The Museum of Fine Arts, Boston

E.J. Alagoa

Professor of History
University of Port Harcourt, Nigeria

D. Wayne Higby, Jr.

Professor of Ceramic Art
School of Art & Design, NYSCC

*For his appointment as the first
Robert C. Turner endowed Chair*

Chris Miller

School of Art & Design, NYSCC

*For his appointment as the Turner
Teaching Fellow in Ceramic Art*

Institute for Electronic Arts/IEA

School of Art & Design, NYSCC

*For receiving a multi-year grant from
the New York State Council on the Arts*

Tammy Brackett

Visiting Assistant Professor
School of Art & Design, NYSCC

*For receiving the CAA Professional Development
Fellowship and in turn being appointed Visiting
Assistant Professor at the School of Art & Design*

serve as interim vice president of the organization until the next scheduled elections in 2008.

Historians of British Art

Historians of British Art (HBA) members are eligible to apply for the organization's publication grant, which awards up to \$500 to offset publication costs of or support additional research for a journal article or book manuscript in the field of British visual culture that has been accepted for publication. To apply for the 2007 award, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and a two-page CV to Kimberly Rhodes, HBA president, at krhodes@hollins.edu. For more information about HBA membership or the grant, contact Rhodes via e-mail. *Deadline: January 15, 2007.*

International Association of Art Critics

The American Chapter of the International Association of Art Critics (AICA) hosts its Annual Awards Ceremony on February 21, 2007, at El Museo del Barrio in New York. The award categories include: Best Monographic and Thematic Museum Shows Nationally; Best Monographic and Thematic Museum Shows in New York City; Best Show in a Commercial Gallery in New York City and Nationally; Best Show in Both an Alternative and Public Space; Best Architecture and Historical Show; and Best Exhibition of Time Based Art. All submis-

sions are voted on by AICA's entire membership.

Italian Art Society

The Italian Art Society (IAS) will grant two awards of \$500 each to aid in travel to the CAA Annual Conference, held in February, and to the International Congress for Medieval Studies in Kalamazoo, Michigan, held in May. Application to both grants is open to students and recent recipients of the PhD (three years postdegree) who are presenting a paper that concerns the art or architecture of Italy in any period from late antiquity to the present. To apply, please send a CV, contact information for your academic advisor, an abstract of your paper (including the name and chair of the session), a preliminary budget, and a description of other possible financial sources for your travel to Jacqueline Musacchio at jamusacchio@vassar.edu. *Deadline for CAA: January 8, 2007; deadline for Kalamazoo: March 24, 2007.*

Japan Art History Forum

The Japan Art History Forum (JAHF) held its annual business meeting April 7, 2006, in San Francisco. Several new initiatives were proposed and approved by the members in attendance, including the appointment of regional coordinators and the initiation of a newsletter and an annual bibliography of books and articles on or closely related to Japanese art history published during the year. These new features will be accessible by members on the JAHF website, www.ku.edu/~jahf. The website continues to be updated with bibliographies on specialized topics, practical advice on research travel tips and photo acquisition, and links to online collections of Japanese and other Asian arts of interest.

In July, JAHF announced its selection of the essay "The End of Eternity: Yoko Ono and Art after the War" by Jung-Ah Woo as the recipient of the fourth annual Chino Kaori Memorial Essay Prize.

Renaissance Society of America

The Renaissance Society of America (RSA) invites submissions of individual abstracts

and complete panels from art historians for its annual meeting. Beginning in February, online submission can be made at the RSA website, www.rsa.org, for the 2008 meeting, to be held April 3–5 in Chicago, Illinois. In 2009, the RSA will meet at the University of California, Los Angeles, and the J. Paul Getty Museum in Malibu. In 2010, RSA meets in Venice, using the Fondazione Giorgio Cini as its hub.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its forty-fourth national conference in Miami, Florida, on March 15–18, 2007. The conference theme is "Look Out: Photography and the Worlds of Contemporary Art." Nancy Spector, curator of contemporary art and director of curatorial affairs at the Solomon R. Guggenheim Museum in New York, will deliver the keynote address. Rod Slemmons, director of the Museum of Contemporary Photography, will be recognized as the honored educator, and photographer An-My Le will give the featured presentation. Invited speakers include Timothy Druckrey, director of the Graduate Photography and Digital Imaging program at the Maryland Institute College of Art in Baltimore, and Tina Schelhorn, director of Galerie Lichtblick in Cologne, Germany. In addition, there will be more than forty general session speakers, portfolio sessions and critiques, preconference workshops, an exhibits fair, a print raffle, a silent auction, and unique opportunities for students. For details, please visit www.spenational.org.

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) seeks session proposals in art and architectural history, studio art, art education, visual resources, and museum studies for the 2007 SECAC annual meeting, to be held October 17–20 in Charleston, West Virginia. For details, go to www.secollegeart.org and click on Annual Conference; or contact Donald Van Horn at vanhorn@marshall.edu. *Deadline: January 3, 2007.*

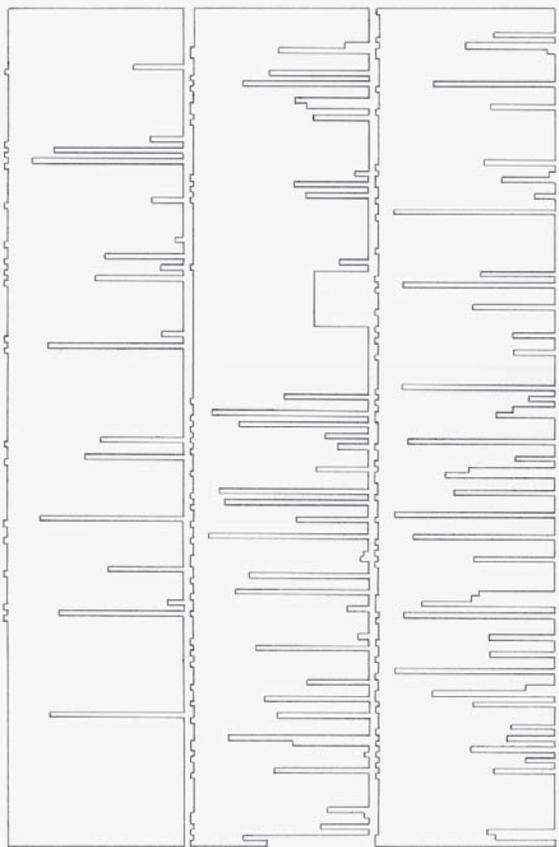
The city of Las Vegas invites artists to submit proposals for individual/group exhibits for 2007/08. Proposals will be reviewed for 2 galleries: Charleston Heights Arts Ctr. and Reed Whipple Cultural Ctr. To download images of galleries go to <http://www.lasvegasnevada.gov/files/GalleryFloorplans.pdf>. Artists/curators must submit exhibition outline with 15-20 supporting images (slides or jpegs), image list, artist statement(s), resume(s) & SASE. Visual art suitable for gallery installation lasting 10-12 weeks will be considered. Submissions must be received by 1/15/07. Send submissions to Jeanne Voltura, Charleston Heights Arts Center, 800 S. Brush St., Las Vegas, NV 89107. For information: (702) 229-4674 or jvoltura@lasvegasnevada.gov

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 2006), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and dimensions, as well as a statement granting permission to CAA to publish your image. E-mail to caanews@collegeart.org.

Abroad

Martin Brief. Cité Internationale des Arts, Paris, France, June 8–15, 2006. *A-acneform*. Drawing.



Martin Brief, *Accurate-acetal*, 2006, ink on paper, image 11½ x 7½ in., paper 24 x 20 in. Artwork © Martin Brief.



Pete Driessen. *Pancapitalism Devours Empire Triptych*, 2005, acrylic, gel and iridescent tint medium, and modeling paste on unstretched canvas, 96 x 216 in. Artwork © Pete Driessen. Photograph by Jerry Mathiason.

Karen Kunc. Galerie d'Art Contemporain, Chamalières, France, October 7–November 19, 2006. *Karen Kunc: Prints*.

Karen Kunc. Piano Nobile Gallery, Krakow, Poland, September 13–October 16, 2006. *Karen Kunc: Prints*.

Carrie Notari. Gallery 24, Paris, France, May 26–June 13, 2006. *Aphrodite*. Digital printmaking.

Mid-Atlantic

Joan Arbeiter. Furman J. Finck Gallery, du Cret School of Art, Plainfield, NJ, October 15–November 19, 2006. *Lives and Works: Talks with Women Artists*. Mixed media.

Rhea Nowak. Cedar Crest College, Allentown, PA, October 16–November 12, 2006. *Orienteering*. Artist's book, drawing, and printmaking.

Molly Springfield. Transformer, Washington, DC, October 28–December 2, 2006. *Gentle Reader*. Drawing.

Athena Tacha. American University Museum, Katzen Arts Center, Washington, DC, September 6–October 29, 2006. *Small Wonders: New Sculptures and Photoworks*.

Midwest

Leila Daw. Atrium Gallery, St. Louis, MO, September 8–October 15, 2006. *Reconstructed Archaeologies*. Mixed media.

Pete Driessen. California Gallery, Minneapolis, MN, September 28–November 4, 2006. *Pete Driessen: ExtraOrdinary PanCapitalist Renditions/The Triptychs*. Painting.

Greg Edmondson. Philip Slein Gallery, St. Louis, MO, March 3–April 1, 2006. *Simple*.

Nicholas Hill. Miller Gallery, Otterbein College, Westerville, OH, September 11–October 13, 2006. *The Toyko and Kyoto Portfolios: Recent Work by Nicholas Hill*. Painting, printmaking, and photography.

Deborah Rockman. Collins Gallery, Grand Rapids Community College, Grand Rapids, MI, September 6–October 6, 2006. *Not Much to Laugh About*. Drawing, photomontage, and digital collage.

Northeast

Marc Brotherton. Ch'i Contemporary Fine Art, Brooklyn, NY, November 17–December 13, 2006. *Do You See It?* Painting.



Joan Arbeiter, *Miriam Schapiro*, 1997, mixed media on clay board, 24 x 18 in. Artwork © Joan Arbeiter.

Nancy Burson. Clampart, New York, September 7–October 7, 2006. *The Hand of God*.

Ellen Carey. Lyman Allyn Art Museum, New London, CT, September 14, 2006–February 4, 2007. *Moires Blinks Monochromes Starts Stops Mixes: An Installation by Ellen Carey*. Photography.

Hannah Cole. Alpha Gallery, Boston, MA, September 16–October 12, 2006. *Racing Thoughts*. Painting.

Federicka Foster. Fischbach Gallery, New York, November 16–December 16, 2006. *Water Way: New Paintings*.

John Hampshire. Visual Arts Gallery, Adirondack Community College, Queensbury, NY, August 28–September 28, 2006. *Material Dissolution*. Painting.

Allison Hunter. 511 Gallery, New York, October 19–November 25, 2006. *Allison Hunter: New Work*. Digital printmaking.

Laura Kina. Grand Projects, New Haven, CT, September 24–November 19, 2006. *Loving*. Drawing.

Beauvais Lyons. Richard F. Brush Art Gallery, St. Lawrence University, Canton, NY, November 9–December 16, 2006. *Hokes Medical Arts*. Printmaking and drawing.

Michael Rich. Old Spouter Gallery, Nantucket, MA, August 18–31, 2006. *A Season by the Sea*. Painting and mixed media.

Linda Stein. Flomenhaft Gallery, New York, November 2–December 20, 2006. *Women Warriors: The Yin and Yang*. Sculpture and collage.

Monika Weiss. Kentler Gallery, Brooklyn, NY, September 8–October 28, 2006. *Limen 2*. Installation, drawing, and performance.

South

Luca Buvoli. Devin Borden Hiram Butler Gallery, Houston, TX, September 9–October 23, 2006. *Infinitely Definite*.

Virginia Derryberry. Sarratt Gallery, Vanderbilt University, Nashville, TN, October 1–28, 2006. *Second Nature*. Painting.

Deborah Garwood. Mildred Hawn Exhibition Gallery, Hamon Arts Library, Southern Methodist University, Dallas, TX, October 2–November 19, 2006. *Evans Pond: A Long-Term Study of a Single Place*. Photography.

Linda Stein. Nathan D. Rosen Museum Gallery, Boca Raton, FL, January 4–February 17, 2007. *The Power to Protect: Sculpture of Linda Stein*. Sculpture and collage.

West

Candace Nicol. Main Art Gallery, Truckee Meadows Community College, Reno, NV, November 1–30, 2006. *Postures and Parts: Male Nudes*. Digital painting.

Candace Nicol. Sierra Arts Gallery, Reno, NV, December 18, 2006–February 10, 2007. *Social Utterances*. Printmaking.



Deborah Garwood, *Evans Pond, March 13, 2004 (part 2 of 3), 2004*, selenium-toned gelatin-silver print, image 18 x 18 in., paper 24 x 20 in. Artwork © Deborah Garwood.

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 2006) to caanews@collegeart.org.

Georgia B. Barnhill. *Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries* (New Castle, DE: Oak Knoll Press, in association with American Historical Print Collectors Society, 2006).



Ruth L. Bohan. *Looking into Walt Whitman: American Art 1850–1920* (University Park: Pennsylvania State University Press, 2006).

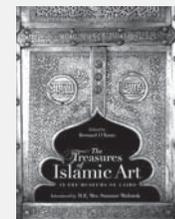
Charles A. Cramer. *Abstraction and the Classical Ideal 1760–1920* (Newark: University of Delaware Press, 2006).

Cordula Grewe, ed. *From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970* (Washington, DC: German Historical Institute, 2006).



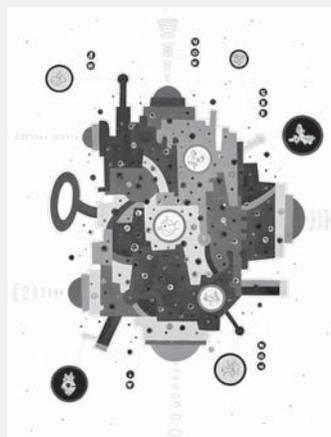
Fred S. Kleiner. *A History of Roman Art* (Belmont, CA: Wadsworth, 2006).

David O'Brien. *After the Revolution: Antoine-Jean Gros, Painting, and Propaganda under Napoleon Bonaparte* (University Park: Pennsylvania State University Press, in association with Gallimard, 2006).



Bernard O'Kane. *The Treasures of Islamic Art in the Museums of Cairo* (Cairo: American University in Cairo Press, 2006).

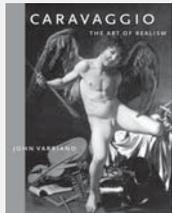
Bret L. Rothstein. *Sight and Spirituality in Early Netherlandish Painting* (New York: Cambridge University Press, 2005).



Marc Brotherton, *Do You See It Now?, 2006*, acrylic on paper, 50 x 38 inches. Artwork © Marc Brotherton.

Lisa Saltzman and Eric Rosenberg, eds. *Trauma and Visuality in Modernity* (Hanover, NH: Dartmouth College Press, in association with University Press of New England, 2006).

Ellen Handler Spitz. *The Brightening Glance: Imagination and Childhood* (New York: Pantheon Books, 2006).



John Varriano. *Caravaggio: The Art of Realism* (University Park: Pennsylvania State University Press, 2006).

Tristan Weddigen. *Raffaels Papageienzimmer: Ritual, Raumfunktion, und Dekoration im Vatikanpalast der Renaissance* (Berlin and Emsdetten: Imorde, 2006).

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 2006), 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 installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Christine Darnell. *Memory, Mapping, and Meaning*. Creative Arts Workshop, New Haven, CT, September 15–October 13, 2006.

Deborah M. Rosenthal. *Home-Street-City: Cityscape Paintings by John Cubrow and Mari Lyons*. Rider University Gallery, Rider University, Lawrenceville, NJ, November 2–December 7, 2006.

Robert Wuilfe. *Megawords*. Powel House Museum, Philadelphia, PA, September 5–12, 2006.



Dan Murphy and Tony Smyrski, installation view of *Megawords*, 2006, video and mixed media, dimensions variable. Artwork © Dan Murphy and Tony Smyrski. Exhibition curated by Robert Wuilfe.

People in the News

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

Academe



Peter Barr has been promoted from associate professor to full professor of art history at Siena

Heights University in Adrian, MI.

Charles S. Buchanan has been promoted to associate professor of the visual arts in the College of Fine Arts doctoral program at Ohio University's School of Interdisciplinary Arts in Athens, OH.

Virginia Derryberry, associate professor of art in painting and director of the Undergraduate Research Program at the University of North Carolina in Asheville, has been promoted to professor of art.

William V. Ganis, formerly assistant professor of art history at the New York Institute of Technology in Manhattan, has been appointed assistant professor of art history and director of the art-history program at Wells College in Aurora, NY.

Laura Hollengreen has been promoted to associate professor with tenure in the School of Architecture at the University of Arizona in Tucson.

Ann Marie Leimer has been appointed assistant professor of art history at the University of Redlands in Redlands, CA.

Donald McColl has been named to the newly created Nancy L. Underwood Chair in Art History at Washington College in Chestertown, MD.

Kevin D. Murphy, professor of art history, has been appointed executive officer of the PhD Program in Art History at the Graduate Center, City University of New York.

Stella Nair, formerly postdoctoral fellow for the University of Michigan in Ann Arbor, has been appointed assistant professor of Latin American art and architecture at the University of California, Riverside.

Steven Ostrow has been appointed professor and chair of the Art History Department at the University of Minnesota, Twin Cities.

Lisa Owen has been appointed assistant professor of art history at the University of North Texas in Denton.

Elizabeth Rodini has been named associate director of the new Program in Museums and Society at Johns Hopkins University in Baltimore, MD. She continues to lecture in the Department of the History of Art and retains adjunct curatorial affiliations with the Baltimore Museum of Art and the Walters Art Museum.

Patron, Sponsoring, and Sustaining Members

CAA expresses its most sincere gratitude to our 2006 Patron, Sponsoring, and Sustaining members—individuals who contribute to CAA above and beyond their regular dues. Membership fees cover less than half of CAA's operating costs; thus voluntary contributions from our members significantly help to make possible the wide range of programs and services we offer.

Patron (\$500 and above)

Basil Alkazzi; Judith K. Brodsky and Michael Curtis; Hester Diamond; Norman B. Gulamerian; Dennis Y. Ichiyama; Virginia M. Mecklenburg; Peter D. Roos; Michael E. Shapiro; David Summers; Mark Weil.

Sponsoring (\$275–\$499)

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Sustaining (\$190–\$274)

Morton C. Abramson and Joan L. Nissman; Miguel Arisa; Ellen T. Baird; George T. Baker; Robert A. Baron; Rebecca L. Barrett; Stephanie J. Barron; Beryl Barr-Sharrar; Stephen Beal; Marie Krane Bergman; Jo Anne Bernstein; David V. Bijelajac; Annette Blaugrund; Louise K. Boehm; Sarah H. Bornhijm; Richard Brettell; James A. Bridenstine; Deborah J. Brock; Jack Perry Brown; Jonathan M. Brown; Marilyn R. Brown; Celeste A. Brusati; Barbara C. Buenger; James F. Cahill; Gilbert Cardenas; Ellen M. Carey; Susan L. Caroselli; Yvonne P. Carter; Madeline H. Caviness; Joel P. Chapin; Peter Chapin; H. Perry Chapman; Sean Christopher; S. Hollis Clayton; Michele C. Cone; Holland Cotter; Kathleen A. Curran; Joyce A. Cutler-Shaw; Karen C. C. Dalton; Christine Daves; Kosme M. de Baranano; Jane B. DeBevoise; Barbara K. Debs; Philippe de Montebello; William J. Diebold; Paul R. D'Innocenzo; Therese A. Dolan; Timothy W. Drescher; Eleazer Durfee; Stephen R. Edidin; Susan H. Edwards; Julie A. Elder; Ann D. Elias; Carol S. Eliel; Tecton Fabricator; Ruth E. Fine; Susan B. Finnegan; Evan R. Firestone; Cyndi Flanagan; Brandon B. Fortune; Jacqueline A. Frank; Mary E. Frank; Dario L. Gamboni; Charlene G. Garfinkle; Clarke H. Garnsey; Dana M. Garvey; Mary W. Gibbons; Andrea Giumarra; Lawrence O. Goedde; George Gorse; Ann Sutherland Harris; Elizabeth F. Harris; Andrée M. Hayum; Kathryn M. Heleniak; Joel and Judith Herschman; Barbara H. Hess; Anne K. Hilker; Patricia S. Hills; Alison L. Hilton; Michael Ann Holly; Renata Holod; William E. Hood; Samuel H. Hope; Titia E. Hulst; Constance C. Hungerford; Nancy R. Huntsinger; Richelle H. Ivarsson; Sandra Jackson-Dumont; Carroll Janis; Neil H. Johnston; D. Signe M. Jones; Pamela Joseph; Dieter Kimpel; Younghee Kim-Wait; Dale Kinney and Mark L. Darby; Dorothy M. Kosinski; Susan E. Lambert; Sandra Lang; Dona J. Lantz; Irving Lavin and Marilyn A. Lavin; Babatunde Lawal; Madeline Lennon; William W. Lew; Kenneth W. Lock; Rose-Carol Washon Long; Patricia C. Loud; Glenn D. Lowry; Diana Magaloni; Patricia Mainardi; Mathew B. Margolis; Dominic Marner; Deborah Marrow; Joan M. Marter; Emily Mason; Sarah Blake McHam; Robert J. Meganck;



Mara Adamitz Scrupe, formerly Barbara L. Bishop Endowed Chair of Art at Longwood

University in Farmville, VA, has been appointed Alan F. Rothschild Endowed Chair in Fine Art and Chair of the Department of Art at Columbus State University in Columbus, GA.



Helen M. Shannon, formerly executive director of the New Jersey State Museum

in Trenton, has been appointed director of museum education in the Museum Studies Department at the University of the Arts in Philadelphia, PA.



Ray Williams formerly director of education at the Peabody Essex Museum in Salem, MA,

has been appointed head of education at the Rhode Island School of Design in Providence.

Nino Zchomelidse has been appointed assistant professor of medieval art, a tenure-track position, in the Department of Art and Archaeology at Princeton University in Princeton, NJ.

Museums and Galleries

Aaron Betsky, formerly director of the Netherlands Architecture Institute in Rotterdam, has been appointed director of the Cincinnati Museum of Art in Ohio.

Holly Block, formerly executive director of Art in General in New York for 18 years, has been appointed executive director of the Bronx Museum of the Arts, where she served as curator from 1985 to 1988.

Christina Burke has joined the Philbrook Museum of Art in Tulsa, OK, as curator of Native American and non-Western art.

Mikka Gee Conway has been appointed assistant director for museum advancement at the J. Paul Getty Museum in Los Angeles, CA.

Sharon Corwin, formerly Lunder Curator of American Art at the Colby College Museum of Art in Waterville, ME, has been promoted to Carolyn Muzzy Director and Chief Curator at the museum.

C. D. Dickerson has been appointed assistant curator of Renaissance and Baroque art at the Walters Art Museum in Baltimore, MD.

Elizabeth Easton, chair of the former Department of European Painting and Sculpture at the Brooklyn Museum in New York, has resigned.



Brian Ferriso, formerly executive director and chief executive officer of the Philbrook

Museum of Art in Tulsa, OK, has been appointed Marilyn and Dr. Robert B. Pamplin, Jr., Director of the Portland Art Museum in Oregon.



Jens Hoffman, formerly director of exhibitions at the Institute of Contemporary Art in London,

has been appointed director of the California College of the Arts' Wattis Institute for Contemporary Arts in San Francisco, CA.

Gary Hood, formerly senior curator at the Gilcrease Museum in Tulsa, OK, has been named curator of art for the West Point Museum at the US Military Academy in West Point, NY.



Sandra D. Jackson-Dumont has been appointed Kayla Skinner Deputy Director for

Education and Public Programs at the Seattle Art Museum in Washington.

Kathryn Kanjo, formerly director of Artpace San Antonio in Texas, has been named director of the University Art Museum at the University of California, Santa Barbara.



Emily Kass, formerly director of the Tampa Museum of Art in Florida, has been named

director of the Ackland Art Museum at the University of North Carolina, Chapel Hill.

Steven Kern, formerly curator of European art at the San Diego Museum of Art in California, has been named director of the William Benton Museum of Art at the University of Connecticut in Storrs.

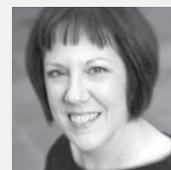


Coral Michael has been appointed the first Andrew W. Mellon Curatorial

Associate for Academic Programs at the Princeton University Art Museum in Princeton, NJ.

Scott W. Perkins, a doctoral candidate at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York, has been appointed curator of collections and exhibitions at Price Tower Arts Center in Bartlesville, OK.

Thomas Piché Jr. has been named director of the Gibson Gallery, the art museum of the State University of New York at Potsdam.



Anne Schroder has been promoted from associate curator to curator of academic

programs, a newly created position at Duke University's Nasher Museum of Art in Durham, NC.

Linda Shearer has resigned as executive director of the Contemporary Arts Center in Cincinnati, OH.

Organizations

Edward H. Able, Jr., president and chief executive officer of the Washington, DC-based American Association of Museums, has resigned. **Kim Igoe**, vice president for policy and programs, has been named acting president and chief executive officer.

André Bernard, vice president and publisher at Harcourt, has been appointed vice president and secretary of the John Simon Guggenheim Memorial Foundation, based in New York. He succeeds **G. Thomas Tanselle**.

Derek Gillman, formerly president and chief executive officer of the Pennsylvania Academy of the Fine Arts in Philadelphia, has been appointed executive director of the Barnes Foundation in Merion, PA.

Ken Johnson, a freelance art critic for the *New York Times*, has been named art critic for the *Boston Globe*, succeeding **Christine Temin**.

Marilyn Perry has announced her resignation as president and chief executive officer of the New York-based Samuel H. Kress Foundation, effective June 2007.

Grants, Awards, and Honors

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

Suzanne Benton has received an artist residency at the Helene Wurlitzer Foundation in Taos, NM, for September–December 2006.



Graham C. Boettcher, formerly Marcia Brady Tucker Graduate Curatorial

Research Assistant at the Yale University Art Gallery in New Haven,

CT, has been named Luce Foundation Curatorial Fellow of American Art at the Birmingham Museum of Art in Birmingham, AL.



RoseLee Goldberg, founding director of Performa, a performance-art biennial, has

been named a Chevalier of the Order of Arts and Letters by the French Ministry of Culture and Communication. This honor, given twice annually, recognizes eminent artists, writers, and people who have contributed significantly to the arts in France and throughout the world.

Matthew LaRose, associate professor of art at Davis and Elkins College in Elkins, WV, has received the 2006 Artist Fellowship in Visual Arts for painting by the West Virginia Division of Culture and History and the West Virginia Commission on the Arts. This award is based on his previous studio production and artwork.

Ann Marie Leimer has received a University of Redlands Faculty

Research Grant for 2006–7 that funds research and travel for her continuing work on *Codex Dellilah*.

Donald McColl of Washington College in Chestertown, MD, has received a summer fellowship in Byzantine studies from the Dumbarton Oaks Library and Research Collection in Washington, DC.

Lisa Pon, assistant professor at Southern Methodist University, has been awarded a 2006–8 Junior Ford Research Fellowship from her school to support 2 projects: “The Madonna of the Fire of Forli: Cult and Community in a Northern Italian City” and “Raphael and the Italian Renaissance.” She has also been awarded, with **Craig Kallendorf**, a major grant from the Gladys Krieble Delmas Foundation to organize a symposium, “The Books of Venice,” to take place March 9–10, 2007, in Venice, Italy.

Susan Ressler, professor emerita of Purdue University in West Lafayette, IN, has been invited to CAMAC Centre d'Art in Marnay sur Seine, France, for an artist residency with

partial scholarship in 2007.

Bret Rothstein, associate professor of art history at Rhode Island College in Providence, has been awarded a 2006–7 fellowship from the American Council of Learned Societies to support work on conceptions of interpretive competency in the fifteenth-century Netherlands.

Richard Spear has been awarded a residency at the Rockefeller Foundation's Bellagio Study Center in Bellagio, Italy, for spring 2007. His project, “Painting for Profit,” is part of a multi-authored volume that he is editing with **Philip Sohm** on the economic lives of 600 Italian painters.

Debra Swack was a winner in the 2006 *Photo Review* International Photography Competition, juried by **Philip Brookman**, senior curator of photography and media arts at the Corcoran Gallery of Art in Washington, DC.

Athena Tacha has been awarded a residency at the Rockefeller Foundation's Bellagio Study Center in Bellagio, Italy, for spring 2007. She

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Jerry D. Meyer; Creighton Michael; Erika B. Michael; Sarah E. Michael; David Mickenberg; Ellen G. Miles; Arianne Miller; Cynthia J. Mills; Joan B. Mirviss; Darryl L. Moody; Amy G. Moorefield; Laura A. Morowitz; Keith Moxey; Don R. Mullins; Isabel Nazario; Nancy D. Netzer; Amy D. Newman; Robin F. Nigh; Andrea S. Norris and Thomas D. Beisecker; Dan Noyes; John S. O'Brian; Ferris Olin; Gabrielle Oppenheimer; Osmund Overby; George Pappas; Joanne D. Payson; Melvin H. Pekarsky; Sarah W. Peters; Jeanette F. Peterson; Dorie P. Petrochko; Alicia A. Pickett; Louise Pliskin; John S. Powers; Sally M. Promey; Daniel Ranalli; Kevin A. Regan; Charles S. Rhyne; Danielle Rice; David A. Richmond; Robert Rindler; Christopher J. Robinson; Theres Rohan; Charlotte J. Rollman; Margaret Root; Charles M. Rosenberg; Lisa A. Rotmil; Wendy W. Roworth; James H. Rubin; Katherine K. Rubin; Jeffrey Ruda; W. Jackson Rushing III; Joseph T. Ruzicka; James M. Saslow; Carl N. Schmalz, Jr.; John S. Scott; Allyson E. Sheckler; Pamela K. Sheingorn; Alan Shestack; Richard A. Shiff; Larry A. Silver; Robert B. Simon; Robert T. Singer; Yoland Skeete; Alice J. Sklar; Donald E. Sloan; Terence E. Smith; Katherine Solender; Priscilla P. Soucek; Buzz Spector; Barbara M. Stafford; Joan K. Stemmler; Julien M. Stock; Joyce Hill Stoner; Max L. Sturdivant; Charles Talbot; Mark E. Thistlethwaite; Jonathan S. Thurston; Cristina Tierney; Paul H. Tucker; Elizabeth Tunstall; Edward E. Valentine, Jr.; Biron F. Valier and Paula Latos-Valier; Kathryn A. Van Dyke; Jane A. Van Nimmen; Barbara A. Ventresco; Timothy Verdon; Christine J. Vincent; Wyatt Wade; Sonoko S. Wakita; Leonard E. Walcott, Jr.; Alan Wallach and Phyllis D. Rosenzweig; Susan L. Ward; Terri L. Warpinski; Mark K. Warwick; Jack Wasserman; Sally B. Webster; Ruth Weisberg; Mariët H. Westermann; David G. and Ann Wilkins; Catherine R. Williams; Irene J. Winter; Reva J. Wolf; Jim Wright; Michael R. Zakian; Carol Zemel; Henri Zerner and Catherine Wilkinson Zerner; Henrietta B. Zielinski.

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Debra Swack, *Street Vendor*, from the series *Eleven Days after 9/11 – Street Vendor*, 2001, digital archive pigment print, 18 x 24 in. Artwork © Debra Swack.



Shimon Attie, *At the Coliseum (Looking towards the Arch of Titus)*, 2003, on-location slide projection, Rome, Italy, Lambda photograph, 50 x 59 in. Artwork © Shimon Attie. Photograph provided by Jack Shainman Gallery, New York.

will continue her project, "Natural Wonders," a group of sculptures, drawings, and photographic works based on nature.

Angela Dalle Vacche, associate professor of film studies at the Georgia Institute of Technology in Atlanta, has been awarded a Distinguished Visiting Professorship at the University of London's Birkbeck College by the Leverhulme Trust. She will be in residence at the college from January to June 2007.

Maruta Z. Vitols, a PhD candidate in the history of art at Ohio State University in Columbus, has received a Fulbright student grant to spend the 2006–7 academic year in Riga, Latvia, to research and write her dissertation, "From the Personal to the Public: Juris Podnieks and Latvian Documentary Cinema."

Irene Winter has been elected a corresponding member at the Austrian Academy of Science in the philosophical/historical class.

The Pollock-Krasner Foundation has announced the winners of its 2005–6 fellowships. CAA individual members include: **Timothy Arzt**, **Shimon Attie**, **Xenobia Bailey**, **Benjamin J. Butler**, **Sonya Clark**, **Eric Hongisto**, **Young-Min Kang**, **Michele Kong**, **David McDonald**, **Jeff Schmuki**, and **Robert Yarber**.

Institutional News

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

The School of Fine Arts at the University of Southern California has received a pledge of \$23 million by the longtime Los Angeles art patrons Gayle Garner Roski and Edward P. Roski, Jr. The gift will be used to expand the school's tenure-track faculty, significantly increase student fellowships for the school's two graduate programs, and enhance

technological support for innovative undergraduate teaching. In recognition of the gift, the university has renamed the school the **Gayle Garner Roski School of Fine Arts**.

The School of Visual Arts (SVA) in New York offers two new academic programs. First, SVA introduces a new BFA in visual and critical studies in fall 2007, which combines academic and studio-based courses equally. **Tom Huhn** is the program's chair. Applications are due February 1, 2007.

Second, SVA will offer a master of professional studies (MPS) in digital photography, which also begins fall 2007. The program addresses the technical needs of experienced photographers who want to advance their skills in digital-image capture, management, and high-quality output, or to make a career change into the field of digital photography. The program is chaired by SVA professor **Katrin Eismann**.

Obituaries

Umberto Baldini, director of the Uffizi Gallery's conservation studios, died August 16, 2006, near Florence. He was 84.

In 1966 Baldini helped to save and restore more than 1,000 medieval and Renaissance paintings, sculptures, and frescoes damaged by the Arno River flood. He developed novel techniques and trained others in the efforts. In 1970 Baldini restructured the Uffizi's conservation program into a single institute and established formal training programs for conservation students. Baldini was appointed director of the prestigious Istituto Centrale per il Restauro in Rome in 1983, where he led the cleaning and restoration of the Masaccio frescoes in the Brancacci Chapel of the Carmine Church in Florence. His work led to the discovery of unknown sections of the work that contained Masaccio's original bold coloring.

The Tuscan-born Baldini wrote books on that chapel and on Masaccio, as well as on the restorations of Botticelli's *Primavera* and Cimabue's *Crucifix*. He also spearheaded conservation efforts at other museums, libraries and churches.

Tea A. Corinne, a lesbian artist, photographer, and advocate, died August 27, 2006, in southern Oregon. She was 62.

Corinne was best known for her photographs, although she also worked as an illustrator, painter, sculptor, poet, and art critic. Her work bridged the gap between the first-wave feminism of the 1970s and that of the 1980s. Her *Cunt Coloring Book* (1975; later republished as *Labia Flowers*) and her forthright depictions of lesbian sexuality are recognized as pioneering accomplishments.

She studied at Tulane University and St. Petersburg Junior College and earned a BA at the University of South Florida. She then received an MFA from the Pratt Institute in New York in 1968. During the next decade, Corinne cofounded CAA's Gay and Lesbian Caucus (now

Queer Caucus for Art) and worked in the lesbian and bisexual group of the Women's Caucus for Art. She reviewed art books, organized art exhibitions, and spoke on art, history, and women's studies at academic conferences. She was named one of the 50 most influential lesbians and gay men of the decade by Lambda Book Report in 1991.



Wojtech Jirat-Wasiutynski, a historian of French modernism who specialized in the work

of Bonnard, Gauguin, Redon, and Van Gogh, died July 8, 2006, in Kingston, Ontario. He was 58.

Born in Penley, Wales, he and his family emigrated to Canada, where he completed a BA in history in 1967 at Loyola College in Montréal. For his junior year abroad, he studied at the Kunsthistorisches Institut of Vienna University. He entered Princeton University in 1967, where he completed his PhD in 1975 on "Paul Gauguin in the Context of Symbolism," published in the distinguished series of Outstanding Dissertations in the Fine Arts by Garland Publishing in 1978.

In 1972 Jirat-Wasiutynski took a position in the Department of Art at Queen's University in Kingston, where he spent his career. There he was instrumental in establishing the department's MA and PhD programs in art history. The recipient of numerous grants, including an Ailsa Mellon Bruce Senior Visiting Fellowship at

CASVA and several Social Sciences and Humanities Research Council of Canada grants, Jirat-Wasiutynski published widely on the history of French Symbolism in numerous exhibition catalogues and anthologies and in such journals as *The Art Bulletin*, *Artibus et Historiae*, *Art Journal*, *Arts Magazine*, *RACAR*, and the *Van Gogh Museum Journal*. His longstanding interest in the complex history of the innovative use of materials among the avant-garde led to the publication of *Technique and Meaning in the Paintings of Paul Gauguin* (2000), coauthored with the conservator H. Travers Newton; this book received grants from CAA's Millard Meiss Publication Fund and the Kress Foundation. Concurrently he also coauthored numerous articles on avant-garde approaches to technique with his lifelong partner Thea Burns (currently the Helen H. Glaser Conservator at Harvard College Library).

More recently he pursued an interest in French regionalism, which led him to organize a major symposium on "Modern Art and the Mediterranean: Spaces, Bodies, and Identities" at the Art Gallery of Ontario in Toronto (2002) and to edit a forthcoming anthology on *Modern Art and the Idea of the Mediterranean* (University of Toronto Press). At the time of his death, Jirat-Wasiutynski was completing a book entitled *Region and Modernity in France: The Visual Representation of Provence in the Nineteenth Century*.

Ever eager to debate, with ready humor and sparkling wit, he was a generous scholar who set a high

standard for his students; Jirat-Wasiutynski will be sorely missed by many of us who benefited from his teaching and were inspired by his example to embark on our own careers in the profession.

—Mark Antliff, *Duke University*



Richard Murray, a veteran curator, museum administrator, and educator who special-

ized in American painting created at the turn of the 20th century, died in Washington, DC, on March 12, 2006. He was 63.

Born in Oklahoma, Murray grew up in Long Beach, CA. His undergraduate studies at the University of California, San Jose, were interrupted when he was drafted into the US Army; he served from 1966 to 1968 during the Vietnam War and trained for a year in the Panama Canal Zone. There he met his future wife, Maricela Young. In 1970 he completed an MA in the history and theory of art at the University of Chicago. That fall he was a member of the first class of research fellows to arrive at the National Collection of Fine Arts (now the Smithsonian American Art Museum) in Washington, DC, where he worked on a dissertation on late-19th- and early-20th-century murals.

Murray stayed in Washington during the 1970s as an assistant and protégé of Joshua C. Taylor, a University of Chicago professor who was appointed director of the National Collection. Among other tasks, Murray worked with Taylor to prepare the seminal bicentennial exhibition *America as Art* and an accompanying catalogue of the same name. In 1979 Murray assumed the directorship of the Birmingham Museum of Art. He returned to the Smithsonian in 1983 to serve for 4 years as director of the Archives of American Art.

Murray spent the remainder of his career as a curator and educator at the Smithsonian American Art Museum, where he was well known for his generosity to young scholars and fellows and for his personal modesty and easy humor. Among his most

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Kyle R. Crocker, Charles D. Cuttler, Jim P. Dailey, Joe Danciger, Jadwiga Irena Daniec, Whitney M. Davis, Carol Neuman de Vegvar, Maria DeGuzman, Georgia R. Dehavenon, Marina M. Delaney, Barbara Argento Dennig, Elizabeth J. DeRosa, William J. Dewey, Eleanor Dickinson, Brigid Doherty, Therese A. Dolan, Timothy W. Drescher, Noreen Dean Dresser, David C. Driskell, Martina S. Droth, Alice J. Dubiel, Carol G. Duncan, Sally Anne Duncan, Vivian L. Ebersman, Sheila Edmunds, Marvin Eisenberg, Janna Eggebeen, Lauren Eldred, Rebecca E. Elliot, Martha G. Elton, Pamela and Michael Fahlund, Denise B. Falk, Diana P. Fane, Beatrice Farwell, Sarah C. Faunce, Alicia Craig Faxon, Shirley A. Fears-Wynn, Linda S. Ferber, Alan M. Fern, Marianne Ficarra, Susan B. Finnegan, Angela D. Fish, Margaret Flansburg, Marta Florin, Jaroslav Folda, Engr Till Forster, Ilene H. Forsyth, Sylvie Fortin, Fredericka Foster, Kathleen A. Foster, Elisabeth A. Fraser, Deborah D. Frizzell, Eva Frojmovic, Susan Grace Galassi, Clarke H. Garney, Mary D. Garrard, Evan A. Gatti, Lola Gellman, Ann E. Gibson, Sam Gilliam, Allison S. Gillies, Elvira Giraldez, Meredith R. Goldsmith, Anna Gonosova, Anne Collins Goodyear, Thomas H. Gretton, Marianne C. Grey, J. Eugene Grigsby, Carolyn E. Guay, Hans C. Haacke, Colleen Hall, Susan S. Hambleton, Harold Hammer-Schenk, Chung Yeon Han, M. A. Hanni, Michele A. Hannoosh, Michael D. Hansel, Donna Harkavy, Janet Headley, Hilary A. Helfant, Paul R. Hertz, Rhea P. Higgins, Patricia S. Hills, Eric E. Hirshler, Edith M. Hoffman, Eva Hoffman, Dan F. Howard, Donovan W. Howard, Christine J. Huber, Linda C. Hulst, Constance Hungerford, Donna M. Hunter, Nancy R. Huntsinger, Caitlin R. Hurd, W. Sheldon Hurst, Gail E. Husch, John W. Hyland Jr., Dennis Y. Ichiyama, Joel Isaacson, Simeen M. Ishaque, Justin Jackson, Sara N. James, Preminda S. Jacob, Paul B. Jaskot, Pamela M. Jones, Sharon L. Jordan, J. R. Judson, Sarah E. Kanouse, Anna D. Kartsonis, Thomas DaCosta Kaufmann, Robert Keller, Brian C. Kelly, Marianne Kennedy-McGrath, Dale Kinney, Margaret A. Klecka, Norman Kleeblatt, Andrea Kirsh and Andrew Morrogh, Helen L. Kohen, Paul E. Kohl, Janet Koplos, Alice Kramer, Carol Herselle Krinsky, Carlson C. Kristin, Jane Kristof, Deborah Krohn, Carlo Lamagna, Ellen G. Landau, Mernet R. Larsen, Babatunde Lawal, Susan D. Leffingwell, Suzanne F. W. and Emmanuel Lemakis, David and Ellen K. Levy, Samella Lewis, Elizabeth Amy Liebman, John A. Listopad, William C. Loerke, Deborah H. Loft, Rose-Carol Washton Long, Robert J. Lopatin, Patricia C. Loud, William Low, Joyce P. Ludmer, Vanessa Lyon, Beauvais Lyons, John F. Lysak, Muriel Magenta, Pedro M. Maia, Eva Mantell, Tod A. Marder, Victor Margolin, Sara L. Marion, Joan M. Marter, Neil E. Matthew, Joyce H. Mayer, Sarah Blake McHam, William A. McIntosh, Kellen K. McIntyre, Susan McKillop, Sheila D. McKisic, Alan A. Melad, Leatrice G. Mendelsohn, Jerry D. Meyer, Sarah E. Michael, Mary-Ann Milford-Lutzker, Arianne Miller, Laura F. Miller, Cynthia M. Millis-Horton, Elizabeth L. Milroy, Willard E. Misfeldt, Gabriella R. Miyamoto, Alfred Moir, Arlene B. and Clarence E. Morgan, James Morganstern, Sara K. Moriarty, Penny C. Morrill, Jill Morse, Raffaella Morselli, Patricia A. Morton, Robert D. Mowry, Eleanor Munro, Ann H. Murray, Cynthia Navaretta, Minerva Navarrete, Morton Needelman, Annegreth Nill, Julie D. Oakes, Francis V. O'Connor, James G. O'Connor, Diane M. O'Donoghue, Sylvester O. Ogbechie, Ferris Olin, Angelika Pagel, Satoko I. Parker, Michele M. S. Patterson, Marjorie Pearson, Maureen Pelta, Constantine J. Pedridis, Debra Pincus, David I. Platzker, Louise Pliskin, Alison C. Poe, Ljubica D. Popovich, Marcelle H. Pour, Sally M. Promey, Leopoldine H. Prosperetti, Mary Quinlan-McGrath, Michael Rainer, Arlene Raven, Sandra J. Reed, Danielle Rice, Verna F. Ritchie, Mysoon Rizk, E. Bruce Robertson, Charlotte J. Rollman,

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important shows were exhibitions related to the art and architecture of the American Renaissance—shows that helped to resuscitate scholarly interest in this revivalist period and in academic artists such as Kenyon Cox who were influenced by classical art at the turn of the century. Murray joined with Richard Guy Wilson and Dianne Pilgrim to produce the exhibition and catalogue *The American Renaissance 1876–1917* at the Brooklyn Museum in 1979. He also organized *Perceptions and Evocations: The Art of Elihu Vedder*, which opened at the Smithsonian in 1978. In the 1980s and 1990s, he curated 2 shows of Vedder's drawings for the *Rubaiyat of Omar Khayyam*. Another important show in 1999 celebrated the 150th anniversary of the birth of the painter Abbott Handerson Thayer. For the museum's collections, Murray acquired the museum's first John Singleton Copley painting, *Mrs. George Watson* (1765). Murray authored many articles about artists and murals of this period, including the murals in the Library of Congress.

The materials and manuscript for Murray's continuing project "Hope and Memory: Mural Painting in

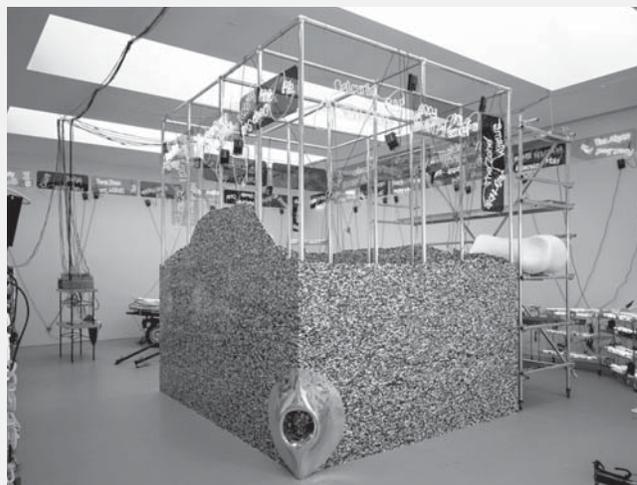
the United States, 1876–1920," based on his dissertation research, have been donated by the family to the Archives of American Art as a resource for future scholars. Murray also left an unpublished manuscript, "Abbott Thayer: The Nature of Art," a book-length study of Thayer's paintings and his involvement with conservation projects. —*Cynthia Mills*

Arlene Raven, an influential art critic and historian and a powerful advocate of women's art, died August 1, 2006, in Brooklyn, NY, at the age of 62.

Raven founded the Feminist Studio Workshop in 1973 with Judy Chicago and Sheila Levrant de Bretteville. The workshop was the educational part of the Woman's Building, a Los Angeles–based center that promoted the work of women artists. She also founded and edited *Chrysalis*, started the Lesbian Art Project, and was instrumental in establishing the Women's Caucus for Art.

Raven wrote several books, including *Crossing Over: Feminism and Art of Social Concern* (1988). She helped edit the anthology *Feminist Art Criticism* (1988), with Cassandra L. Langer and Joanna Frueh; a follow-up volume, *New Feminist Criticism* (1994), also appeared later, with Raven's essay, "The Archaic Smile," a memoir of the women's art movement. She also wrote monographs on the artists June Wayne (1991) and Nancy Grossman (1997), among others. She and Grossman became life partners in 1983. Raven published many reviews and essays and was chief art critic for the *Village Voice* in the mid-1980s. She was a contributing editor to *On the Issues: The Progressive Woman's Quarterly*. Raven also served on the board of the US chapter of the International Association of Art Critics and received CAA's Frank Jewett Mather Award for art criticism in 2001.

Raven earned a PhD in art history from John Hopkins University. She also curated many exhibitions, including ones held at the Baltimore Museum of Art and the Long Beach Museum of Art, and received numerous fellowships and grants.



Jason Rhoades, *Lego Mecca Ka'ba* (1/3 scale), 2003, one million LEGO pieces (plastic); *Lego Creator Box*, plastic tubs, polished aluminum pipes, clamps, 12 neon signs (glass, Plexiglas, wire, transformers, electrical cables), cardboard; *Meccavulva* (cast polished aluminum); *Perfect World Scaffold*, polished aluminum pipes, wood, felt, plastic tuna, *PeaRoeFoam* (dried peas, Styrofoam beads, salmon roe, glue), cast fiberglass camel toe. 1/3 Ka'ba: 162 x 163 x 138 in.; *Perfect World Scaffold*: 156 x 132 x 51 in.; *Lego Creator Box* each: 7 3/4 x 11 1/4 x 16 1/4 in. RHOJA0178. Artwork © Jason Rhoades. Photograph provided by the Estate of Jason Rhoades; David Zwirner, New York; and Hauser and Wirth, London and Zurich.

Jason Rhoades, a maverick Los Angeles–based sculptor known for his sprawling, baroque, and provocative installations, died August 1, 2006, at the age of 41.

Rhoades emerged during the early 1990s with sculptural and installation works created from commercial and industrial products. Crude yet good-humored sexual references have been a part of Rhoades's oeuvre, which has been described as both chaotic and rigorously systematic. David Zwirner Gallery in New York hosted the artist's first exhibition in 1993, and his work also appeared in the 1995 Whitney Biennial. Rhoades also showed at Galerie Hauser and Wirth, based in Zurich and London.

Born in northern California, Rhoades earned an MFA at the University of California, Los Angeles, in 1993. He studied under Paul McCarthy and collaborated with him throughout his career, notably at the 1999 Venice Biennale. Rhoades attended the California College of Arts and Crafts in Oakland before receiving a BFA from the San Francisco Art Institute in 1988; he attended the Skowhegan School of Painting and Sculpture that same year.

His 2003 solo exhibition at David Zwirner, entitled *Meccatuna*, displayed dozens of neon signs that spelled names of female genitalia, often in distasteful euphemisms. The

exhibition also contained a scaled-down re-creation of the Kaaba, a stone structure in Mecca revered by Muslims, that was constructed throughout the run of the show with Lego blocks. Recently, Rhoades began hosting weekly parties in Los Angeles, where invited guests experienced a bizarre combination of music and performance-art-like activities.

Beeke Sell Tower, a scholar of modern German art, died September 14, 2006, at age 58.

Born and raised in Schleswig, Germany, Sell Tower had lived with her husband, David, and their 3 children in Melrose, Massachusetts, since 1990. She studied at the University of Munich in Germany and came to the US in 1969 to study art history at Brown University, where she received her PhD in 1978. The winner of several grants and fellowships, her scholarship focused on 20th-century German art.

Early in her career, she held positions at Massachusetts Institute of Technology, Connecticut College, Brown University, and the University of California, Davis. Since 1987, she has been program coordinator for art, literature, and politics at Goethe Institute in Boston, where her work focused on international cultural exchange. At the institute, she served as curator of *Envisioning America: Prints, Drawings, and Photographs by George*

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Grosz and His Contemporaries, 1915–1933, at the Busch-Reisinger Museum at Harvard University in 1990. This was followed by *Looking to America: Americanism in the Art and Culture of Weimar Germany, 1918–1933*, held at the Boston Public Library and elsewhere. More recently, she served as coordinator of “Transatlantic Conversations: Common Concerns, Different Views,” a discussion series that brought together public intellectuals from the US and Germany.

Sell Tower met her husband in 1967, when he was an American exchange student at the University of Munich. In 1972 they were married in both Germany and the US; her interest in cultural exchange was rooted in her personal experience. Indeed, the intertwining of the professional and personal animated her life and work. The luminous pleasure she took in her family and friends, characterized by a buoyant acknowledgment of their gifts and a wry appreciation of their foibles, also typified her studies of the work of individual artists.

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In “Of Mice and Manhattan,” her essay on Grosz’s Manhattan sketchbooks, as well as in her book, *Klee and Kandinsky in Munich and at the Bauhaus*, her evident delight in visual images is made richer through her complex understanding of the motivations and choices of the artists who made them. And the visual acuity that shines through her scholarship on German art in turn shaped her day-to-day experiences. To walk with Beeke in any city, or to sit with her in the family home and garden in Melrose was to come to see what was all too often overlooked in the distractions of life. Her delight in looking seems only to have strengthened as disease and medical treatments taxed her body. —*Johanna Branson and Elizabeth Grossman*

Diane Shamash, the founder and executive director of Minetta Brook, a nonprofit art organization, died August 13, 2006, in Brooklyn, NY, at age 51.

The Manhattan-born Shamash headed an organization that presents public-art projects, exhibitions, publications, and discussions, all intended to strengthen the bond between artists and the diverse urban and rural communities in which they live. Projects included *Watershed*, a project in which 10 artists built site-specific works in the Hudson Valley, and *Riverrun*, an exhibition of film and video works projected onto the facade of the Holland Tunnel Ventilation Building in lower Manhattan in 2002. Most recent was the realization of Robert Smithson’s *Floating Island* in New York in 2005.

Before founding Minetta Brook, Shamash was the public-art program manager for the Seattle Arts Commission from the mid-1980s to mid-1990s. The commission produced artworks on that city’s streets and along its waterfront.

Shamash graduated from the Massachusetts Institute of Technology with a degree in visual studies in 1981. Before her public-art work, she was curator of modern art at the Santa Barbara Museum of Art in California and gallery director at the Minneapolis Society of Fine Art.

Opportunities

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

Awards, Grants, Fellowships

The Pembroke Center at Brown University offers postdoctoral fellowships for 2007–8 to scholars from all disciplines. Recipients may not hold a tenured position in an American college or university. Preference is given to projects in which significant scholarly and theoretical attention is given to the theme of the seminar, “The Question of Identity in Psychoanalysis.” Fellows participate weekly in the Pembroke Seminar, present 2 public papers during the year, and pursue individual research. The center particularly encourages third-world and minority scholars to apply. The term of appointment is September 1, 2007–May 31, 2008; the stipend is \$35,000, plus health insurance unless otherwise covered. See www.pembrokecenter.org for additional information. *Deadline: December 8, 2006.*

The Yale Center for British Art offers 1–4 month residential fellowships for postdoctoral or equivalent research related to British art. Predoctoral fellowships are also available, ranging from 1–2 months for graduate students writing dissertations on British art. Applicants must be ABD to qualify. Fellowships include roundtrip travel to New Haven, CT, housing, and stipend. Recipients must reside in New Haven and be unencumbered of professional duties during the fellowship. One fellowship is reserved for a member of the American Society for 18th-Century Studies. By arrangement with the Huntington Library in California, scholars may apply separately for tandem awards. Fellowships can take place between July 2007 and June 2008. Include a cover letter with preferred months of tenure, CV, and a 2–3 page research proposal; 2 confidential reference letters must arrive separately. Send by express mail to: Head of Research,

V

Vivien J. Romoff, Helen A. Ronan, Anne N. Rorimer, David Rosand, Betsy Jean Rosasco, Deborah M. Rothschild, Pamela Jones Rothwell, Ksenija Rozman, Angelica Z. Rudenstine, Rebecca Rushfield, W. Jackson Rushing III, Lynn P. Russell, Edmund C. Ryder, Wendy Ruth Salmund, Norie Sato, Stephen K. Scher, Henry D. Schilb, Carl L. Schmalz Jr., Beth B. Schneider, Peter Schultz, Franz Schulze, Joyce Pomeroy Schwartz, John F. Scott, Jody M. Servon, Helen M. Shannon, Gregory W. Shelnutt, Joyce Cutler Shaw, Pamela K. Sheingorn, Angela Sheng, Ginger Sheridan, Alan Shestack, Roger Shimomura, Charlotte S. Sholod, Sandra Sider, Ingrid Alexander-Skipnes and Kolbjørn C. Skipnes, Kathryn A. Smith, Terence E. Smith, Webster Smith, Joanne Snow-Smith, Duston Spear, Buzz Spector, Harold Spencer, Joaneth A. Spicer, Brian D. Steele, Roger B. Stein, Gloria Steinberg, Kerri P. Steinberg, Damie Stillman, Marilyn Stokstad, Christine L. Style, Yongsun Suh, Judy E. Sund, John D. Szostak, Frances P. Taft, W. Matthew Tailford, Carolyn E. Tate, Elizabeth and Duncan Tebow, Wayne Thiebaud, Benjamin A. Thom, Robert Farris Thompson, Bob Tomolillo, Joan Carpenter Trocchio, William Tronzo, Jason A. Tselentis, Ann N. Tsubota, Claudia I. Turtenwald, Nola H. Tutag, Gertje E. Utley, Mario Valente, Jane A. Van Nimmen, Serena A. Vascik, Michele K. Vishny, Evelyn C. Voelker, Walter O. Wagner, Sonoko S. Wakita, Alice Walker, Larry M. Walker, Roslyn A. Walker, Alan Wallach, Guy E. Walton, Ann Kirk Warren, Sarah E. Webb, Idelle Weber, Ruth I. Weidner, Gabriel P. Weisberg, Volker Weiss, Elizabeth B. Welles, Elaine R. Werblud-Moore, Fred H. Werner, Judith C. Wester, Neville E. Weston, David G. Wilkins, Susan G. Wilmarth-Rabineau, Chris B. With, Barbara Wolanin, Susan E. Wood, Beth E. Wright, Joyce Zemans.

Gifts have been received in honor of the following people: Susan Ball, Nicola Courtright.

Gifts have been received in memory of the following people: Rona Goffen, Anne Coffin Hanson, Virginia Wageman, Peg Weiss.

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, 2005–June 30, 2006).

The Art Bulletin

Amherst College, Department of Fine Arts; Art Historians of Southern California; Art Institute of Chicago; Ronald R. Atkins; Boston University, Art History Department; Ruth Bowman; Bryn Mawr College, Department of Art History; Carnegie Corporation Fund; Case Western Reserve University, Department of Art History and Art; Sterling and Francine Clark Art Institute; Colby College, Art Department; Colorado College, Department of Art; Columbia University, Barnard College; Columbia University, Department of Art History and Archaeology; Columbia University, School of Art; Courtauld Institute of Art; Denver Art Museum; Hester Diamond; Drake University, Art Department; Duke University, Department of Art and Art History; Emory University, Art History Department; The Frick Collection; Isabella Stewart Gardner Museum; J. Paul Getty Museum; Richard Gray Gallery; Harvard University Art Museums; Hispanic Society of America; Indiana University–Purdue University, Herron School of Design; Indianapolis Museum of Art; The Jewish Museum; Johns Hopkins University; Kendall College of Art and Design; Joseph L. Koerner; Maryland Institute College of Art; Metropolitan Museum of Art; Miami Art Museum;

Yale Center for British Art, PO Box 208280, New Haven, CT 06520-8280. *Deadline: January 12, 2007.*

The Massachusetts Historical Society offers about 30 research fellowships for academic year 2007–8, including 2 long-term research fellowships made possible by the NEH. For more information, contact Cherylinne Pina, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215; 617-646-0513; cpina@masshist.org; www.masshist.org. *Deadline: January 15, 2007.*

The Winterthur Museum and Country Estate offers research fellowships for 2007–8 that are open to academic, independent, and museum scholars to support advanced study of US art, culture, and history. Fellowships include NEH, McNeil Dissertation, and short-term fellowships. Fellows have full access to library collections

of more than 87,000 volumes and 500,000 manuscripts and images, searchable online at www.winterthur.org/research/library_resources.asp. Fellows may conduct object-based research in museum collection of 85,000 artifacts and artworks made or used in the US to 1860. For more details and to apply, visit www.winterthur.org/research/fellowship.asp. *Deadline: January 15, 2007.*

The Elizabeth A. Sackler Museum Educational Trust Scholarship is an annual award of about \$30,000 offered to a female student who applies to study visual art for an academic year at Studio Art Centers International (SACI) in Florence, Italy. This scholarship includes full tuition, housing, and airfare. Interested students must submit their applications to SACI's New York office. Recipients are expected to perform at

a high academic level and to interact responsibly and creatively within the Florentine community. Visit www.saci-florence.org for more information. *Deadline: March 15, 2007.*

Calls for Papers

The 32nd Congress of the International Committee of the History of Art (CIHA) takes place in January 2008 at the University of Melbourne in Australia. More than 1,000 visual artists, academics, art historians, and staff from important museums and galleries are expected to attend. The emphasis of the conference theme, "Crossing Cultures – Conflict, Migration and Convergence," is global, and its scope is broad. For this congress, the definition of art is broadly conceived to include traditional media, painting, sculpture, architecture, and the crafts, as well as design, film, visual performance, and new media. The conference also includes a large book fair, a public lecture series, and an exciting social program. For full program details and to submit a paper, visit www.cihamelbourne2008.com.au. *Deadline: November 27, 2006.*

The Art Department of California State University, Sacramento, invites proposals for 20-minute lectures that highlight the force of collaboration and competition in the history of art for its annual art-history symposium, taking place April 14, 2007. These culture-making relationships might involve artists, art institutions, patrons, or political entities such as nations. Papers on visual culture, design, and architecture are welcomed. We hope to strike a dialogical balance between competition and collaboration across a wide range of locations in time, place, and ideology. Please send a 300-word proposal with a 1-paragraph professional biography as e-mail attachments to eobrien@csus.edu; or mail to: Elaine O'Brien, Art Department, CSU Sacramento, 6000 J St., Sacramento, CA 95819-6061. *Deadline: November 30, 2006.*

The Midwest Art History Society 34th annual conference takes place March 28–31, 2007, in Indianapolis, IN. Papers are sought for sessions on a wide range of topics relating to art history and the museum profession. Participants from any region or country are welcomed. Send abstracts of 250 words to individual session chairs. For the complete call for papers, a list of session chairs, and registration information, contact: Jennifer Lee, Herron School of Art and Design, IUPUI, 735 W. New York St., Indianapolis, IN 46202; jenlee@iupui.edu; www.mahsonline.com. *Deadline: December 15, 2006.*

An Interdisciplinary Odyssey: Art History in the Twenty-First Century, taking place April 13–14, 2007, is a graduate-student symposium sponsored by the Kress Foundation Dept. of Art History at the University of Kansas, in conjunction with the Dept. of Art History and Archaeology at the University of Missouri, Columbia. Submissions to this symposium should showcase art history in relation to other fields of study, discussing works of art from any culture, period, or place. In light of this interdisciplinary emphasis, topics might examine subjects through, for example, anthropology, material culture, or other methodologies that broaden our worldview. Submissions for 20-minute presentations, including a 1-page abstract and a CV, should be sent as PDF or Word attachments to kusymposium@gmail.com. *Deadline: February 1, 2007.*

Conferences and Symposia

The Wolfsonian–Florida International University and the **Princeton University Art Museum** are coorganizing a symposium exploring the role of the university art museum. "Creator, Collector, Catalyst: The University Art Museum in the Twenty-First Century" will be held December 5–6, 2006, in Miami Beach, Florida, prior to the opening of Art Basel Miami Beach. Organized by Cathy Leff, director of the Wolfsonian–FIU, and Susan Taylor, director of the Princeton University Art Museum, the symposium will promote a broad discussion

THE ART BULLETIN AND ART JOURNAL IN JSTOR!



The back issues of College Art Association's print journals are available in JSTOR, the not-for-profit online digital archive. Users can browse and search full-text PDF versions of all issues of *The Art Bulletin* (first published in 1913) and *Art Journal* (first published in 1941), up until but excluding the most recent three years.

The Art Bulletin and *Art Journal* joins more than 30 art and art-related titles offered through JSTOR's Arts & Sciences III Collection, available through participating institutions and libraries. If your school, library, or museum does not already participate in JSTOR, CAA urges you to advocate that it do so now.

Online access to *The Art Bulletin* and *Art Journal* is also available through CAA to individual members who are not affiliated with an institution for an annual \$15 fee. To gain access to our journals' back issues in JSTOR, log in to the Member Portal at www.collegeart.org.

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at www.jstor.org.

about the university art museum and explore various aspects of its distinctive roles—as nexus of scholarship in the arts, innovator in museum programming, training ground for museum professionals, and platform for serving the cultural needs of the community. Taking place at the Miami Beach Convention Center, the symposium is free and open to the public.

The Politics of Space: Courts in Europe and the Mediterranean, ca. 1500–1750 is an international conference taking place January 26–27, 2007, at the Huntington Library in San Marino, CA. Cosponsored by the North American Society for Court Studies and Pomona College, the conference is open to public with a modest registration fee. Thirteen leading American and European scholars will discuss the politics of court space between palaces and villas, cities and landscape, triumphal entries and court protocols, and rival national identities and contestations of space. For more details, please visit www.huntington.org under Research & Education/Conferences; or contact George Gorse at ggorse@pomona.edu.

Gazing, Glancing, Glimpsing: Tourists and Tourism in a Visual World takes place June 13–15, 2007, at the University of Brighton in Eastbourne, UK. Guest speakers include Dean MacCannell, Erik Cohen, and Sarah Pink. Visually oriented research has long been a core strength of tourism, which is an essentially experiential, visual project. In framing the local and global into sets of performance, questions, and memories, tourism's visuality has huge potential in help-

ing us reveal what tourism means in modern society. As researchers, we are not just interested in images as objects, but in who makes them, why, and their impact on society. How can images be used to analyze and understand tourism and tourists? For more information, visit www.brighton.ac.uk/ssm/sympo2007.

Exhibition Opportunities

Emerging Artists 2007 is the 16th annual international competition for exhibition and awards, to be held March 7–31, 2007, at the Limner Gallery in Hudson, NY. Awards include \$1,000 cash, full-year promotion on the Limner Gallery website, and publication in *Direct Art Magazine*. Entry is open to all artists working in any medium. For prospectus, e-mail slowart@aol.com, print an entry form from www.slowart.com/prospectus/ea2007.htm, or send an SASE to: SlowArt Productions, PO Box 503, Phoenicia, NY 12464. *Deadline: November 30, 2006.*

The Visual Arts Society of Texas seeks 2D and 3D work for its 39th Annual Visual Arts Exhibition. Total awards top \$10,000; best of show is \$1,000. The printmaker Karen Kunc of the University of Nebraska, Lincoln, is juror. Entry fee is \$35 for nonmembers. Both slides and digital images are accepted, and a full-color catalogue will be published. For prospectus, send an SASE to: VAST, PO 1281, Denton, TX 76202; www.VASTarts.org; or contact Lynne Cagle at 940-387-7559 or Lynne.Cagle@verizon.net. *Deadline: December 1, 2006.*

University of California, Riverside Assistant Professor: Tenure Track Position begins July 1, 2007. Historian of Contemporary Art (post-1945). The successful candidate will build the Contemporary component of our undergraduate and graduate (M.A.) programs; help develop a proposal for a Ph.D. program; teach courses from lower division surveys to graduate seminars; and advise students in a methodologically diverse department on a campus with strong interdisciplinary interests in contemporary visual culture. Ph.D., teaching experience and a promising record of research & publication required. Salary commensurate with education and experience. Send a letter of application, CV, writing sample, and three letters of recommendation to Jonathan Green, Chair, Contemporary Search Committee, Department of History of Art, University of California, Riverside, 900 University Ave., 235 Arts Bldg. Riverside, CA 92521-0319. Review of applications will begin December 15, 2006 and continue until the position is filled. The University of California, Riverside is an EEO/AA Employer.

The Short Attention Span Digital Video Festival is a film festival that showcases student films with a running time of 20 minutes or less. Submissions are accepted from individuals or groups; the contest is open to anyone enrolled in any educational institution anywhere. For complete details and registration, go to www.sasdvf.org. *Deadline: December 18, 2006.*

Book in Hand is an exhibition of artist's books to be held February 17–March 18, 2007, at Arts and Literature Laboratory. The exhibition celebrates and affirms the materiality of the book in its myriad forms, as well as the tactile, physical pleasures of the individual act of reading. Any US artist can apply, and all formats and media are considered. Works must be original; editioned artist's books completed from the year 2000 to the present are eligible. Wall-hanging work can weigh 30 lbs max. Entry fee is \$30 for up to 3 entries. Slides are preferred; DVD and CD entries are accepted. For details, write to: ALL Gallery, 319 Peck St., A-0, New Haven, CT 06513; 203-671-5175; www.allgallery.org. *Deadline: December 22, 2006.*

Fraser Gallery is currently accepting entries for the 6th Annual International Photography Competition. The exhibition, taking place February 9–March 3, 2007, gives photographers the opportunity to show their work in the greater Washington, DC, area. Cash awards total \$950. Entry fee is \$25 for 3 entries. The gallery owner and director Catriona Fraser is the juror. Download the application form at www.thefrasergallery.com or send an SASE to: Fraser Gallery, 7700 Wisconsin Ave., Ste. E, Bethesda, MD 20814; 301-718-9651. *Deadline: December 29, 2006.*

Georgetown College invites proposals for an outdoor exhibition of contemporary 3D artwork. Selected works will be sited throughout the campus in Georgetown, Kentucky. The exhibition aims to create an aesthetic venue for education, visitor interac-

Michigan State University, Department of Art and Art History; Montreal Museum of Fine Arts; Charles Hosmer Morse Museum of American Art; Mount Holyoke College; Museum of Modern Art, New York; National Gallery of Art; National Gallery of Canada; Nelson-Atkins Museum of Art; New York University, Institute of Fine Arts; Northwestern University, Art History Department; Ohio State University; Pennsylvania State University; Philadelphia Museum of Art; Pomona College; Portland Art Museum; Princeton University; Rhode Island School of Design; Rice University, Department of Art and Art History; Rutgers University, New Brunswick; Lucy Freeman Sandler and Irving Sandler; Smith College, Art Department; Southern Methodist University, Meadows Museum; Southern Methodist University, Meadows School of the Arts; Solow Art and Architecture Foundation; State University of New York, Stony Brook; Marilyn Stokstad; Syracuse University; Toledo Museum of Art; University of Delaware; University of Georgia, Art Department; University of Kansas, Spencer Museum of Art; University of Illinois, Urbana-Champaign, School of Art and Design; University of Iowa, School of Art and Art History; University of Louisville; University of Maryland, Department of Art History; University of Minnesota, Minneapolis, Art History Department; University of North Carolina, Center for Craft, Creativity, and Design; University of Oregon, Department of Art History; University of Pennsylvania, History of Art Department; University of Rochester, Department of Art and Art History; University of Toronto, Department of Fine Arts; University of Virginia, McIntyre Department of Art; Vassar College; Virginia Commonwealth University, Department of Art History; Alan Wallach and Phyllis Rosenzweig; Walters Art Museum; Washington University in St. Louis, Art and Archaeology; Wellesley College, Art Department; Wesleyan University, Department of Art and Art History; Worcester Art Museum; Yale University, Department of History of Art.

Art Journal

Anonymous; Art Center College of Design; Asian Art Museum; Carol Becker; Sterling and Francine Clark Art Institute; Columbia University, School of Art; Cooper Union School of Art; Cornell University, Herbert F. Johnson Museum of Art; Dayton Art Institute; Dia Art Foundation; Drake University, Art Department; Galerie Lelong; J. Paul Getty Museum; Indiana University—Purdue University, Herron School of Design; Indianapolis Museum of Art; International Center for Photography; The Jewish Museum; Kendall College of Art and Design; Kunsthalle Basel; Louisiana State University, School of Art; Maryland Institute College of Art; Miami Art Museum; Nicholas D. Mirzoeff; Museum of Modern Art, New York; National Gallery of Art; Nelson-Atkins Museum of Art; Philadelphia Museum of Art; Pomona College; Portland Art Museum; Reed Foundation; Rhode Island School of Design; Rice University Art Gallery; School of the Art Institute of Chicago; Southern Methodist University, Meadows Museum; Suffolk University, New England School of Art and Design; University of Delaware; University of Illinois, Urbana-Champaign, School of Art and Design; University of Michigan, History of Art; University of Minnesota, Minneapolis, Art History Department; University of North Carolina, Center for Craft, Creativity, and Design; Paula Latos-Vallier and Biron F. Vallier; Valparaiso University, Brauer Museum of Art; Walters Art Museum; Washington University in St. Louis, School of Art; Worcester Art Museum; Yale University Art Gallery.

tion, and recognition of the arts. A wide interpretation of the theme, "Live – Learn – Believe," is encouraged. A panel of arts professionals will consider existing artwork and site-specific proposals for the exhibition. Selection will be based on the following criteria: artistic excellence; relation to and interpretation of the exhibition theme; appropriateness for outdoor venue; and diversity of materials and approaches. For more information, contact Julie Decker, chair of the Art Department, at jdecker1@georgetowncollege.edu; 502-863-8173; www.georgetowncollege.edu/news/2006/5-14-06.htm. *Deadline: December 31, 2006.*

The Fine Arts Gallery at Westchester Community College will host an exhibition of public-art proposals, entitled *Common Ground*, October 29–November 24, 2007. Site-specific proposals are welcomed but are not necessary. Send slides or digital images of proposals for public works; images of finished public works can also be sent. Send images and your résumé to: Matt Ferranto, Westchester Community College, 75 Grasslands Rd., Valhalla, NY 10595; matt.ferranto@sunywcc.edu. *Deadline: December 31, 2006.*

Residencies, Workshops, Exchanges

The Lower East Side Printshop, the major printmaking studio in New York, invites emerging artists of all disciplines and cultural backgrounds to apply for the Special Editions Residency 2007. Between February

2007 and February 2008, recipient artists will collaborate with a staff master printer during 8–12 daylong sessions over a period of 3–6 months to create a new body of work. The print shop provides materials, tools, and equipment, studio access, technical assistance, documentation, exhibition opportunities, and a \$1,500 honorarium. No previous printmaking experience is necessary. Applicants must be legal US residents. For more information and application requirements, please visit www.printshop.org. *Deadline: December 2, 2006.*

The Mellon Summer Institute in Italian Paleography takes place July 16–August 9, 2007, at the Getty Research Institute in Los Angeles. Supported by a grant from the Mellon Foundation, this 4-week residential course offers intensive training in the accurate reading and transcription of handwritten Italian vernacular texts from the late medieval to early modern periods. The course is intended to enable scholars in various fields of specialization to acquire the skills to deal with primary sources. Advanced language skills in Italian are required; participation is limited to 15 people. First consideration is given to graduate students and junior faculty from US colleges and universities. Professional staff from museums and libraries and qualified independent scholars may also apply. Each participant receives a stipend of \$1,890 to help defray housing and travel costs. For more information and applica-

tion materials, contact Joli Kishi at JKishi@getty.edu. *Deadline: March 1, 2007.*

Classifieds

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

For Rent

Berlin. Inviting loft apartment in 1905 Wollgarnfabrik. Centrally located in Friedrichshain near Frankfurter Tor. Internet, excellent public transit, elevator, private entrance, loggia. Short-term rentals. www.tiros.net/bed_in_berlin.

Opportunities

The Bowery Gallery is accepting applications from artists outside the New York City area for invitational exhibitions in summer 2007. For information visit our webpage, <http://www.bowerygallery.org>. *Deadline: January 12, 2007.*

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 2007 and conclude in August 2009. The Fellow will receive a stipend of \$31,000 per year plus benefits and a travel allowance. The application deadline for the fellowship is January 17, 2007. 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 for details.

Conservation Fellowships, The Metropolitan Museum of Art. The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Photograph Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$40,000 for senior conservators/scientific researchers and \$30,000 for junior conservators/scientific researchers, with up to an additional \$5,000 for travel and miscellaneous expenses. Senior fellowships are intended for well-established professionals, with advanced training in the field and proven publication record. A typed application (in triplicate) should include: full résumé of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 5, 2007. Applications should be sent



Penn State McKeesport

Assistant Professor of Integrative Arts

Penn State McKeesport seeks an Assistant Professor of Integrative Arts (tenure-track) beginning August 2007 or as negotiated to teach introductory visual and integrative arts courses using traditional and blended delivery methods. Research or creative accomplishment is expected. M.F.A. required, Ph.D. preferred, in art, visual arts, integrative arts, or film and video. Experience with digital film production and editing preferred. Commitment to high-quality instruction in a student-centered environment is desired. For information about the campus, visit <http://www.psu.edu/ur/cmpeoll.html>. For more information about this position and how to apply visit <http://www.ohr.psu.edu/emplment/staff.htm> and follow the "Faculty" link. Application review begins October 16, 2006 and continues until a suitable candidate is found. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan's Museum's website at http://www.metmuseum.org/education/er_fellow.asp.

Master of Arts in Curatorial Studies, a two-year graduate program leading to an M.A. degree in curatorial studies. The Center for Curatorial Studies at Bard College offers an innovative graduate program in the curating and criticism of contemporary art. The interdisciplinary curriculum provides training in a museum setting as well as intensive study of the history, theory, and criticism of the contemporary visual arts and of the institutions and practices of exhibition.

For information contact: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; tel: 845 758-7598; e-mail: ccs@bard.edu; web site: www.bard.edu/ccs/.

Online quarterly arts journal Ratsalad DeLuxe (www.ratsaladeluxe.com) seeks submissions of previously unpublished or underpublished work in visual art, criticism, and cultural commentary. Send work/proposals: belette@turtlenosedsnake.com. Winter issue deadline: 12/10/06.

Datebook

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

November 10, 2006

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

November 28, 2006

Deadline for proposals of resolutions for the CAA Annual Business Meeting

December 1, 2006

Deadline for applications for projectionist and room-monitor positions at the 2007 Annual Conference in New York.

Deadline for applications to the Artists' Portfolio Mentoring Sessions and Career Development Mentoring Sessions at the 2007 Annual Conference in New York.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio Mentoring Sessions at the 2007 Annual Conference in New York.

Deadline for mentors to apply for service in the Career Development Mentoring Sessions at the 2007 Annual Conference in New York.

Deadline for submission of dissertations titles for the June 2007 issue of *The Art Bulletin*.

Deadline for 2007 Annual Conference session chairs to receive final papers from speakers.

December 13, 2006

Deadline for early registration for the 2007 Annual Conference in New York.

January 10, 2007

Deadline for participation in Arts Exchange at the 2007 Annual Conference in New York.

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

January 12, 2007

Deadline for nominations and self-nominations to the CAA Nominating Committee.

January 17, 2007

Deadline for advance registration for the 2007 Annual Conference in New York.

January 31, 2007

Deadline for applications to the Professional Development Fellowship Program

February 14–17, 2007

95th CAA Annual Conference in New York.

March 10, 2007

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

March 15, 2007

Deadline for spring submissions to the Millard Meiss Publication Grant.

Deadline for submissions to the annual CAA Publications Grant.

May 10, 2007

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

July 10, 2007

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

September 1, 2007

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

September 10, 2007

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

October 15, 2007

Deadline for fall submissions to the Millard Meiss Publication Grant.

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

February 20–23, 2008

96th CAA Annual Conference in Dallas.

February 25–28, 2009

97th CAA Annual Conference in Los Angeles.

Photo credits

The photograph of RoseLee Goldberg on page 39 was taken by Marion Ettlinger.

Gallery Curator NYC

Research, plan & oversee exhibition of Asian photography, rare photographic art books & contemporary art. Requires Masters in Art History, Art Market or related field plus 1 year experience as Gallery Curator of Asian photography & rare photographic art books. Mail cover & resume to Andrew Roth at Andrew Roth, Inc., 160A East 70th St, NY, NY 10021.

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Designer: Claudia Brandenburg

Material for inclusion should be sent by e-mail to Christopher Howard at caanews@collegeart.org. Photographs, slides, and digital images (strongly preferred) may be submitted to the above street and e-mail addresses for consideration; they cannot be returned. Advertising and submission guidelines can be found at www.collegeart.org/news.

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Founded in 1911, the College Art Association promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art.

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



College Art Association of America
275 Seventh Avenue
New York, NY 10001
www.collegeart.org

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Anne Collins Goodyear
Thomas DaCosta Kaufmann
Andrea Kirsh
Katherine Manthorne
Joan Marter
Mary-Ann Milford-Lutzker
Barbara Neslin
W. Jackson Rushing III
Duane Slick
Buzz Spector
William Tronzo