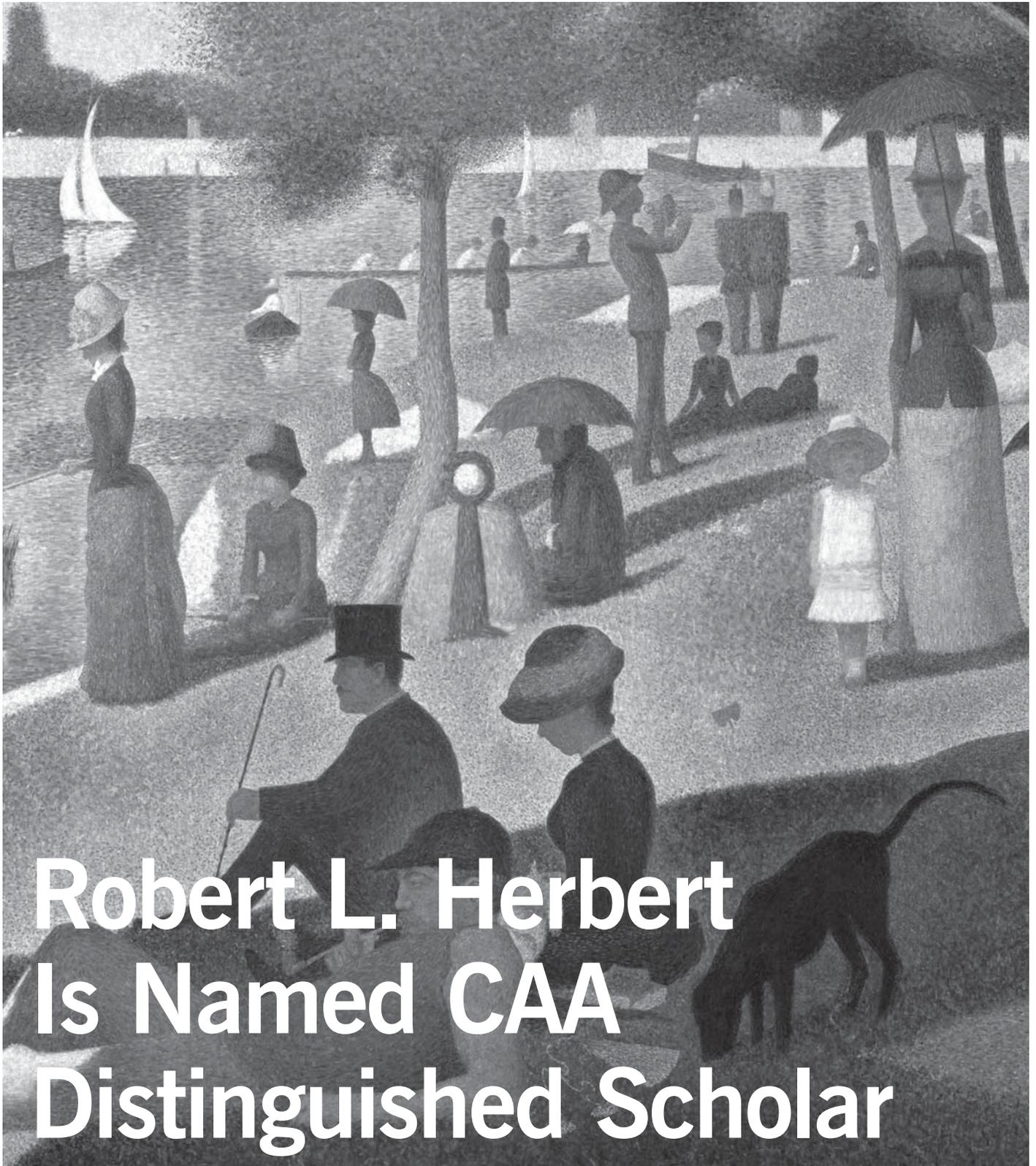


# CAA NEWS



**Robert L. Herbert  
Is Named CAA  
Distinguished Scholar**

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Michael Goodman

## FROM THE CAA DIRECTOR OF IT

*Michael Goodman is CAA director of information technology.*

CAA recently completed the process of converting its old database to a new association-management system that is now integrated with our website, [www.collegeart.org](http://www.collegeart.org).

Using your existing member number and password, you can now review or change your contact information, renew your membership, and register and pay for the Annual Conference and related events. And once you log in, you can also gain access to other services and functions such as *caa reviews*, the Online Career Center, and JSTOR.

Start at [www.collegeart.org](http://www.collegeart.org) and then click the “Account Log In” link at upper right. If you joined CAA prior to September 21, 2007, and are using your preset password, you may need to type your password in all uppercase. After you log in, you can change your password.

CAA's new association-management system uses technology that will allow us to adapt to the ongoing needs of the organization and its members. More online members-only features will be added as we make improvements throughout the coming year. We thank you for your continued support.

*Michael Goodman*

Cover: Georges Seurat, detail of *A Sunday on La Grande Jatte—1884*, 1884–86, oil on canvas (painted border 1888–89), 207.5 x 308 cm. Helen Birch Bartlett Memorial Collection, 1926.224 (artwork in the public domain; photograph © Art Institute of Chicago)

# CAA NEWS

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## Robert L. Herbert Is 2008 Distinguished Scholar

*Nancy J. Troy is professor of art history at the University of Southern California in Los Angeles. She chairs the 2008 Distinguished Scholar Session, to be held Thursday, February 21, 2:30–5:00 PM, in Dallas Ballroom B/C, First Floor, at the CAA Annual Conference in Dallas–Fort Worth. Herbert and Troy will be joined by Mark Antliff, S. Hollis Clayson, Michael Leja, and Cécile Whiting.*

In an extraordinary career spanning more than fifty years, Robert L. Herbert has been remarkably consistent in a practice that has come to define the social history of art, which he has described as “the moral and passionate ... search for what paintings and drawings meant in the artists’ time.”<sup>1</sup>

As an undergraduate at Wesleyan University in the late 1940s and early 1950s, he was fascinated by the history of science, an interest that encouraged his study of color theory in his dissertation on the nineteenth-century French artist Georges Seurat, completed at Yale University under the direction of George Heard Hamilton in 1957. By that time, Herbert had already been inspired by the work of Meyer Schapiro, who encouraged his lifelong commitment to socialism as a framework for political and intellectual development. Proud of his roots in a working-class New England family, Herbert resisted the formalist bias of his training, although he readily acknowledges a debt to those who taught him to look carefully at works of art and to appreciate the importance of technique and pictorial structure. From the beginning he has always insisted that “the stuff of ordinary daily life should enter into art history,” and made it his goal “to restore the flesh of real painters and their culture to the bones of style and form.”

A desire to balance respect for the artist’s distinctive modes of representation with a socially and historically grounded reading of subject matter has been a salient feature of Herbert’s research, which has focused, for example, not only on the color and facture of paintings by Seurat and other Neoimpressionist artists, but also on the distinctive subject matter and the politics of their art. Recognizing that the prevailing view of Seurat tended to privilege his large-scale paintings, Herbert trained attention on his drawings in a book published in 1963; yet he also continued to explore the mean-



Jean-François Millet, *The Gleaners*, 1857, oil on canvas, 33 x 44 in. (83.8 x 112 cm). Musée du Louvre, Paris (artwork in the public domain)

ings of Seurat’s paintings, organizing a major retrospective exhibition on the hundredth anniversary of the artist’s death in 1991 as well as another, *Seurat and the Making of “La Grande Jatte,”* that was devoted to his most celebrated painting in 2004. In fact, many of Herbert’s most innovative and important contributions to the history of art have been made in the context of exhibitions, which require careful attention to individual objects in addition to the presentation of a unifying conception of the whole. For his first foray into this genre of scholarship, the 1962 exhibition *Barbizon Revisited*, Herbert wrote a catalogue that won CAA’s Frank Jewett Mather Award and precipitated a renewed appreciation of the work and historical significance of mid-nineteenth-century landscape painters such as Corot, Millet, and Rousseau, among others. His ambition for the exhibition was expressed in terms that convey his dedication to a particular kind of art-historical practice: “The purely historical treatment of art is bloodless. The real heritage of Barbizon art is in the paintings, and their vitality must be experienced in our viscera. Otherwise works of art are documents to be assessed, catalogued, and filed away. But there is a proper use of history, namely, to prod us into discoveries which release our imagination and permit us to rise to the realm of true *poesis*. An historical evaluation of Barbizon art will only have value if it succeeds in doing just this.”

Just as the study of Seurat’s drawings prompted Herbert to look carefully at Millet’s drawings and other work in articles and exhibitions of the 1960s and 1970s, so Seurat’s paintings eventually led him to the work of Fernand Léger, whom he considers to be Seurat’s descendant and a great practitioner of the craft of painting. Thus although Herbert’s scholarly reputation is bound to his work on nineteenth-century French painters—he has written books on Monet and Renoir, a survey devoted to the leisure subjects of the Impressionists, as well as the publications mentioned above on Seurat, Millet, and the Barbizon School—he has also produced significant scholarship on early-twentieth-century modernism. His first contribution to that field was an edited volume of ten essays, *Modern Artists*

on Art, published in 1964. This was followed twenty years later by a detailed study of the large, diverse collection of European and American modernist art from the Société Anonyme that Katherine Dreier had bequeathed to Yale at midcentury and that Herbert had explored for many years together with his students. Along the way, Herbert developed research he had undertaken as a graduate student into a book, published in 1972, on David's *Brutus* and its political significance in the context of the French Revolution; his commitment to the social history of art was also evident in a volume of selected art criticism by John Ruskin that Herbert edited in 1964 and for which he wrote an eloquent introduction that provided a thoroughgoing reevaluation of Ruskin's significance from a variety of perspectives, demonstrating his acute relevance to the social history of art that Herbert was in the process of articulating at the time.

It is impossible to summarize Herbert's contributions to art history simply in terms of his scholarly production, impressive as that output has been. He has also been an inspiring teacher of undergraduate and graduate students, setting an example in countless ways that go well beyond his commitment to scrutinizing original works of art alongside archival resources of the most diverse kinds. In addition to imparting these indispensable staples of the trade, he has maintained an extraordinary level of personal and professional engagement with his students, loyally supporting their ambitions and celebrating their achievements, whether large or small. Refusing to be impressed by conventional measures of status, in 1990 he acted on his commitment to feminism by relinquishing his position at Yale in order to join his wife, Eugenia Herbert—whom he has always described as his greatest intellectual companion—on the faculty of Mount Holyoke College.

Now professor emeritus and living in South Hadley, Massachusetts, he has discovered a passionate interest during the past several years in the life and work of a mid-nineteenth-century female botanist and illustrator named Orra White Hitchcock. "I've taken the plunge," Herbert has remarked, "into the world of American women's diaries, into travel diaries, and into the history of geology and the natural sciences, embraced in the broader spectrum of American social and cultural history of the middle third of the nineteenth century. It's a new world for me, and I have no regrets at giving up French art history!" ■

1. All quotes come from Herbert's publications over the years and from an unpublished statement to the author.

## CAA Committee on Women in the Arts Award Recipients

CAA's Committee on Women in the Arts (CWA) will honor two outstanding Chicana artists based in California and Texas—Amalia Mesa-Bains and Celia Álvarez Muñoz respectively—at its thirteenth Annual Recognition Awards Ceremony. The ceremony takes place Friday, February 22, 2008, 5:30–7:00 PM in Dallas Ballroom B, First Floor, of the Adam's Mark Hotel during the CAA Annual Conference in Dallas–Fort Worth on. Advance tickets are available from CAA when you register for the conference and also onsite in the registration area.

In collaboration with CAA's Services to Artists Committee, CWA is also organizing the panel "Chicana Art: The Politics of Spiritual and Aesthetic Altarities," featuring Mesa-Bains and Muñoz, among other Chicana artists, at ARTspace on Saturday, February 23, 2008, 12:30–2:00 PM. Please join us in celebrating their amazing and continuing careers.

—Midori Yoshimoto is assistant professor of art history at New Jersey City University and CWA chair

### AMALIA MESA-BAINS

Amalia Mesa-Bains is an artist and cultural critic whose works, primarily interpretations of traditional Chicano altars, resonate in both contemporary formal terms and their ties to her Chicano community and history. As an author of scholarly articles and a nationally known lecturer on Chicano art, she has enhanced understanding of multiculturalism and reflected major cultural and demographic shifts in the United States. Throughout her cross-disciplinary career, Mesa-Bains has worked to define a Chicano and Latino aesthetic in the US and Latin America and has pioneered the documentation and interpretation of long Chicano traditions in Mexican American art through her cultural activism and her own artworks.



Amalia Mesa-Bains (photograph by Don Porter)

Her work has been exhibited in national and international venues, including the National Museum of American Art in Washington, DC; the Whitney Museum of American Art at Phillip Morris, El Museo del Barrio, and the Queens Museum of Art, all in New York; the Mexican Museum and the San Francisco



Amalia Mesa-Bains, *Transparent Migrations*, 2002, mixed media, dimensions variable, as exhibited in *Road to Aztlan: Art from a Mythic Homeland* at the Los Angeles County Museum of Art in 2001 (artwork © Amalia Mesa-Bains)

Museum of Modern Art, both in San Francisco; the Williams College Museum of Art in Williamstown, Massachusetts; the Musée Art Contemporain in Lyon, France; the Kulturhuset in Stockholm; and the Irish Museum of Modern Art in Dublin.

As an educator and community advocate, Mesa-Bains has served the San Francisco Unified School District and the San Francisco Arts Commission, and on the board of directors for Galeria de la Raza and the Center for the Arts at Yerba Buena Gardens. She received her BA (1966) from San Jose State College, her MA in interdisciplinary education (1971) from San Francisco State University, and another MA (1981) and her PhD (1983) in psychology from the Wright Institute in Berkeley. She has been presented with special achievement awards from the Association of American Cultures, the Association of Hispanic Artists, and the San Francisco State University Alumni. In 1995 she was presented with Stanford University's Ernesto Galarza Award and, in 1996, the University of Texas at Austin Americo Paredes Award. She was a recipient of the prestigious MacArthur Foundation Fellowship in 1992.

Currently Mesa-Bains is the cochair of the Visual and Public Art Department of California State University, Monterey Bay. She recently coauthored a book with bell hooks entitled *Homegrown: Engaged Cultural Criticism* (Cambridge, MA: South End Press, 2006.)

—Janet Marquardt is professor of art history and women's studies at Eastern Illinois University and a CWA member

## CELIA ÁLVAREZ MUÑOZ

Celia Álvarez Muñoz is a Texas-based artist whose conceptually based cross-disciplinary work spans museum and gallery exhibitions and public artworks. Her photography and book-based multimedia works present themselves as a kind of information-storage device for bicultural politics and historical memory, at times triggered by United States/Mexican border experiences. Her site-specific installations have long labored to incorporate the histories of the ancient indigenous or current local populations. Among the first visual artists to bring to public attention to the disappeared women of Juárez—her *Fibra y Furia: Exploitation Is in Vogue* installation was presented in



Celia Álvarez Muñoz, *Postales*, 1987, installation view at the Tyler Museum of Art of paintings (acrylic air-brush on canvas and mixed media), scrolls, street signs, and lawn furniture, paintings 72 x 108 in., scrolls 48 x 58 in. (artwork © Celia Álvarez Muñoz; photograph by Tracy Hicks)

Texas and Mexico in 1999–2004—she has made her work as a timely remainder of issues not yet resolved. Avoiding the overt, Muñoz's oeuvre is intellectually complex and ironic, undermining racial and gendered stereotypes. Through exquisitely crafted objects and installations, she aims to engage and incorporate larger segments of the population.

A recipient of two National Endowment for the Arts fellowships, Muñoz has also accepted the Honors Award for



Celia Álvarez Muñoz (photograph by the artist)

Outstanding Achievement in the Arts from the Women's Caucus for Art and the Outstanding Centennial Alumnus from the University of North Texas College of Arts and Sciences. Her work has been widely exhibited nationally and internationally and was included in the 1991 Whitney Biennial. It can also be found in collections of major museums, universities, and corporations nationwide.

As a public artist, Muñoz was instrumental for, among other projects, the overall conceptual design of the City of San Antonio Convention Center Expansion Project. She was also awarded a commission to collaborate with the Mexican architect Ricardo Legorreta on Dallas's Latino Cultural Center. Muñoz is now working with Lake/Flato Architects and the City of San Antonio for the Main Plaza project, an extension of a previous project with the same architects on the Historic Civic Center River Link Project, which received a Mayor's Award in 2001.

Recently, she has enjoyed a twenty-year survey of her photo/text-based work at the University of Texas at Arlington, which traveled to six other venues across the US. She has also completed a commission for an exhibition, *Our Journeys/Our Stories: Portraits of Latino Achievement*, in the Smithsonian Institute's American Voices series, which is traveling internationally. Last fall she was featured in *Fronteras 450+* at the Station Museum in Houston, with more work dealing with the controversial topic of the killing of hundreds of women in Ciudad Juárez, Mexico, a border town adjacent to El Paso, Texas, her birthplace. She was also in the opening exhibition at the new Blanton Museum of Art. This year she is in *100 from Texas* at the Art Museum of South Texas in Corpus Christi. —Delilah Montoya is associate professor in School of Art at the University of Houston and a CWA member ■

## Women's Caucus for Art 2008 Awards

*Anne Swartz is honors awards chair for the Women's Caucus for Art and professor of art history at the Savannah College of Art and Design.*

The Women's Caucus for Art (WCA) has selected six recipients for this year's Lifetime Achievement Award: Ida Applebroog, Joanna Frueh, Nancy Grossman, Leslie King-Hammond, Yolanda López, and Lowery Stokes Sims. This year's awards ceremony is held at the Westin City Center in Dallas, on Saturday, February 23, 2008, in conjunction with CAA's 2008 Annual Conference.

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

As in past years, the awards ceremony includes an accompanying catalogue, outlining the awardees' accomplishments in greater detail. Here are the brief biographies of the recipients.



**Ida Applebroog** began exhibiting her work in 1970 and became active as a feminist in 1971. She is the recipient of numerous honors and awards, including CAA's Distinguished Artist Award for Lifetime Achievement in 1995 and a MacArthur Foundation Fellowship in 1998. Her work has been featured in the third season of the PBS documentary *Art:21: Art in the Twenty-First Century*.



A former CAA Board member, **Joanna Frueh** is an art critic and historian, writer, actress, singer, and multidisciplinary performance artist. Her most recent book is *Swooning Beauty: A Memoir of Pleasure* (2006). A collection of her essential performance texts, entitled *Clairvoyance (For Those In The Desert): Performance Pieces 1979–2004*, will be published by Duke University Press next month.

Immediately following her study at Pratt Institute, **Nancy Grossman** began receiving grants and awards for her artwork,



from a 1965–66 John Simon Guggenheim Foundation Fellowship to a 2001 Pollock-Krasner Foundation Grant. She is represented in distinguished museum collections worldwide, including the Metropolitan Museum of Art in New York and the Israel Museum in Jerusalem.



A nationally respected scholar, educator, author, curator, and visual artist in her own right, **Leslie King-Hammond** is dean of graduate studies at the Maryland Institute College of Art in Baltimore. CAA president from 1996 to 1998, she is active in numerous

professional organizations, including the International Association of Art Critics.



**Yolanda M. López** is an American muralist, painter, printmaker, educator, and film producer. She obtained international celebrity in the late 1970s for her *Virgen de Guadalupe* series of paintings. In addition to her extensive exhibition history, López has produced two

films challenging the way the mass media depicts Mexicans and other Latin Americans.



**Lowery Stokes Sims** is a much sought after curator and educator. Following a impressive career as curator of modern art at the Metropolitan Museum of Art, she went on to serve as executive director (2000–5) and then president of the Studio Museum in Harlem (2005–6); she is now adjunct curator for the museum and Charles Bronfman Curator at the Museum of Arts and Design in New York. She received the 1991 Frank Jewett Mather Award from CAA, where she subsequently served on the Board of Directors.

The dinner honoring the awardees, taking place 5:30–6:30 PM, precedes the awards ceremony, held 6:30–9:00 PM. Dinner tickets, which include a reserved seat for the awards ceremony, are \$80 before January 1, 2008, and \$95 after that date. A table of eight can be purchased by sponsors of the event for \$1,000. Tickets for the dinner are available from the WCA website, [www.nationalwca.org](http://www.nationalwca.org). Separate reserved-seating tickets for the awards ceremony only (\$10) can also be purchased from the website. General seating for the ceremony is free and does not require a ticket, but seating is limited; please arrive early.

Please check [www.nationalwca.org](http://www.nationalwca.org) for more details about all planned WCA events at the CAA Annual Conference. ■

## Searching for Truth: *Art Lies* Interview

*Christopher Howard is editor of CAA News.*

*Art Lies* is a Houston-based quarterly art magazine, published since 1994, that focuses on contemporary art in Texas and beyond. It began covering the art community in Houston but quickly expanded to include scenes elsewhere in the largest state in the continental United States. *Art Lies* publishes critical essays, interviews, artists' projects and writings, and book and exhibition reviews. Part of a nonprofit organization of the same name, *ArtLies* also features a Critics Lecture Series, welcoming Roberta Smith of the *New York Times* on November 15. The magazine is distributed by the University of Texas Press and can be found in Barnes and Noble stores across the country.

CAA News spoke with Anjali Gupta, the editor of *Art Lies* since 2004 and a contributor since 2002, by e-mail in October.

### What does the name "Art Lies" mean?

It is extracted from a Pablo Picasso quote: "We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given [to] us to understand." While Picasso was probably speaking about his own work, I think the turn of phrase extends nicely into the postmodern era, with all our exhaustive, self-involved aphorisms. Best of all, it's cheeky.



Anjali Gupta

**Recently the Atlanta-based magazine *Art Papers* changed its mission to focus on the national and international art world, not just the southeastern United States. Does *Art Lies* also feel pressure to compete with the major art glossies, or does it want to focus only on exhibitions taking place in Texas and on shows of Texas-based artists elsewhere?**

What you are seeing is not necessarily a trend or a reaction to pressure but evolution in action. If the impetus for founding a regional journal and its scope and audience remains the same some twenty years later, I would sincerely question the need for that publication's continued existence. *Art Lies*, *Art Papers*, *Art & Text*, *New Art Examiner*: all these publications were founded to serve a specific need within their respective communities at a specific time. The same can be said of



The cover of the fall issue of *Art Lies* features an untitled work by the Dallas-based artist Erick Swenson from his recent solo exhibition at James Cohan Gallery in New York.

*Artforum*, *October*, and the *Village Voice*, for that matter. In our case, it was a dearth of critical writing in the Houston area, not a dearth of critical writing about Houston. We have since evolved into a publication that not only covers what occurs in Texas, but also positions Texas-based artists, critics, curators, and institutions within an international dialogue. We are designed for ideological export, just as we have always been.

### What are the advantages and disadvantages in being a 501(3)(c) nonprofit organization, instead of being a commercial venture?

One major advantage is, like an academic journal, we are free to set our own agenda. I recently sat through a lecture by the editor of a major art glossy that made this distinction feel like a revelation. At one point, the speaker remarked that even the greatest critics have been "wrong," meaning, they never considered so-and-so to be visionary, but today, that artist's work goes for millions on the auction block. This made me fidget for several major reasons. Besides ostensibly obliterating the need for art theory both past and present, it also undermines the value of unmediated criticism. It reduces the role of critics to glorified real-estate agents who should busy themselves with ferreting out the best long-term investments for rich collectors. It cheapens the art object by judging it according to a premeditated gold standard rather than by its own subjective merits. And last (but by no means least) it implies that the art periodical's goal should be to function not just in tandem with—but parallel to—market-driven fancy. All of this made me feel a bit naïve and ever-so-slightly Marxist, but it also makes me thankful that I still have the freedom to choose what part of this dialogue I can disregard, editorially speaking. Luckily, I have yet to discover the disadvantages of being a not-for-profit.

**Most states don't have their own critical art journal or magazine, but Texas has two: *Art Lies*, of course, but also the online publication *Glasstire*. Is this enough art coverage for the region—or not enough?**

I'd have to say not enough. Before taking a job at *Art Lies*, I was a regular contributor to both publications. *Glasstire.com* and *Art Lies* are two very different but complementary animals. I see *Glasstire.com* as more of a resource—a community portal—than a critical publication, and I think they do an unparalleled job in that capacity. I also think people have to be careful to separate art theory from art criticism and arts journalism. When one successfully makes these distinctions in their mind, few publications look much alike, regardless of where they might be published.

And really, is the content of every one of the countless art journals, magazines, and webzines published in New York geographically determined? Well, that argument could go either way, but I think you know what I'm getting at: regional is not synonymous with provincial. Looking back at our Xeroxed

**We have evolved into a publication that not only covers what occurs in Texas, but also positions Texas-based artists, critics, curators, and institutions within an international dialogue.**

and lovingly hand-stapled Issue #4, I see a Houston-based critic discussing Sophie Calle's *Romances* running next to an interview with Paul McCarthy by Jerome Sans. Likewise, while still a tabloid, a 1979 table of contents for *Art Papers* includes Laurie Anderson, Mary Beth Edelson, Peter Frank, Donald Kuspit, Dennis Oppenheim, Michelangelo Pistoletto, and Nancy Spero. Art is not created, addressed, or exhibited in a vacuum; thus, geography need not predetermine or limit content.

**Let's talk specifically about Dallas and Fort Worth. Besides the major museums and art institutions there—which are many—what can CAA conference goers expect from the gallery scene?**

The Dallas–Fort Worth area has a mature gallery scene with a respectable roster of heavy hitters and upstarts alike. I think CAA members are likely to find whatever they seek. If they're looking for name recognition, they'll find it; if they're looking for edgy young turks, they'll find them just as easily. Qualitatively speaking, people are likely to find the same ratio of good to bad work they'd see in Chelsea any day of the week. ■



Dickson Reeder, *Sara with the Ace of Spaces*, ca. 1942, oil on canvas, 40 x 30 in. L2007.11 (artwork © Dickson Reeder; photograph provided by the Amon Carter Museum). From the exhibition *Intimate Modernism: Fort Worth Circle Artists in the 1940s*.

## Exhibitions in Dallas–Fort Worth: Texas-Based Artists

From now until February, CAA News highlights exhibitions taking place during the Annual Conference.

Two exhibitions in Dallas and Fort Worth focus on homegrown Texan artists. The Meadows Museum at Southern Methodist University (SMU) in Dallas presents two related monographic shows—*Jerry Bywaters: Interpreter of the Southwest* and *Jerry Bywaters: Lone Star Printmaker*—from November 30, 2007, to March 2, 2008. Not to be outdone, the Amon Carter Museum in Fort Worth presents *Intimate Modernism: Fort Worth Circle Artists in the 1940s*, the first in-depth look at a group that brought progressive, modern styles to Texas, from February 16 to May 11, 2008.

### JERRY BYWATERS: INTERPRETER OF THE SOUTHWEST

Organized by the Meadows Museum with the Bywaters Special Collections at SMU's Hamon Arts Library, *Jerry Bywaters: Interpreter of the Southwest* explores the career of a renowned Texas artist who also taught at SMU's Division of Fine Arts for thirty-five years. Not just an artist, Bywaters (1906–1989) also wrote art criticism for the *Dallas Morning News* and served as the director of the Dallas Museum of Fine Arts (now Dallas



Jerry Bywaters, *Where the Mountains Meet the Plains*, 1939, oil on masonite, 18 x 40 in. University Art Collection, Southern Methodist University (artwork © Jerry Bywaters; photograph provided by the Meadows Museum of Art). From the exhibition *Jerry Bywaters: Interpreter of the Southwest*.

Museum of Art) from 1934 to 1964.

Bywaters began painting in the late 1920s, and the next two decades are considered the height of his career. His work shows an affinity with other American regionalists, including Grant Wood and Thomas Hart Benton, and, like those two, his work transcended the local scene to earn a national audience. He was a leader of a small coterie of painters, sculptors, and printmakers, known as the Dallas Nine, in the 1930s and early 1940s.

The second, smaller show, *Lone Star Printmaker*, focuses on Bywaters's thirty-nine prints. The artists was a founding member of an organization of sixteen Texas artists called the Lone Star Printmakers, which was loosely based on the Associated American Artists in New York. From 1935 to 1948, Bywaters worked almost exclusively in lithography. The Amon Carter Museum will display his thirty-nine works together for the first time; archival materials, preliminary sketches, and notes from the artist's notebook are also included in the exhibition.

*Interpreter of the Southwest* is accompanied by a catalogue published by Texas A&M Press and written by the guest curator Sam Ratcliffe with John Lunsford and Francine Carraro. A separate catalogue for *Lone Star Printmaker*, chronicling Bywaters's methods, provenance, and technical details, is authored by the guest curator Ellen Buie Niewyk and is published by SMU Press this month. The books also contains texts by Ron Tyler, director of the Amon Carter, the SMU professor Mary Vernon, and the artist's longtime friend, Frances Bearden.

## INTIMATE MODERNISM: FORT WORTH CIRCLE ARTISTS IN THE 1940S

The Amon Carter Museum's *Intimate Modernism: Fort Worth Circle Artists in the 1940s* represents the first in-depth examination of the work of these influential artists who

introduced progressive modern styles to Texas in the mid-twentieth century. The exhibition focuses primarily on the work of six individuals—including Bill Bomar, Cynthia Brants, Dickson Reeder, and Bror Utter—though more artists were part of the circle. More than one hundred paintings, prints, and watercolors will be on view.

From their early social and artistic encounters through the rapid development of their own signature aesthetics, the Fort Worth Circle artists sought new avenues of artistic expression to counter the prevailing preference for regionalism and other more conservative artistic styles during World War II and after. Through training and travel, members of the Fort Worth Circle drew on the language of Surrealism and other tenets of modern art, referencing in their work such artists as Paul Klee, Pablo Picasso, Giorgio de Chirico, and Vasilii Kandinsky, as well as movements such as *Neue Sachlichkeit* (New Objectivity). Still, working in a geographically remote yet remarkably fertile environment encouraged the artists to develop new, personal vocabularies and to freely modify tradition-bound portraiture and still life.

They later became influential teachers and artists and played a critical role in the region's growing arts community. Today, their influence is still evident. The Fort Worth Art Association, which they helped establish in 1939 and actively supported, evolved into the Modern Art Museum of Fort Worth. Works by artists of the Fort Worth Circle are scattered throughout the state in museums and private collections. Yet despite their significance to Texas, many of these works have not been seen since the 1940s, and no museum has devoted a major exhibition to the subject.

A catalogue of the same name accompanies the Amon Carter exhibition. ■

## Exhibitions in Dallas–Fort Worth: Century Shows

From now until February, CAA News highlights exhibitions taking place during the Annual Conference.

Two exhibitions on view in Dallas and Fort Worth survey works of art and photography created during a one-hundred-year period in the modern era. The Meadows Museum at Southern Methodist University in Dallas stages *Coming of Age: American Art, 1850s–1950s* from November 30, 2007, to February 24, 2008. The Amon Carter Museum in Fort Worth, internationally known for its photography collection, brings out special works for *100 Years of Autochrome*, a show devoted to images made with an early color process that was invented in 1907. This exhibition is on view from August 18, 2007, to July 27, 2008.

### COMING OF AGE: AMERICAN ART, 1850s–1950s

A traveling exhibition of seventy-one paintings and sculptures from the Addison Gallery of American Art in Andover, Massachusetts, *Coming of Age: American Art, 1850s–1950s* presents the development of American art over a one-hundred-year period. The guest curators—William C. Agree of Hunter College, City University of New York, and Susan C. Faxon from the Addison—explore the major developments and multiple narratives of the art of the United States from the Hudson River School through Abstract Expressionism. Agree and Faxon are also authors of the catalogue.

Highlights include classic works by Asher B. Durand and Winslow Homer, James McNeill Whistler and John Singer Sargent, John Sloan and Robert Henri, Georgia O’Keeffe and Edward Hopper, and Jackson Pollock and David Smith. The exhibition takes its title from Wanda Corn’s seminal 1988 essay in *The Art Bulletin*, entitled “Coming of Age: Historical Scholarship in American Art.”

Although the exhibition is organized by American Federation of Arts and the Addison, the Meadows Museum adds a personal touch, pitting the works of the Americans with



Winslow Homer, *Eight Bells*, 1886, oil on canvas, 25 3/16 X 30 3/16 in. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Gift of anonymous donor (artwork in the public domain; photograph provided by the Meadows Museum of Art). From the exhibition *Coming of Age: American Art, 1850s–1950s*.

those of Spanish artists in its permanent collection—a particular strength of the museum. Sargent is compared to Joaquín Sorolla Bastida, for example, and Alexander Calder to Joan Miró. Further, the Meadows also demonstrates how Miró was in turn influenced by Pollock and Franz Kline.

### 100 YEARS OF AUTOCHROME

Drawn mostly from the Amon Carter Museum’s permanent collection and featuring both famous artists and anonymous photographers, *100 Years of Autochrome* celebrates the one-hundredth anniversary of the autochrome, the first commercially viable color photographic process.

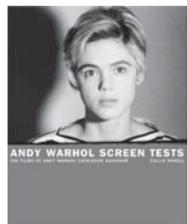
Since the advent of photography in the 1830s, numerous attempts had been made to create color photographs, with mixed success. In June 1907, however, the Lumière brothers—the French manufacturers of gelatin dry-plate negatives who are best known today for their innovations in moving pictures—introduced a process of color photography called “autochrome.” Acclaimed as “the greatest discovery in photography since Daguerre made his first daguerreotype,” autochromes marked an important step in the history of the medium: color photography, until then complex and difficult, became widely accessible.

Based on the additive synthesis of colors, autochromes were unique direct positive images, visible only as transparencies or by projection. They demanded much longer exposures in the camera than black-and-white materials, and were thus much more expensive to make. The images were dark and grainy, and their subtle colors were not easily transposed into prints. Still, photographers and artists—especially Pictorialists—jumped on the new process. Despite its limitations, autochrome dominated the color photography market for more than twenty-five years until it was replaced by subtractive color processes (e.g., Kodachrome, Agfacolor Neu, and Kodacolor), which were faster, had crisper color rendition, and allowed for multiple paper prints. ■

# 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.

**Melissa Ragona's** critical and creative work focuses on sound design, film theory, and new-media practice and reception. Assistant professor of art at Carnegie Mellon University, she has shown her work in galleries and festivals internationally and has published art and film criticism in *October* and *Quarterly Review of Film and Video* and in several edited volumes. Ragona is working on a book manuscript, *Readymade Sound: Andy Warhol's Recording Aesthetics*.



**Callie Angell**  
**Andy Warhol**  
**Screen Tests: The**  
**Films of Andy**  
**Warhol; Catalogue**  
**Raisonné, vol. 1**  
**New York: Whitney**

**Museum of American Art, in association with Harry N. Abrams, 2006**

Andy Warhol used pattern matching and information visualization well before Myron Krueger did in the mid-1970s with *Videoplace* or Nancy Burson's morphing works from the early 1980s. Warhol's *Screen Tests*, 472 short, black-and-white filmed portraits of Factory superstars, celebrities, rockers, poets, filmmakers, critics, and drag queens, not only is the first exhaustive, annotated listing of one of Warhol's most ambitious film projects, but it also highlights his ongoing interest in relationships between old and new technologies, "type" and "character," archival and current.

By presenting both the source materials and end products of Warhol's cinematic projects, Callie Angell reveals the full scope of his process as an artist (and, in particular, as a filmmaker). Invaluable for understanding the broad nature of Warhol's project—in terms of photography and film as social technologies—is her research into the source for the first *Screen Tests: The Thirteen Most Beautiful Boys*. Inspired by "mug shots of thirteen criminals that Warhol found in a New York City Police Department brochure," Warhol developed a homology between typecast beauty and criminal typecasting—what Walter Benjamin would earlier cite as an important feature of new

recording technologies: their ability to "test" social and physical attributes, indeed find correlations between them.

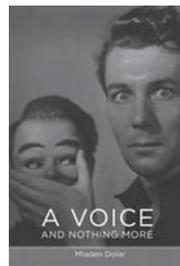


**Paul Ricoeur**  
**On Translation**  
**Translated by**  
**Eileen Brennan**  
**New York:**  
**Routledge, 2006**  
**Who spoke**  
**Arabic? As Charles**

Ferguson, the director of the film *No End in Sight* (2007) charges, almost no one. Of the first 167 people given the task of "rebuilding" Iraq, only five spoke the language of that country. L. Paul Bremer III, head of the Coalition for Provisional Authority in Iraq (2003–4) and responsible for disbanding the Iraqi military, speaks three languages other than English: French, Dutch, and Norwegian. But despite his former assignments that include service in Afghanistan and Malawi, he didn't speak Arabic.

Okay, so he probably had a translator. For Paul Ricoeur, a presupposition that everyone can learn and use other languages is problematic. Before professional translators, the fastball arrogance of "travelers, merchants, ambassadors, spies" affirmed that translation was possible, indeed, easy. If translation is the narrow transfer of a spoken message from one language to another, he says, then translation is effortless. However, if it is *interpretation*, especially "interpretation of any meaningful whole within the same speech community," then we are in a different zone. Some linguists view interpretation as

a betrayal, or false translation. Ricoeur addresses this not by arguing for the untranslatable quality of certain words, but rather by proffering translation as an act of understanding. For him, the very act of thinking (then speaking) is translation: "What did you mean? And it is in the play of the question and the answer that things become clearer or become confused."



**Mladen Dolar**  
**A Voice and**  
**Nothing More**  
**Cambridge, MA:**  
**MIT Press, 2006**

Besides the Munchkins, the Wizard possessed the most memorable voice in *The Wizard of Oz*. This voice was acousmatic—a term coined by Pierre Schaeffer in 1966 but popularized by Michel Chion when translated into English in *The Voice of Cinema* (1999). Dating to Pythagoras's curtain concealing the "Master's Voice," the acousmatic—a sound whose source we cannot see—has explained the disjuncture while, for example, listening to a performance of electronic music. The term has also helped to isolate the illusive materiality of the voice.

We cannot comprehend this materiality, Mladen Dolar argues in *A Voice and Nothing More*, simply through hardwired studies of linguistics or psychoacoustics, but rather by studying it as a Lacanian *objet petit a*, an imaginary part-object, that can be "read" separate from the body. Dolar breaks radically

Continued on page 37 >

## Humanities PhD Completion Data

New data from the PhD Completion Project, a study of doctoral completion and attrition rates at about thirty public and private universities by the Council of Graduate Schools, determines that ten years after enrolling in a PhD program, about 57 percent of doctoral students have earned their terminal degrees. Since the 1970s, conventional wisdom had placed the figure at about 50 percent, a frustrating number for observers in higher education who viewed it as an indication of wasted time and resources. This new data paints a brighter picture and suggests that the ten-year mark may be too early to write off students as “noncompleters.”

Other findings in the council’s study debunked previous myths about PhD completion. Earlier studies have suggested that graduate programs with smaller numbers

of doctoral students yield better completion rates. This recent study found that the difference between the two is insignificant. Similarly, it was previously held that private institutions yielded higher completion rates than their public counterparts. The council’s study found little difference between the completion rates at the two types of universities. In fact, public institutions fared slightly better.

Additionally, the study found that humanists and social scientists may complete their degrees after eleven or even twelve years in PhD programs. These fields also have the lowest rate of completion and one of the highest attrition rates. In the humanities, only half of the students who will eventually drop out are gone by their third year. The remaining departures are staggered over the subsequent years with almost 3 percent quitting after a nine or ten year investment.

For recent news and articles on the study, see [www.phdcompletion.org](http://www.phdcompletion.org).

## National Gallery Images and Research

Digital images of the entire collection of the National Gallery in London are now available free of charge for scholarly publications from the museum’s website. In addition, the acclaimed scholarly journal, the *National Gallery Technical Bulletin*, is now available online for subscription or purchase.

As part of its ongoing commitment to support scholarship and encourage research into England’s collection of old-master paintings, the National Gallery waives image reproduction charges for academic books and journals where orders are processed and delivered via its Picture Library website. Authors publishing academic work relating to the gallery’s collection are encouraged to use high-quality digital

## SYDNEY COLLEGE OF THE ARTS GRADUATE SCHOOL

Sydney College of the Arts (SCA) offers **Doctor of Philosophy (PhD)** and **Master of Visual Arts (equivalent to the MFA)** programs through the SCA Graduate School. Majors include painting, printmedia, sculpture, ceramics, glass, jewellery and object, photomedia, film and digital art, and the theories of art practice.

SCA is committed to achieving research excellence in contemporary arts practice and is actively engaged in developing an internationally recognised research culture.

The Dean, Professor Colin Rhodes, and Director of the SCA Graduate School, Associate Professor Bradford Buckley, who are both participating in the Dallas conference, will be interviewing applicants between 20-23 February 2008.

To arrange an interview with the Dean and Director, please email [b.buckley@sca.usyd.edu.au](mailto:b.buckley@sca.usyd.edu.au)

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**SCA**  
SYDNEY COLLEGE OF THE ARTS

images available only from National Gallery Images at [www.nationalgalleryimages.co.uk](http://www.nationalgalleryimages.co.uk), where charges will be waived for nonprofit, short-run publications.

Images are available at A4 and A5 at 300 dpi/ppi. The picture files themselves are derived from fully color-calibrated digital-image files created by the National Gallery. The color is therefore consistent across all images in the collection, meaning image users are able to make informed comparisons about color, tone, and brightness, and be assured of consistent color reproduction through to print.

At the same time, the complete archive of the *National Gallery Technical Bulletin* is

to be made available online. The journal, an acclaimed scholarly journal devoted to all aspects of the technical study and care of the museum's collection that has been published annually since 1977, has set an international standard for research on old-master paintings. Back issues contain articles on some of the best-known and most important works in the collection, and on the collaborative work of the National Gallery's curatorial, scientific, and conservation departments.

Following a brief trial in July, subscribers have had access since September 2007 to all volumes of the journal, including those now out of print. In addition, individual articles can be ordered for \$25 each. The latest issue,

volume 28, is available both in print and online. The print version of the *Technical Bulletin* is available at [www.nationalgallery.co.uk/technicalbulletin](http://www.nationalgallery.co.uk/technicalbulletin). It is available online during the trial period from Ingenta Connect at [www.ingentaconnect.com/content/ng](http://www.ingentaconnect.com/content/ng).

For more information, please contact Natalia Yanez Exner at [natalia.yanezexner@ng-london.org.uk](mailto:natalia.yanezexner@ng-london.org.uk).

## Career Fair at the Annual Conference

The Career Fair at CAA's 2008 Annual Conference in Dallas–Fort Worth offers many vital services, from employment opportunities through the Online Career Center and professional-development workshops to one-on-one mentoring sessions and roundtable discussions. Our philosophy is to create a lifetime context for thinking about a career, because a healthy working life is multifaceted and complex and involves more than one strategy to accomplish one's goals. CAA is committed to presenting these activities to help individuals succeed in the short and long term.

Unless otherwise noted, all Career Fair services take place at the Adam's Mark Hotel in Dallas. Job seekers and employers are not required to register for the conference in order to participate in the Career Fair. For full details, visit [http://conference.collegeart.org/2008\\_dev/career](http://conference.collegeart.org/2008_dev/career).

### Career Fair Guide

The *Career Fair Guide*—a publication available now as a PDF download and at the conference as a printed booklet—is designed to inform job seekers and employers about the Career Fair at the 2008 Annual Conference in Dallas–Fort Worth. It will help you navigate Career Fair events and provide answers to frequently-asked questions.

Questions about the Career Fair may be sent to [careerfair@collegeart.org](mailto:careerfair@collegeart.org). To download the *Career Fair Guide*, go to <http://conference.collegeart.org/2008/cfguide>.

## 2008–12 Board of Directors Election

The 2007 Nominating Committee has selected the following slate of six candidates for the CAA Board of Directors for the 2008–12 term: Faya Causey, National Gallery of Art; Jay Coogan, Rhode Island School of Design; Randall C. Griffin, Southern Methodist University; Robert Milnes, University of North Texas; Edward Noriega, Troy University; and Judith Thorpe, University of Connecticut.

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

CAA members elect four members from the above slate to the Board. All members received a ballot and the candidates' biographies and statements in December (by postal mail or e-mail; please change your e-mail-communication status on the CAA website to receive an e-ballot). You can either return your ballot by mail or e-mail before the Annual Members' Business Meeting at the 2008 Annual Conference in Dallas–Fort Worth; you may also cast your ballot there in person. Voting ends at 5:00 PM CST on Friday, February 22, 2008. Results are announced at the close of the meeting, and new Board members take office in the spring. If you wish to vote during the conference, CAA provides computers in the registration area for electronic ballots and a ballot box for paper ballots.

We urge you to attend the Meet the Candidates session at the conference, held Thursday, February 21, 5:00–5:45 PM CST—just prior to Convocation. Please take this opportunity to hear the candidates before voting. *Deadline to return ballots: Friday, February 22, 2008, 5:00 PM CST.*

Members of the 2007 Nominating Committee were: Dennis Ichiyama, CAA Board, vice president for committees and Nominating Committee chair, Purdue University; Adelheid Gealt, Indiana University Art Museum; Arthur Jones, University of North Dakota; Thomas DaCosta Kaufmann, CAA Board, Princeton University; Mary-Ann Milford-Lutzker, CAA Board, Mills College; Denise Mullen, Purchase College, State University of New York; Silvia Solochek Walters, San Francisco State University; and William Tronzo, CAA Board, independent scholar; Linda Downs, CAA executive director, is a nonvoting committee member.

To become a member of the 2008 Nominating Committee, please see the call for nominations on page 22–23.

## Notice of the 96th Annual Members' Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held Friday, February 22, 2008, 5:00–6:00 PM (CST) in Dallas Ballroom D3, First Floor, at the Adam's Mark Hotel, 400 North Olive Street, Dallas, TX 75201. CAA President Nicola M. Courtright will preside.

### By-Law and Resolution Information

In accordance with the By-laws, Article IV, Sections 1, 2, 3, and 4: "The Association shall hold an annual business meeting in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting. Active Members may propose resolutions for consideration at the Annual Meeting. Any such proposals must (i) be received by the office of the Executive Director no later than eighty (80) days prior to the Annual Meeting; (ii) be in proper parliamentary form; (iii) be signed by at least twenty-five (25) Active Members of the Association in good standing; (iv) be no more than three hundred (300) words in length; and (v) deal with matters relating to the purposes of the Association as set forth in Article II.

"The Board may also propose matters for consideration at the Annual Meeting. The Notice of the Annual Meeting shall give notice of the date, time, and place of the Annual Meeting and of any resolutions or other matters to be considered at the Annual Meeting. The Notice shall be served personally or by mail to all members entitled to notice at least sixty (60) days prior to the date designated for the Annual Meeting. At the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting."

The complete By-laws can be found at [www.collegeart.org/aboutus/bylaws.html](http://www.collegeart.org/aboutus/bylaws.html). Please send your resolutions to: Linda Downs, c/o CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; you may also send them as Microsoft Word attachments to [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: December 5, 2007.*

### Additional Special Directors

The Board is considering whether CAA may be strengthened by having a finite number of directors from disciplines other than art and art history, such as law, finance, development, philanthropy, or management, serve on the Board. With these additional directors, the Board might be better able to draw on a broader range of experience and expertise. Before proposing to the membership any changes in the association's By-laws, the president and Board solicit the views of all members. One of the items on the agenda (see below) for the meeting is a discussion of this question, including some of the reasons for the Board's consideration of this idea, as well as some of the issues such a change could raise.

### Agenda

- I. Call to Order: Nicola M. Courtright
- II. President's Report: Nicola M. Courtright
- III. Financial Report: John Hyland, Jr., Treasurer
- IV. Discussion of Additional Special Directors
- V. Old Business
- VI. New Business
- VII. Results of Election of Board of Directors: Nicola M. Courtright

### Proxies

If you are unable to attend the meeting, please sign and return the proxy (mailed or e-mailed to all CAA members in December) to CAA in the accompanying envelope, or complete the proxy online, so that it is received by no later than 5:00 PM (CST) on February 22, 2008. By doing so, you appoint the individuals named thereon to (i) vote, in their discretion, on such matters as may properly come before the meeting; and (ii) vote in any and all adjournments thereof.

## Career Fair Roundtables

The Career Fair Roundtables at the 2008 Annual Conference take place Thursday, February 21, 12:30–2:00 PM, at the Adam's Mark Hotel, 37th Floor. Join your colleagues in informal discussions of the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies. Share your ideas, concerns, solutions, and experiences with emerging, midcareer, and senior colleagues in small open, frank discussion groups.

Topics include:

- "Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for You," led by Susan Altman of the Visual Arts Department at Middlesex County College
- "Professional Networking for Artists and Art Historians," directed by Michael Aurbach of the Department of Art and Art History at Vanderbilt University
- "The Search and the Fit," headed by Diane Edison from the Lamar Dodd School of Art at the University of Georgia
- "Education at the Intersections of Art, Science, and Technology," led by Edward Shanken and sponsored by Leonardo Education Forum

Other topics will soon be announced at <http://conference.collegeart.org/2008/>

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Dallas–Fort Worth conference goers can take advantage of free wireless internet access in both the Student Lounge and the lobby of the Adam's Mark Hotel (photograph by Alex Morel)

roundtables. For more information, please contact Emmanuel Lemakis, CAA director of programs, at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

## Students at the Conference

In addition to regular Annual Conference program sessions, museum open houses, and career-development workshops, CAA has several special events for undergraduate and graduate students, which are open to all and free of charge. There is no need to sign up in advance—just drop by! For the complete list of events and their locations, visit <http://conference.collegeart.org/2008/students>.

### Student Conference Guide

In December, CAA's Student and Emerging Professional Committee will publish the *Student Guide to the Dallas–Fort Worth Conference*, which provides links to inexpensive hotels, restaurants, and transportation in the two cities, and to museums, galleries, and other sites of interest. Please visit <http://conference.collegeart.org/2008/studentguide> next month.

### Student Lounge

Need a place to relax for a few minutes or to meet with colleagues at the Dallas–Fort Worth conference? Visit the

Student Lounge—a social space with a casual atmosphere that is sponsored by the CAA Student and Emerging Professionals Committee.

Catering to both students and emerging professionals, the lounge is a multipurpose facility where you can relax, work quietly, socialize with your peers, or attend free events scheduled throughout the conference. Come and meet committee members and other art professionals at casual lunchtime gatherings. Or use the lounge during quiet times to unwind from the job fair or to collect your thoughts before the next session or interview. Importantly, the Student Lounge has free wireless internet access.

### Brown-Bag Conversation

On Friday at noon, bring your lunch and join an informal lunchtime conversations with art professionals. This one-hour conversation offers unique opportunities to network with experts in your field and to get candid insight into aspects of the arts that are usually undisclosed. One theme this year is "Alternate Career Paths in Art History," a discussion to demonstrate that advanced study in art history need not lead only to a career in a museum, university, auction house, or gallery. Several art professionals from the lesser-known corners of the art world will draw attention to alternate career paths in the arts. Please check the CAA conference website for more information.

## Reception for Students, Emerging Professionals, and Friends

Continue discussions from the day's sessions or just chill out at the CAA Student and Emerging Professionals Committee Reception, held Friday, February 22, at 7:00 PM at the Adam's Mark Hotel. Free snacks and refreshments are available for all. Enter a drawing to win a CAA student membership.

## Annual Conference Update

For more information about the CAA Annual Conference, please visit <http://conference.collegeart.org/2008> or write to Susan DeSeyn-Lodise, CAA manager of programs, at [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org).

### 2008 Annual Conference Website

The website for the 2008 Annual Conference in Dallas–Fort Worth, which contains registration information, travel and hotel details, Career Fair features, reception and meeting listings, special events, and more, was launched in October. You can also register for the conference online.

The conference website, found at <http://conference.collegeart.org/2008>, expands the *Conference Registration and Information* booklet that was mailed to you in October. New features include a downloadable PDF of the *Career Fair Guide* and a list of frequently-asked questions about the conference.

Complete session listings, including those held in ARTspace, will be posted soon. You will be able to sample the approximately 150 sessions in detail, search by keyword and browse by conference day, and find out who is speaking and the titles of their papers.

Online registration began November 1. You can also buy tickets for other events, such as the Gala Reception, Professional-Development Workshops, and postconference tours. Alternatively, you may use the printed forms in *Conference Registration and Information*.

## “Snapshot!”: Preconference Symposium on Photography



Unknown, #14 Tuesday August 23 1967 at Cromwell - Bill home - his 20th Birthday, 1967, chromogenic print. Collection of Robert E. Jackson (photograph provided by the National Gallery of Art, Washington, DC)

A free preconference symposium entitled “Snapshot!” takes place at the Amon Carter Museum in Fort Worth, Texas, on Tuesday, February 19, 2008, 1:00–5:00 PM, with a reception following, 5:30–8:00 PM. Held one day before the CAA Annual Conference begins, “Snapshot!” is the inaugural presentation of the Amon Carter Museum Lectures on American Photography series.

Kodak's invention of the snapshot revolutionized everyday life, allowing people for the first time to visually record their lives easily and inexpensively. Almost immediately, the family camera became a ubiquitous tool not merely for constructing family histo-

ries but for exploring sight itself. Occasioned by the Carter's presentation of the National Gallery of Art exhibition *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson*, this half-day symposium analyzes the democratization of visual culture brought by snapshot cameras. Speakers will address the early corporatization of visual tropes, the overt interplay of the snapshot with high art, and the redefinitions of the form brought by digital technologies.

Speakers include: Allan Sekula, professor, California Institute of the Arts; Nancy Martha West, associate professor of English, University of Missouri, Columbia, and author of *Kodak and the Lens of Nostalgia* (2000); Sarah Greenough, curator and head, Department of Photographs, National Gallery of Art, and organizing curator and catalogue author; John Rohrbach, senior curator of photographs, Amon Carter Museum; Kevin Henry, coordinator of product design, Columbia College Chicago; and Douglas R. Nickel, Andrea A. Rosenthal Professor of Modern Art, Department of the History of Art and Architecture, Brown University.

Time is built into the day's schedule to view all the Carter's galleries, including selections from the museum's renowned collection of American photography. Bus transportation from the Adam's Mark Hotel is available to registrants at no cost on the morning of the symposium, returning to the hotel that evening. Details are available upon registration. Call for information on other transportation options.

In addition, the Modern Art Museum of Fort Worth and the Kimbell Art Museum—both within a short walk in the Fort Worth Cultural District—will be open for CAA conference attendees between 5:00 and 8:00 PM the same evening. The open-house event is free, but round-trip shuttle-bus tickets for just the open house (but not the symposium bus) are \$5.00 each.

For information and registration forms, please write to [snapshot@cartermuseum.org](mailto:snapshot@cartermuseum.org) or call 817-989-5090. The deadline for registration is January 3, 2008, and the symposium is limited to 140 participants. Underwriting for the program is provided by the Carter's Anne Burnett Tandy Distinguished Lectures on American Art endowment.

## Gala Reception at the Nasher Sculpture Center

Join friends and colleagues at the Nasher Sculpture Center in Fort Worth to celebrate the conference on Thursday, February 21, 2007, from 7:30 to 9:30 PM. Your ticket, which will be inserted into the registration packet you receive onsite, includes wine, beer, soft drinks, and light hors d'oeuvres. This event is limited to the first five hundred people. The preregistration ticket price is \$35; \$40 onsite tickets are also available in the conference registration area. (No tickets will be sold at the Nasher Sculpture Center.)

The permanent collection of the late Raymond Nasher is housed in the Renzo Piano-designed museum building and its sculpture garden, created by Peter Walker. Opened in 2003, the center shows sculpture and work on paper of major twentieth-century artists, including Alexander Archipenko, Barbara Hepworth, Donald Judd, Jeff Koons, Isamu Noguchi, and David Smith, among many others.

In addition, the Dallas Museum of Art and the Crow Collection of Asian Art will open their doors to conference attendees on the same evening. A conference badge is required for admittance.



The artist Daniel Diaz Arrasco (right) of McGill University displays his work on a tabletop at ARTexchange (formerly Arts Exchange) at the New York conference in 2007 (photograph by Alex Morel)

## Exhibit Your Art at the Dallas–Fort Worth Conference

CAA's Services to Artists Committee invites artist members to participate in ARTexchange (formerly 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 is available.

The space on, above, and beneath a six-foot table is available for each artist's exhibition of prints, paintings, drawings, photographs, sculptures, and small installations. Performance, sound, and spoken word are also welcome within the "envelope" of a single six-foot table. Previous ARTexchange participants have found that this parameter sparked creative displays, and we look forward to surprises and inspiring solutions at the 2008 conference. It is not, however, possible to run power cords from laptops or other electronic devices to outlets; bring fully charged batteries. Artwork cannot be hung on walls.

To participate, write to Elizabeth Conner at connerstudio@comcast.net, with the subject heading "CAA ARTexchange." Include your CAA member number and a brief description of what you plan to show. Please provide details regarding performance, sound, spoken-word, or technology-based work, including laptop presentations. You will receive an e-mail confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

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

*Deadline: December 15, 2007.*

## National Coalition Against Censorship

At the CAA Annual Conference, the National Coalition Against Censorship is presenting *Exposing the Censor Within*, an interactive public installation. The coalition invites you to enter a "confessional" booth and write your stories on index cards. Questions to consider are:

- Were there times you were afraid to speak up?
- Do you sometimes wish you spoke your

## Dallas–Fort Worth Conference Registration

CAA members can register for the 2008 Annual Conference by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2008>. Or you may fill out the form in the *2008 Conference Registration and Information* booklet, which was sent to you last month, and mail or fax it to CAA with your check or credit-card information.

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

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

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 institutional membership at these levels.

mind more?

- Do you wish you censored yourself more?
- Have you changed what you've written for fear it would get you in trouble?
- In your art, do you ever stop yourself from doing what you want because you are afraid that people might misunderstand?
- Have you ever stopped yourself from saying something because you thought it might be rude or insulting?

*Exposing the Censor Within* explores how we censor ourselves in encounters with family, teachers, friends, and colleagues, as well as in our creative lives as writers, journalists, curators, painters, filmmakers, and scholars. It is open to the public Wednesday–Friday, 8:00 AM–7:00 PM, in the conference registration area.

#### Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2008 Annual Conference in Dallas–Fort Worth. Successful applicants are paid \$10 per hour and receive complimentary conference registration. Projectionists are required

to work a minimum of four 2½-hour program sessions, from Wednesday, February 20, to Saturday, February 23, and attend a training meeting Wednesday morning at 7:30 AM. Projectionists must be able to operate a 35mm slide projector; familiarity with digital projectors is preferred.

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

All projectionist and room-monitor candidates must be US citizens or permanent US residents. Please send a brief letter of interest to: Susan DeSeyn-Lodise, CAA Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or write to [sdeseyn@collegeart.org](mailto:sdeseyn@collegeart.org). *Deadline: December 1, 2007.*

#### Mentors Needed for Career Fair

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

**Artists' Portfolio Review.** CAA seeks curators and critics to participate in the Artists' Portfolio Review during the 2008 Annual Conference in Dallas–Fort Worth. This program provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years 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 at least five successive twenty-minute critiques in a two-hour period on one of the two days of the review: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day. Send your CV and a brief letter of interest to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

*Deadline: December 1, 2007.*

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

Interested candidates must be current

## 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/scholarships.html](http://www.okeeffemuseum.org/center/scholarships.html) or by phone at 505.946.1002.

**Application deadline:** Monday after Thanksgiving.



The Career Fair mentoring programs pair an experienced artist, professor, curator, or critic with an emerging or midcareer artist or scholar (photograph by Alex Morel)

CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years of experience. Curators and educators must have current employment with a museum or university gallery.

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

Please send your CV and a brief letter of interest to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; or e-mail to Emmanuel Lemakis at [elemakis@collegart.org](mailto:elemakis@collegart.org).  
*Deadline: December 1, 2007.*

### 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 2008 Annual 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. You can enroll in either the Artists' Portfolio Review or Career Development Mentoring. Please choose one. These sessions are offered free of charge.

**Artists' Portfolio Review.** The Artists' Portfolio Review offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators, critics, and museum educators in personal twenty-minute consultations at the 2008 Annual Conference. You may bring battery-powered laptops; wireless internet is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 21, and Friday, February

22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail in January 2008. To apply, download the Career Development Enrollment Form at <http://conference.collegart.org/2008/> mentoring or use the form in the *Conference Registration and Information* booklet sent to you last month. Please mail the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 28, 2008.*

### YALE CENTER FOR BRITISH ART VISITING FELLOWSHIP PROGRAM

The Yale Center for British Art offers residential fellowships ranging from one to four months to scholars undertaking postdoctoral or equivalent research related to British art. These fellowships allow scholars of literature, history, the history of art, and related fields to study the Center's holdings of paintings, drawings, prints, rare books, and manuscripts. The Center also offers several pre-doctoral fellowships ranging from one to two months for graduate students writing doctoral dissertations in the field of British art. Applicants from North America must be ABD to qualify.

Fellowships include the cost of travel to and from New Haven and also provide accommodations and a living allowance. Recipients are required to be in residence in New Haven and must be free of all other significant professional responsibilities during the fellowship period. One fellowship per annum is reserved for a member of the American Society for Eighteenth-Century Studies. By arrangement with the Huntington Library, San Marino, California, scholars may apply separately for tandem awards; every effort will be made to offer consecutive dates.

Applications for fellowships between July 2008 and June 2009 must reach the YCBA by January 18, 2008, and should include a cover letter, a curriculum vitae, a statement of 2–3 pages (single-spaced) outlining the proposed research project, and the preferred month(s) of tenure. Applicants should provide a title for their research project, and place their name on each page of the application. Two confidential letters of recommendation should arrive under separate cover by the same deadline.

For further information, contact Serena Guerrette, Senior Administrative Assistant, Department of Research, Yale Center for British Art (203 432 7192 or [serena.guerrette@yale.edu](mailto:serena.guerrette@yale.edu)).

#### APPLICATIONS SHOULD BE SENT TO:

Lisa Ford  
Associate Head of Research  
Yale Center for British Art  
P.O. Box 208280  
New Haven, CT 06520-8280

#### EXPRESS MAIL ADDRESS:

161 York Street  
New Haven, CT 06510

**Career Development Mentoring.** Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields at the 2008 Annual Conference. Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. Sessions are filled by appointment only and are scheduled for Thursday, February 21, and Friday, February 22, 8:00 AM–12:00 PM and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by e-mail in January 2008. To apply, download the Career Development Enrollment Form at <http://conference.collegeart.org/2008/mentoring> or use the form in the *Conference Registration and Information* booklet sent to you last month. Please send the completed form to: Mentoring Sessions, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 18, 2008.*

#### Art Magazines at the 2008 Book and Trade Fair

CAA invites innovative, alternative, up-and-coming, and established art and culture

journals—especially those published in the southern and southwestern United States—to participate in the Book and Trade Fair at the 2008 Annual Conference in Dallas–Fort Worth.

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

The Book and Trade Fair at the 2007 Annual Conference in New York featured, for the first time, a number of journals, including *Cabinet*, *BOMB Magazine*, *Art on Paper*, *A Public Space*, and *Stayfree*. These New York-based publications added a new and vital dimension to the event.

For more information, please contact Paul Skiff, CAA assistant director of Annual Conference, at 212-691-1051, ext. 213, or [pskiff@collegeart.org](mailto:pskiff@collegeart.org).

#### Curatorial Exhibition Proposals for 2009 and 2010 Conferences

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

- Los Angeles, California, February 25–28, 2009. *Deadline extended: December 31, 2007*
- Chicago, Illinois, February 10–13, 2010. *Deadline: September 1, 2008*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art comprising about fifteen artists. CAA's Exhibitions Committee reviews and judges proposals based on merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees. Preference is given to those proposals that include both an open call and some CAA members among the exhibiting artists.

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

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

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

# CAA 2008

## 96th ANNUAL CONFERENCE

## DALLAS-FORT WORTH

## FEBRUARY 20–23, 2008

## REGISTER NOW!

Providing Professional Services and Resources for Artists, Art Historians, and Students of the Visual Arts

College Art Association

CAA [www.collegeart.org](http://www.collegeart.org)

## Publications

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

### New *caa.reviews* Field Editors

*caa.reviews* welcomes five new field editors for books and related media and for exhibitions to the online journal.

Laura Auricchio of Parsons the New School for Design assigns books in eighteenth-century European art, succeeding Mary Sheriff of the University of North Carolina, Chapel Hill. For books on Pre-Columbian and colonial Latin American art, Charlene Villaseñor Black of the University of California, Los Angeles, takes over from Elizabeth Boone of Tulane University. Cécile Whiting of the University of California, Irvine, follows Ellen Wiley Todd of George Mason University as field editor for American art.

Patricia Hills of Boston University now commissions reviews of exhibitions of modern and contemporary art in the northeastern United States outside New York, succeeding James Lawrence of the University of Texas at Austin. In New York and internationally, Margaret Sundell from the Creative Capital/Andy Warhol Foundation Arts Writers Grant Program assigns reviews of modern- and contemporary-art exhibitions. She replaces Hannah Feldman of Northwestern University, who has joined the *Art Journal* Editorial Board.

### 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](mailto:dissertations@collegeart.org). Full instructions regarding the format of listings can be found online at [www.collegeart.org/](http://www.collegeart.org/)

[artbulletin/disserts.html](http://artbulletin/disserts.html); department heads were contacted in mid-October. 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, 2007.*

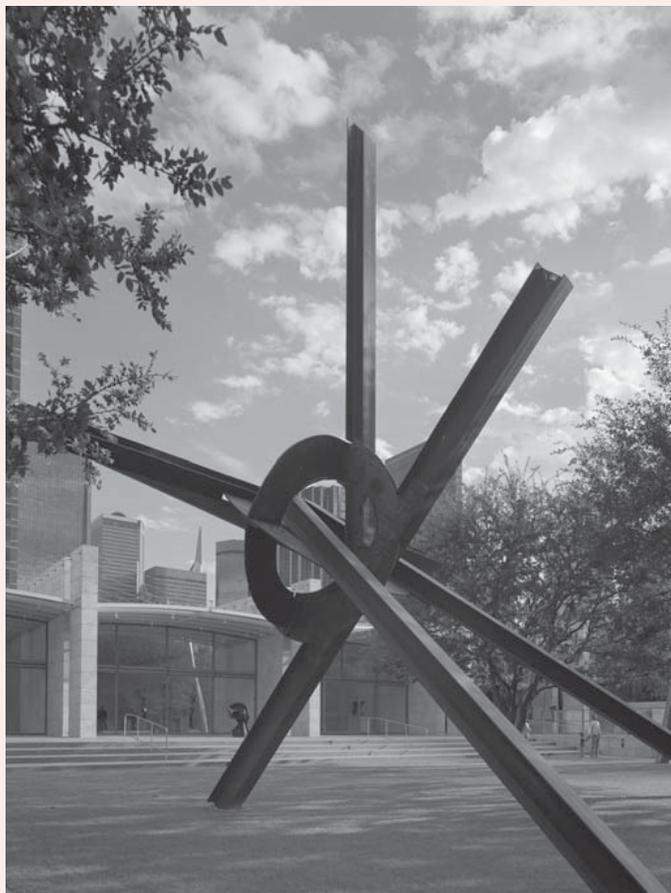
## CAA News

For more information about CAA's activities, visit [www.collegeart.org](http://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 1957: Robert N. Beetem, Barbara K. Debs, Marcel M. Franciscono, Bruce Glaser, Helen B. Harkonen, Egbert Haverkamp-Begemann, Jane C. Hutchison, William C. Loerke, John F. Omelia, Frances P. Taft. 1956: Svetlana L. Alpers, Norman



View of the Nasher Sculpture Center from the garden, with Mark di Suvero's *Eviva Amore* (2001) in the foreground (artwork © Mark di Suvero and Spacetime C.C.; photograph by Timothy Hursley)

# CAA 2008

96th ANNUAL CONFERENCE  
DALLAS-FORT WORTH  
FEBRUARY 20-23, 2008

## CAA Gala Reception

Thursday, February 21

7:30-9:30 PM

The Nasher Sculpture Center  
2001 Flora Street, Dallas, TX 75201

On View: *Permanent Collection*

Join friends and colleagues to celebrate the opening of the 2008 Annual Conference.

\$35 advance  
\$40 at the conference

Tickets for the Gala Reception can be purchased online now at <http://conference.collegeart.org/2008> or at the conference registration area, Adam's Mark Hotel, 2nd Floor, beginning Tuesday, February 19.

CAA [www.collegeart.org](http://www.collegeart.org)

W. Canedy, John Goelet, Joel Isaacson, Milo M. Naeve, John M. Schnorrenberg, Jack J. Spector. 1955: Carroll W. Brentano, Joachim E. Gaehde, Lola B. Gellman, 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, Alfred K. Moir, Jules D. Prown, Jane E. Rosenthal, Irving Sandler, Lucy Freeman Sandler, Harold E. Spencer. 1953: Doratheia K. Beard, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler. 1951: Wen C. Fong, J. Richard Judson. 1950: Jane Dillenberger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst, Marilyn J. Stokstad. 1949: Dario A. Covi, Norman B. Gulamerian, Ann-Sofi Lindsten. 1948: William S. Dale, Clarke H. Garnsey, Peter H. Selz. 1947: Dericksen M. Brinkerhoff, David G. Carter, Ilene H. Forsyth, J. Edward Kidder, Jr. 1946: Mario Valente. 1945: James S. Ackerman, Paul B. Arnold, Rosalie B. Green. 1944: Howard S. Merritt. 1943: George B. Tatum. 1942: Charles D. Cuttler. 1940: Creighton Gilbert. 1938: Mildred Constantine.

### CAA Thanks Life Members

For the first time in *CAA News*, we thank those who have become life members of the organization. Life membership is \$5,000.

Life members: Pat Adams, Stanford Anderson, Lilian Armstrong, Paul B. Arnold,

Michael L. Aurbach, Susan Ball, Sylvan Bernet, Stephanie Bernheim, Jean M. Borgatti, Ruth Bowman, Robert A. Bridges, Jr., Norma Broude, David G. Carter, Carolyn M. Carty, William J. Chiego, Kristin B. Collins, Alessandra Comini, William J. Connell, Mildred Constantine, Wanda M. Corn, Shirley S. Crosman, Murry N. DePillars, Gilbert S. Edelson, Esq., Lucy M. Ellem, Sharon Elsen, Dorinda Evans, James D. Farquhar, Frances D. Fergusson, Wen C. Fong, J. D. Forbes, Geraldine Fowle, Mary D. Garrard, Elaine K. Gazda, Creighton Gilbert, Dawn Glanz, Stephen Glover, John Goelet, C. Goldsleger, Lynn Weichsel Hand, Henry H. Hawley, Barbara T. Hoffman, Caroline M. Houser, Seymour Howard, Marlene Jaffe, Lora M. Johnson, Michael Katzev, Eve Kliman, Ellen V. Kosmer, Carol H. Krinsky, Ellen Johnston M. Laing, Elizabeth Lamb-Clark, Eun-Kie Lee, Ann-Sofi Lindsten, Jean N. Locey, Robert Lopatin, Lillian D. MacBrayne, Sheila McNally, Ruth Mellinkoff, Larry W. Millard, Alfred K. Moir, Ann Lee Morgan, Phyllis Anina Moriarty, Minerva Navarrete, Peter Nisbet, Barbara Novak, Nathaniel B. Novick, Brian O'Doherty, James F. O'Gorman, Judith A. Patt, Marilyn Perry, Debra Pincus, Robert A. Pincus-Witten, Kenneth W. Prescott, Barbara E. Reed, Marion E. Roberts, William W. Robinson, Irving Sandler, Lucy Freeman Sandler, Peter H. Schabacker, Jane A. Scott, Annie Shaver-Crandell, William Kelly Simpson, David M. Sokol, Lauren Soth, Joaneath A. Spicer, Marilyn J. Stokstad, John W. Straus, Eugenia Summer, Michael M. Thomas, Franklin K. B. Toker, Cornelius C. Vermeule, Clare Vincent, Ann K. Warren, Rose R. Weil, Joanna Williams, Helen Woodcock, and A. Gilbert Wright, Jr.

### Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the 2008 Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership's vote. (See page 13 for this year's candidates and committee members.)

The current Nominating Committee will select new members at its business meeting held at the 2008 Annual Conference in

## Renew Your Membership

CAA renews memberships on a rolling basis, much like a magazine subscription. However, because the previous renewal schedule before 2005 was based on the calendar year, many current individual and institutional memberships expire December 31, 2007. Your access to essential online resources, printed materials, journals, and to the 2008 Board of Directors election (see page 13) is available only with a current membership.

In addition, special conference-registration discounts apply only to CAA members. The early registration deadline is December 14. 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: go to [www.collegeart.org](http://www.collegeart.org) and click on "Account Log In" at upper right; you can gain access to your profile 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](mailto: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.

Dallas–Fort Worth. 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 2008 to select the final slate. Finally, all

## BE VISIBLE IN THE VISUAL ARTS

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

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

CAA

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

committee members must attend the Nominating Committee's business meeting at the Annual Conference in Los Angeles to select the 2009 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 CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent by e-mail as Microsoft Word attachments to [vjalet@collegeart.org](mailto:vjalet@collegeart.org). *Deadline: January 7, 2008.*

## Advocacy Update

*For more information on CAA's advocacy efforts, visit [www.collegeart.org/advocacy](http://www.collegeart.org/advocacy) or write to [advocacy@collegeart.org](mailto:advocacy@collegeart.org).*

### Art Sales at the Maier Museum

In October, CAA released a statement on the sale of four paintings from the permanent collection of the Maier Museum of Art, at Randolph College in Lynchburg, Virginia:

The College Art Association, the largest membership organization in the country for artists and art historians, represents the interests of a wide variety of art professionals. In this capacity, CAA supports and promotes best practices and professional guidelines for all institutions related to the making, display, and preservation of art. Thus we feel we must comment on the redistribution of cultural assets through sales and other means, as is being considered at Randolph College.

The College Art Association understands that the sale of the Maier Museum of Art's collection is to provide operating revenue for Randolph College, and, as such, contravenes the Professional Practices for Art Museums policy outlined by the American Association of Museums and the Association of Art Museum Directors. This policy, which College Art Association wholeheartedly endorses, states that art collections are held by museums as a public trust and that any decisions to sell

objects from the collection should be based on donor intent and aesthetic quality. Any revenue gained from sales is solely to support future art acquisitions.

Most colleges and universities adhere to a transparent process for financial exigency where all stake-holders are consulted in advance of decisions. CAA expects that any process that involves the disposal of art or not be an open one that is clearly articulated and involves all stake-holders. A dialogue and transparency are needed for such major decisions.

The Maier Museum of Art at Randolph College has an outstanding teaching collection that has served both professors and students extremely well and it has become part of the fabric of the established curriculum of Randolph College. It is a unique resource that is a source of study, research, and contemplation not only for art and art history majors but also for all disciplines. It is also a valuable community resource that provides a source of pride, enjoyment, and study to the non-academic community. In other words, it is an asset that goes well beyond the financial one and contributes to the educational mission of the college.

A future issue of *CAA News* will have an article on recent museum deaccessioning.

## Affiliated Society News

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

### American Society for Hispanic Art Historical Studies

The American Society for Hispanic Art Historical Studies (ASHAHS) invites nominations for the 2008 Eleanor Tufts Prize. The subject of the book must be some aspect of the history of art and architecture in Iberia. A publication treating a broader subject is eligible for the award only if an aspect of Iberian art and architectural history is its primary concern. The book must have appeared during the

two calendar years preceding the award year. Thus, publications that appeared in 2006 and 2007 are eligible for the 2008 award. The book must be in the English language. For nominations, self-nominations, and information on mailing addresses, contact Kelly Donahue-Wallace at [kwallace@unt.edu](mailto:kwallace@unt.edu). *Deadline for receipt of books: December 15, 2007.*

### Association of Historians of American Art

The Association of Historians of American Art (AHAA) offers a grant of up to \$500 to cover expenses to the CAA Annual Conference. The grant is awarded to an ABD student of historical art of the United States who will travel to the 2008 conference in Dallas-Fort Worth to participate in the program. The successful recipient must be currently enrolled in a graduate program and an AHAA member in good standing. For more information, please go to [www.ahaaonlin.org](http://www.ahaaonlin.org) and click on "About Us." *Deadline: November 26, 2007.*

AHAA seeks to sponsor a one-and-a-half-hour professional session at the 2009 CAA conference in Los Angeles. For submission guidelines for session proposals, go to the AHAA website homepage.

### Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) Graduate Student Prize is awarded to a PhD candidate who submits the best conference or symposium paper on a topic related to nineteenth-century art or art history. The winning paper is published in *Nineteenth-Century Art Worldwide*, AHNCA's peer-reviewed, electronic journal. To be considered, a publishable version of a paper presented at a peer-reviewed conference or symposium that took place between December 1, 2006, and November 30, 2007, along with an entry form. Submissions should be finished papers (15–25 pages) with all customary scholarly documentation and illustrations. The winner is announced at the AHNCA business meeting at the CAA Annual Conference in 2008. Send submissions to: Elizabeth Mansfield, Dept. of Art and Art History, University of the South, Sewanee, TN 37383; [emansfie@sewanee.edu](mailto:emansfie@sewanee.edu). Entry

forms are available at [www.arthistory-archaeology.umd.edu/ahnca](http://www.arthistory-archaeology.umd.edu/ahnca). *Deadline: December 1, 2007.*

### Design Studies Forum

The Design Studies Forum (DSF) will start publishing *Design and Culture*, a new interdisciplinary peer-reviewed journal, in conjunction with Berg Publishers. *Design and Culture* will appear three times annually, beginning spring 2009. Guidelines for contributors and instructions for submitting manuscripts are available at the journal's website, [www.designandculture.org](http://www.designandculture.org). For subscriptions, see [www.bergpublishers.com](http://www.bergpublishers.com).

We are also expanding the DSF website so it better meets the needs of our growing field. We have begun gathering content for a revamped website. For further information, see [www.designstudiesforum.org](http://www.designstudiesforum.org).

### Glass Art Society

The Glass Art Society (GAS) seeks propos-

als for lectures, demonstrations, and panels for its thirty-ninth annual conference, "Local Inspiration, Global Innovation," taking place June 11–14, 2009, in Corning, New York. To submit a proposal, download and complete the form at [www.glassart.org/corning\\_2009.html](http://www.glassart.org/corning_2009.html) and send it with support materials to: Glass Art Society, 3131 Western Ave., Ste. 414, Seattle, WA 98121. Forms can also be used for suggesting ideas for presenters you would like to hear or subjects you think should be addressed. Questions? Contact the GAS office at 206-382-1305; fax: 206-382-2630; [info@glassart.org](mailto:info@glassart.org). *Deadline: December 1, 2007.*

GAS's thirty-eighth annual conference, "Forming Frontiers," takes place June 19–21, 2008, in Portland, Oregon. Two hundred years ago, explorers set out to define the boundaries of this land to gain a greater understanding of where their futures might find them. Inspired by the pioneering past of the Pacific Northwest, "Forming Frontiers"

addresses not only the distance the glass-art world has come, but also the necessary and continuing expansion into new directions and unknown areas. Visit [www.glassart.org/portland.html](http://www.glassart.org/portland.html) to learn more. For a preconference brochure or to ask questions, write to the contact information above.

### Historians of British Art

The Historians of British Art (HBA) invites applications for its 2008 publication grant. The society awards up to \$500 to offset publication costs of, or to support additional research for, a journal article or book manuscript in the field of British visual culture that has been accepted by a publisher. Applicants must be current HBA members. To apply, send a five-hundred-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Richard W. Hutton, HBA president, at [rwhutton@verizon.net](mailto:rwhutton@verizon.net). To become an HBA member, see [CURRENTS](http://www.case</a></p>
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## CAA CAREER FAIR 2008

The College Art Association's Career Fair takes place at our Annual Conference in Dallas–Fort Worth in February 2008. Join us at today's most effective job market in the arts and academia!

### ORIENTATION

Tuesday, February 19, 6:30–8:00 pm  
Adam's Mark Hotel, Ballroom,  
1st Floor

### CANDIDATE CENTER

Wednesday, February 20–Friday,  
February 22, 9:00 am–7:00 pm  
Adam's Mark Hotel,  
Majestic 4 and 5, 37th Floor

### INTERVIEWER CENTER

Wednesday, February 20–Friday,  
February 22, 8:00 am–7:00 pm  
Adam's Mark Hotel Grand Hall,  
1st Floor

### INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 20–Friday,  
February 22, 9:00 am–7:00 pm,  
Saturday, February 23, 8:30–noon  
Adam's Mark Hotel Grand Hall,  
1st Floor

### PROFESSIONAL- DEVELOPMENT WORKSHOPS

#### WEDNESDAY, FEBRUARY 20

##### Advice for the Beginning and Inexperienced Instructors

9:30–11:00 am  
Adam's Mark Hotel, 37th Floor  
Presenters: Mika Cho and Carol Reynolds, California State University, Los Angeles

##### Job Hunt 101

2:30–4:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenter: David M. Sokol, Director of Museum Studies, University of Illinois at Chicago

#### THURSDAY, FEBRUARY 21

##### Grantwriting for Artists

9:30 am–noon  
Adam's Mark Hotel, 37th Floor  
Presenter: Barbara Bernstein, independent artist

##### Digital Portfolio for Beginners

Adam's Mark Hotel, 37th Floor  
9:30–11:30 am  
Presenter: Christopher Jagers, Southern Methodist University

##### Digital Tools in the Traditional Classroom

Adam's Mark Hotel, 37th Floor  
2:30–4:30 pm  
Presenter: Christopher Jagers, Southern Methodist University

#### FRIDAY, FEBRUARY 22

##### Finding a Place for Yourself in the Art World:

##### Strategies for Emerging and Mid-Career Artists

9:30 am–3:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenters: Jackie Battenfield; Joanne Mattera

##### ABD Strategies: A Plan for Dissertation Authors

2:30–3:30 pm  
Adam's Mark Hotel, 37th Floor  
Presenter: Milton Kornfeld, Brandeis University, emeritus

### PROFESSIONAL- DEVELOPMENT ROUNDTABLES

Thursday, February 21, 12:30–2:00 PM  
Adam's Mark Hotel, 37th Floor

Join your colleagues in informal discussions of the challenges, opportunities, and issues that affect your career. Roundtables will be led by Susan Altman, Visual Arts Department, Middlesex County College; Michael Aurbach, Department of Art and Art History, Vanderbilt University; Diane Edison, Lamar Dodd School of Art, University of Georgia; and Edward Shanken.

### MENTORING SESSIONS

Thursday, February 21, and Friday, February 22, 8:00 AM–noon and 1:00–5:00 PM  
Adam's Mark Hotel, 37th Floor  
*All sessions are by appointment only; advance enrollment is required.*

- Improve your effectiveness in interviews
- Explore potential career directions
- Learn from seasoned professionals what employers are looking for

### ARTISTS' PORTFOLIO REVIEW

Present your work for review by professional curators, critics, and educators in an individual consultation. For CDs and DVDs, please bring your own laptop and/or printouts.

### CAREER DEVELOPMENT

Artists, art historians, museum professionals, media specialists, designers, and art educators at all career stages are eligible for a private consultation with a professional in your field. Bring your résumé or CV for critique.

For questions or more information about the Career Fair, email [careers@collegeart.org](mailto:careers@collegeart.org)

.edu/artsci/arth/hba. *Deadline: January 15, 2008.*

### International Association of Art Critics

The International Association of Art Critics/USA (AICA) is compiling its members' nominations for the best art exhibitions that opened in the United States between July 2006 and June 2007. Winners are announced in midwinter, and the Annual Awards Ceremony takes place in late February 2008.

AICA International is holding a seminar and workshop November 8–10, 2007, in Cape Town, South Africa. "Structuring Africa(S): Cultural Policies and Their Differences and Similarities" is AICA's third symposium exploring contemporary art in Africa. Previous events were held in Dakar, Senegal, and Addis Ababa, Ethiopia. The proceedings are available through AICA Press Online Publications. See [www.aica-int.org](http://www.aica-int.org).

### Italian Art Society

The Italian Art Society (IAS) has launched its new website: <http://italianartsociety.org>. IAS is open to all those interested in Italian art, ancient to modern. The site provides information for members and the form needed to join the society. All sessions sponsored by the society are also posted, as is our regular newsletter.

### Japan Art History Forum

In August, the Japan Art History Forum (JAHF) announced its selection of the essay "It was not so easy to be born: Hayashi Seiichi manga" by Ryan Holmberg of Yale University as the recipient of the fifth annual Chino Kaori Memorial Essay Prize for graduate students.

### National Arts Education Association

National Arts Education Association (NAEA) members Mary Stewart and Jim Elniski announce that the annual forum, "Thinktank 3: Developing a 21st Century Foundations Program," is scheduled for June 6–11, 2008, at the School of the Art Institute of Chicago in Illinois. Intensive facilitated discussions will provide an opportunity for artists, designers, educators, and administrators to develop innovative new teaching strategies for higher-education art and design foundations courses.

Fifteen \$1,000 fellowships will be awarded, to support participation by current MFA candidates, recent MFA recipients, foundations program administrators, and design professionals. Go to <http://thinktankarts.typepad.com> for details and application form.

### Society for Photographic Education

The Society for Photographic Education (SPE) holds its forty-fifth national conference in Denver, Colorado, March 13–16, 2008. The conference theme is "Agents of Change: Art & Advocacy." Lens-based artists have been catalysts for change with imagery that advocates social and environmental awareness. Artists bear witness, interpret, expose, and address problems ranging from the AIDS epidemic and stereotypes in race and gender to the plight of refugees in war-torn countries. In what ways are artists responding to the local and global challenges that are reshaping politics, cultures, economies, and the planet? As educators, artists, and scholars, what has been the historical impact of our advocacy? What role will we play in shaping the future? In addition to a stimulating program of plenary sessions and featured speakers, the conference boasts more than forty general session speakers, portfolio sessions and critiques, an exhibits fair, and preconference workshops. For more information, please visit [www.spenational.org](http://www.spenational.org).

### Society of Architectural Historians

Join the Society of Architectural Historians (SAH) for its sixty-first annual meeting, taking place April 23–27, 2008, at the Hilton Hotel Netherland in Cincinnati, Ohio. More than 125 scholarly papers will present the latest research in the fields of architectural and landscape history and their related disciplines, and more than twenty tours will examine historic and new architecture in southern Ohio. These include numerous new buildings and landscapes on the campus of University of Cincinnati, which has a six-acre green designed by Hargreaves Associates and buildings by starchitects Peter Eisenman, Michael Graves, Frank Gehry, Pei Cobb Freed and Partners, and others. Additional tours examine new architecture by Zaha Hadid and others in down-

town Cincinnati, as well as recently restored landmarks such as Frank Lloyd Wright's Westcott House (1904) in nearby Springfield. Registration materials will be posted to [www.sah.org](http://www.sah.org) in early January.

### 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 next SECAC annual meeting, to be held September 24–27, 2008, in New Orleans, Louisiana. For more information, please visit [www.secollegeart.org](http://www.secollegeart.org) and click on Annual Conference or contact Lawrence Jenkens at [ajenkens@uno.edu](mailto:ajenkens@uno.edu). *Deadline: January 1, 2008.*

In addition, SECAC's journal, the *SECAC Review*, seeks articles for its 2008 issue. Submissions or inquiries should be sent to James C. Boyles at [boylesjc@aol.com](mailto:boylesjc@aol.com). Indexed in Art Full Text, the *SECAC Review* is a peer-reviewed journal of scholarly articles on art and art history and published annually. *Deadline: December 31, 2007.*

### Southern Graphics Council

The next Southern Graphics Council (SGC) conference, "Command Print" will be held March 26–29, 2008, in Richmond, Virginia. The host site is Virginia Commonwealth University. For more information, please visit [www.southerngraphics.com](http://www.southerngraphics.com).

### Visual Resources Association

The Visual Resources Association (VRA) will hold its twenty-sixth annual conference in San Diego, California, at the Westin San Diego on Broadway, March 12–16, 2008. In addition to the delights of the location, we expect to present a full and lively program with sessions and workshops on a variety of topics, including: copyright from both user and owner perspectives; preserving legacy collections; new challenges in cataloguing and accessing nonart images; the everyday realities and solutions surrounding interoperability; recent developments in social tagging; and the latest in digital-image capture, editing, and long-term storage. For additional conference information, including registration, visit [www.vraweb.org](http://www.vraweb.org).

## Solo Exhibitions by Artist Members

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

### Mid-Atlantic

**Sukenya Best.** 312 Gallery, Richmond, VA, August 3–September 2, 2007. *Bare Sole?*. Printmaking.

**Steve Cope.** Projects Gallery, Philadelphia, PA, September 7–29, 2007. *Night Watch*. Painting.

**Cianne Fragione.** Harmony Hall Regional Center, Fort Washington, MD, August 13–October 6, 2007. *Salute Antonio: Ten Years of Mixed Media*.

**Hee Sook Kim.** Cantor-Fitzgerald Gallery, Haverford College, Haverford,

PA, April 4–May 4, 2008. *Spiritual Medicine*. Painting, printmaking, and installation.

**Dona Lantz.** Graham Gallery, Moore College of Art and Design, Philadelphia, PA, September 6–October 21, 2007. *Gnosis: Photographs by Dona Lantz*.

**Charles Matson Lume.** Olin Art Gallery, Washington and Jefferson College, Washington, PA, October 5–November 11, 2007. *Basho: All/Over*. Installation.

**Virginia Maksymowicz.** Landmarks Contemporary Projects, Powel House Museum, Philadelphia, PA, September 14–October 21, 2007. *Rules of Civility*. Sculptural installation.

**Jennifer Palmer.** Tompkins Gallery, Cedar Crest College, Allentown, PA, September 10–October 15, 2007. *In Between a Memory and a Dream*. Painting and drawing.

**Ann Stoddard.** Radford University Museum, Radford, VA, September 3–October 19, 2007. *OurSpace: Registration*. Site intervention.

### Midwest

**Delores De Wilde Bina.** River Arts Center, Clinton, IA, August 29–October 7, 2007. *Bina Butterflies*



Delores De Wilde Bina, *Co( )xistence Bina Santa Fe - Timbuktu, 2007*, acrylic on collage, 32 x 36 in. (artwork © Delores De Wilde Bina)



John Lytle Wilson, *Calamity!, 2007*, acrylic on canvas, 48 x 60 in. (artwork © John Lytle Wilson)

– *Coexistence Timbuktu*. Collage, painting, and printmaking.

**Hee Sook Kim.** Mallin Gallery, Kansas City Artists Coalition, Kansas City, MO, December 7, 2007–January 18, 2008. *Spiritual Medicine*. Painting and printmaking.

### Northeast

**Holly Compton Alderman.** Saint-Gaudens National Historic Site, Cornish, NH, May 26–October 31, 2007. *Saint-Gaudens Sculpture Garden Banners*. Digital photography on satin.

**Ruth Bernard.** Oxbow Gallery, Northampton, MA, August 30–September 16, 2007. *In & Out: New Work, Landscapes and Still Life*. Painting and drawing.

**Martin Brief.** Wifinsky Gallery, Salem State College, Salem, MA, September 4–20, 2007. *Martin Brief*. Drawing and photography.

**Jean Bundy.** Pleiades Gallery of Contemporary Art, New York, November 27–December 15, 2007. *Sharon, a Friend (essays and paintings about illness)*.

**Paul Calter.** Christine Price Gallery, Fine Arts Center, Castleton State College, Castleton, VT, August 27–

October 5, 2007. *Squaring the Circle: Forty Years of Art and Geometry*. Painting, drawing, and sculpture.

**Binh Danh.** Light Work, Robert B. Menschel Media Center, Syracuse, NY, August 14–October 23, 2007. *One Week's Dead*. Photography.

**Hee Sook Kim.** LaGuardia Galleries of Fine Arts, LaGuardia Community College, City University of New York, Long Island City, NY, October 3–November 30, 2007. *Spiritual Medicine*. Painting and printmaking.



Mimi Oritsky, *Ronda Shadow #4, 2007*, graphite and gouache on paper, 15 x 15 in. (artwork © Mimi Oritsky)

**Pamela A. Lawton.** Atrium Lobby, 180 Maiden Lane, New York, September 25–November 30, 2007. *Window Collections III*. Painting.

**Jill Moser.** Lennon, Weinberg Gallery, New York, November 1–December 8, 2007. *New Paintings*.

**Mimi Oritsky.** A.I.R. Gallery, New York, October 9–November 3, 2007. *Ronda and Pacific Shadow Series.* Painting and drawing.

**Michael Rich.** Old Spouter Gallery, Nantucket, MA, August 17–30, 2007. Painting and work on paper.

**Jo Sandman.** Gallery Kayafas, Boston, MA, September 5–29, 2007. *Heat/Light.* Photography.

**Deborah Stern.** Blue Mountain Gallery, New York, October 2–27, 2007. *Acoustic Paintings.*

## South

**Erika Adams.** Rogers Gallery, Berea College, Berea, KY, December 21, 2007–February 4, 2008. *The Desire for Meaning in Phenomena: Recent Work by Erika Adams.* Monotype, digital photography, sculpture, and video.

**Mary Elizabeth Kimbrough.** Chesser Gallery, Mobile, AL, June 8–July 13, 2007. *New Work.* Painting and mixed media.

**Morgan T. Paine.** Arts Complex Gallery, Florida Gulf Coast University, Fort Meyers, FL, November 1–December 15, 2007. *Every X Marks Somewhere: Paintings and Constructions by Morgan T. Paine.*



Michele Jaquis, *Jahrzeit Candle (memorial)*, 2007. LightJet print, 30 x 20 in. (artwork © Michele Jaquis)

**John Lytle Wilson.** Durbin Gallery, Birmingham-Southern College, Birmingham, AL, November 2–30, 2007. *Sweet Calamity!* Painting and installation.

## West

**Erika Adams.** Kitchenette Gallery, Phoenix, AZ, November 17–30, 2007. *Recent Work.* Digital photography, sculpture, and book.

**Kjellgren Alkire.** Eye Lounge Contemporary Art, Phoenix, AZ, August 3–September 1, 2007. *Pulpit.* Performance and sculpture.

**Les Barta.** University of Alaska

Art Gallery, Anchorage, AK, October 15–November 2, 2007. *Photoconstructions.*

**Michele Jaquis.** LAAA/Gallery 825, Los Angeles, CA, September 7–October 5, 2007. *we still do not have to inherit everything they leave for us.* Photography and video.

## 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 2007) to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Erika Adams** and **Nick Norwood.** *Wrestle* (Syracuse, NY: Eating Dog Press, 2007).

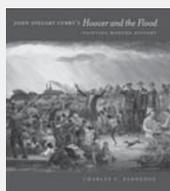
**Alice H. R. H. Beckwith.** *Illustrating the Good Life: The Pissarros' Eragny Press, 1894–1914* (New York: Grolier Club, 2007).

**Ronald R. Bernier.** *Monument, Moment, and Memory: Monet's Cathedral in Fin-de-Siècle France* (Lewisburg, PA: Bucknell University Press, 2007).



**Douglas Easterly.** *Best Practice: The Pros on Flash* (New York: Cengage Delmar Learning, 2007).

**Natalie Edgar,** ed. *Club without Walls: Selections from the Journals of Philip Pavia* (New York: Midmarch Arts Press, 2007).

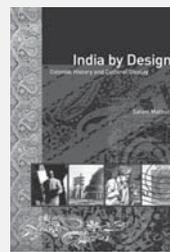


**Charles C. Eldredge.** *John Steuart Curry's Hoover and the Flood: Painting Modern History* (Chapel Hill: University of North Carolina Press, 2007).

**Mike Garibaldi Frick,** ed. *Dialogue Project* (San Francisco: EvolveArts, 2007).

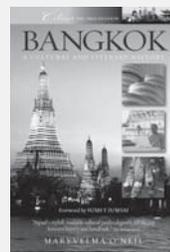
**Yuko Kikuchi.** *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan* (Honolulu: University of Hawai'i Press, 2007).

**Gregory Levine** and **Yukio Lippit,** eds. *Awakenings: Zen Figure Painting in Medieval Japan* (New York: Japan Society, in association with Yale University Press, 2007).

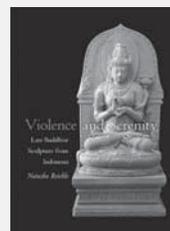


**Saloni Mathur.** *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2007).

**Bernard O'Kane.** *Treasures of Islam: Artistic Glories of the Muslim World* (London: Duncan Baird, 2007).

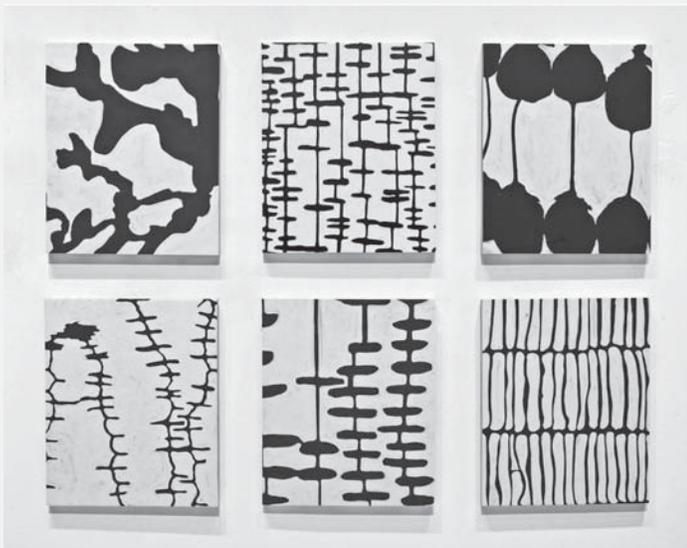


**Maryvelma Smith O'Neil.** *Bangkok: A Cultural and Literary History* (Oxford: Signal Books, 2007).



**Natasha Reichle.** *Violence and Serenity: Late Buddhist Sculpture of Indonesia* (Honolulu: University of Hawai'i Press, 2007).

**Debra Higgs Strickland,** ed. *Images of Medieval Sanctity: Essays in Honour of Gary Dickson* (Boston: Brill, 2007).



Erika Adams, *Structure*, 2007, monotypes mounted on panel, 32 x 45 in. (artwork © Erika Adams)

## Exhibitions Curated by CAA Members

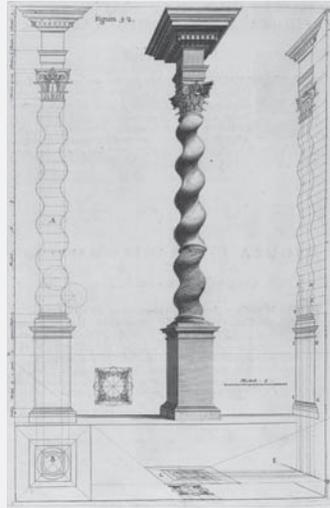
Curators who are individual members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2007), and title of show to [caanews@collegeart.org](mailto:caanews@collegeart.org); attach the exhibition's press release to the e-mail (required). You may also send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

**Michaël Amy.** *Quirky.* Westport Arts Center, Westport, CT, November 9–December 19, 2007.

**Norma Broude and Mary D. Garrard.** *Claiming Space: Some American Feminist Originators.* American University Museum, Katzen Art Center, American University, Washington, DC, November 6, 2007–January 27, 2008.

**Kirsten Fischler.** *Recycled Creativity: The Tipping Point of Cultural Chaos.* Arts Scene, West Chester, PA, October 12–November 30, 2007.

**Beauvais Lyons.** *The Association for Creative Zoology.* Art Gallery of Knoxville, Knoxville, TN, September



Andrea Pozzo, *Perspectiva pictorum et architectorum* (Rome, 1693), vol. 1, fig. 52. Printing and Graphics Arts Department, Houghton Library, Harvard College Library, Typ 625.93.709 v.1 F. From the bequest of Charles Sumner, Class of 1830 (artwork in the public domain). From the exhibition *Turns on the Page: Illustrating Spiral Columns in European Books from the Renaissance to the Baroque.*

7–October 27, 2007.

**Julie L. McGee.** *Peter Williams: Artistic Repair.* Visual Arts Center of New Jersey, Summit, NJ, September 7–November 25, 2007.

**Linda Stratford.** *Sacred Spaces in Central Kentucky.* Kinlaw Library Art Gallery, Asbury College, Wilmore, KY, October 5–December 14, 2007.

**Geoffrey S. Taylor.** *Turns on the Page: Illustrating Spiral Columns in European Books from the Renaissance to the Baroque.* Houghton Library,

Harvard University, Cambridge, MA, January 27–March 10, 2007.

**Susan Todd-Raque.** *Responding to Home.* Museum of Contemporary Art of Georgia, Atlanta, GA, September 27–November 24, 2007.

## People in the News

Please send your name and listing to [caanews@collegeart.org](mailto:caanews@collegeart.org).

### Academe

**Emily Braun** has been named Distinguished Professor of Art History at the City University of New York. She teaches at Hunter College and the Graduate Center.

**Finbarr Barry Flood** has been appointed associate professor of the arts of Islam at the Institute of Fine Arts at New York University, a joint appointment with the school's Department of Art History.

**Marc Gottlieb**, formerly associate professor and chair of the Department of Fine Art at the University of Toronto in Ontario, has been named Class of 1955 Memorial Professor of Art and director of the Graduate Program in the History of Art at Williams College in Williamstown, MA. He succeeds **Mark Haxthausen** as program director.



**Michelle Handelman**, previously lecturer in the Department of Media Studies

## 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](http://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](http://www.jstor.org).



Karen Tauches, *4th Ward*, from *Disappeared Houses*, 2007, Xerograph tiled on polycoated roll paper, 7 x 3 ft. (artwork © Karen Tauches). From the exhibition *Responding to Home*.

and Film at the New School in New York, has been appointed assistant professor in the film/video area of the Department of Media and Performing Arts at the Massachusetts College of Art in Boston.



**Anna Calluori Holcombe**, a ceramics artist, arts administrator, and formerly professor of art

at Kansas State University in Manhattan, has become director of the School of Art and Art History in the College of Fine Arts at the University of Florida in Gainesville.



**Liz Kotz**, formerly of the University of Minnesota, Twin Cities, has been appointed assistant professor at the University of California, Riverside.

**Iain Machell** has been promoted to professor of art and chair of the Visual Art, Music, and Theatre Department at Ulster County Community College, State University of New York, in Stone Ridge, NY.



**Lucy Maulsby** has been appointed assistant professor in the School of Architecture at Northeastern University in Boston, MA.

**Alexander Nagel** has been appointed professor of Renaissance art history at the Institute of Fine Arts at New York University.

**Molly Nesbit** has been named Kirk Varnedoe Visiting Professor for academic year 2007–8 at the Institute of Fine Arts at New York University.

**Kristoffer Neville** has been appointed assistant professor at the University of California, Riverside.

**Christopher Reed**, formerly chair of the Art Department at Lake Forest College in Lake Forest, IL, has been appointed associate professor of English and visual culture at Pennsylvania State University in University Park. He will take his position after an 8-month scholarship at the Georgia O'Keeffe Museum Research Center in Santa Fe, NM.



**Linda Stratford** has been selected chair of the Art Department at Asbury College

in Wilmore, KY.



**David Levi Strauss**, formerly a faculty member at Bard College in Annandale-on-

Hudson, NY, has been appointed chair of the graduate program in art criticism and writing at the School of Visual Arts in New York.

**Charissa N. Terranova**, formerly assistant professor of art history at Southern Methodist University in Dallas, TX, has been named director of Central Track: The UT Dallas Artists Residency and assistant professor of aesthetic studies in the School of Arts and Humanities at the University of Texas at Dallas.



**Elizabeth Hutton Turner**, previously senior curator at the Phillips Collection in

Washington, DC, has joined the McIntire Department of Art at the University of Virginia in Richmond.

**Mariët Westermann**, formerly director of the Institute of Fine Arts at New York University, has been appointed vice chancellor at her school. She will help to establish university branches outside the US, beginning with a campus in the Middle East.



**Koichi Yamamoto** has been appointed assistant professor of art in the School of Art at

the University of Tennessee in Knoxville.

## Museums and Galleries

**Elizabeth E. Barker**, previously director of the Picker Art Gallery at Colgate University in Hamilton, NY, has been named director and chief curator of the Mead Art Museum at Amherst College in Amherst, MA.



**Lynn Berkowitz**, previously education director at the John and Mable Ringling Museum of Art

in Sarasota, FL, has been chosen as director of education at the Crystal Bridges Museum of American Art, under construction in Bentonville, AR.

**Margaret Bullock**, formerly curator and collections manager at the Harwood Museum of Art at the University of New Mexico in Taos, has been named curator of collections and special exhibitions at the Tacoma Art Museum in Tacoma, WA.

**John Caperton**, previously exhibitions coordinator at Locks Gallery in Philadelphia, PA, has been appointed curator of prints and photographs at the Print Center, also in Philadelphia.



**Kevin E. Consey**, director of the Berkeley Art Museum/Pacific Film Archive in

California, has announced his resignation, effective January 2, 2008.



**Richard Hodges**, previously director of the Institute of World Archaeology at

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the University of East Anglia in Norwich, UK, has been named Williams Director of the University of Pennsylvania Museum of Archaeology and Anthropology.

**Reyahn King**, formerly head of interpretation and exhibitions at the Birmingham Museum and Art Gallery in the UK, has been appointed director of art galleries for the National Museums Liverpool, which oversees the Walker Art Gallery, Sudley House, and Lady Lever Art Gallery.

**Ana Martinez de Aguilar**, director of the Museo Reina Sofia in Madrid, Spain, has resigned.



**Christopher Monkhouse**, previously a curator at the Minneapolis Institute of Arts in Minnesota, has been chosen curator and chair of European decorative arts at the Art Institute of Chicago in Illinois.

**Heather O'Mahony (Wirth)**, formerly conservation coordinator at the Seattle Art Museum in Washington, has been appointed regional representative in Trusts & Estates for Bonhams & Butterfields in Seattle.



**John M. D. Pohl** has joined the Fowler Museum at the University of California, Los Angeles, as curator of the arts of the Americas, a newly created position. Pohl was previously Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas at the Princeton University Art Museum in Princeton, NJ.

**James Quirk** has been appointed executive director of the Charles Allis and Villa Terrace Art Museums in Milwaukee, WI, succeeding **Sarah Stauder**.

**Bernice Berend Rose**, formerly director of drawings and special exhibitions at

PaceWildenstein Gallery in New York, has been named chief curator of the Menil Collection's Drawings Institute, to be created in Houston, TX.

**Agnès Saal**, formerly head of the Bibliothèque Nationale de France, has been named general director of the Centre Georges Pompidou in Paris.



**Barry Shifman**, formerly head of the Department of Decorative Arts at the Indianapolis Museum of

Art in Indiana, has been appointed Sydney and Frances Lewis Family Curator of Late 19th and Early 20th Century Decorative Arts at the Virginia Museum of Fine Arts in Richmond.

**Lowery Stokes Sims** of New York's Studio Museum in Harlem has become Charles Bronfman Curator at the Museum of Arts and Design, also in New York.

**Roger Tatley**, formerly editor-in-chief of *Modern Painters*, has been named director of communications for Hauser and Wirth, with galleries based in Zürich and London.

**Charles Venable**, formerly deputy director for collections at the Cleveland Museum of Art in Ohio, has been chosen chief executive officer of the Speed Art Museum in Louisville, KY.



**Olga Viso**, formerly director of the Hirshhorn Museum and Sculpture

Garden in Washington, DC, has been named director of the Walker Art Center in Minneapolis, MN, succeeding **Kathy Halbreich**.



**Bruce Weber**, formerly director of research and exhibitions at Berry-Hill Galleries in New

York, has joined the National

Academy Museum, also in New York, as senior curator of 19th-century art.

## Organizations

**Gail Andrews**, executive director of Birmingham Museum of Art in Birmingham, AL, has been elected president of the Association of Art Museum Directors for a 1-year term.

**Jonathan P. Binstock**, formerly curator of contemporary art at the Corcoran Gallery of Art in Washington, DC, has become an art advisor for the Art Advisory Service in the Citi (formerly Citibank) Family Office.

**Andreia Lee Davies**, previously arts services director at the Queens Council on the Arts in New York, has been named immigrant outreach coordinator at the New York Foundation for the Arts, succeeding **Daisy Rosenblum**.

**Lisa Dennison**, previously director of the Solomon R. Guggenheim Museum in New York, has joined Sotheby's to work in international business development for the auction house.

**Thomas W. Gaehtgens**, formerly director of the German Center for the History of Art in Paris, has been appointed director of the Getty Research Institute in Los Angeles, CA.



**Gary Gibbs** has been tapped as executive director of the Austin-based Texas

Commission on the Arts.

**Sebastian Lopez** has been named director of the Institute of International Visual Arts (Iniva) in London, England, succeeding **Augustus Casely-Hayford** and **Gilane Tawadros**, Iniva's founding director.

**Virginia Rutledge**, formerly litigation associate for the New York law firm Cravath, Swaine & Moore LLP, has been named vice president and general counsel of Creative Commons, based in San Francisco, CA.

**John Tusa** has resigned as chairman of the Victoria and Albert Museum in London, a month after being named to the position. He will retain his position as chairman of the University of the Arts London.

**Monique Veaute** has been named director of François Pinault's Palazzo Grassi in Venice, Italy, succeeding **Jean-Jacques Aillagon**, who was appointed president of the state-run Château de Versailles.

The International Committee of the International Council of Museums has elected its officers for 2007–10 at its triennial plenary meeting in Vienna. **Manuel J. Borja-Villel**, director of the Museu d'Art Contemporani de Barcelona, is president; **Sabine Breitwieser**, artistic and managing director of the Generali Foundation in Vienna, is general secretary; and **Hendrik Driessen**, director of the De Pont Museum of Contemporary Art in Tilburg, the Netherlands, is treasurer. The outgoing president, **Alfred Pacquement**, director of the Musée National d'Art Moderne, Centre Georges Pompidou in Paris, was appointed honorary member.

Other newly elected board members include **Neal Benezra**, director of the San Francisco Museum of Modern Art in California; **Kasper König**, director of the Museum Ludwig in Cologne; **Ivo Costa Mesquieta**, chief curator of the Pinacoteca do Estado in São Paulo; **Lars Nittve**, director of the Moderna Museet in Stockholm; and **Sheena Wagstaff**, chief curator at Tate Modern in London.

## Grants, Awards, and Honors

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

**Michaël Amy** has received a 2006–7 Trustees Scholarship Award from the Rochester Institute of Technology in Rochester, NY.



**Sheila Blair**, Norma Jean Calderwood University Professor of Islamic and

Asian Art at Boston College in Massachusetts and Hamad bin Khalifa Endowed Chair of Islamic Art at Virginia Commonwealth University in Richmond, has won the 2007 British-Kuwait Friendship Society/British Society of Middle Eastern Studies Prize for the best book on Middle Eastern studies published in the UK for *Islamic Calligraphy* (Edinburgh: Edinburgh University Press, 2006). She is the first person to have been awarded the prize twice: *Islamic Inscriptions* (1998) won in 1999.

**Daniela Bleichmar**, assistant professor of art history and of Spanish and Portuguese at the University of Southern California in Los Angeles, has been honored by *Smithsonian* magazine as one of "America's Young Innovators in the Arts and Sciences: 37 under 36." She was featured in an article discussing her research on the connections between art and science in the Spanish empire.



**David Craven**, Distinguished Professor of Art History at the University of

New Mexico in Albuquerque, was selected the 2007



**Jessica Stockholder**, 2006, green plastic parts, black plastic parts, cushion, wooden element, red metal legs, fabric, cable, gray shelf, crocheted yarn, red skein of yarn, red electric cord, incandescent light fixture, tulle, various hardware and plastic parts and acrylic paint, height variable (minimum of 114 in.) x 108 x 84 in. JS #435. (artwork © Jessica Stockholder; photograph provided by the artist and Mitchell-Innes & Nash)

Rudolf Arnheim Professor of Art History at Humboldt University in Berlin, Germany. While in residence, he taught a seminar on "Trans-Atlantic Anti-Fascism in the Visual Arts," which will be the subject of his 7th book.

**Julie Johnson** of the University of Texas at San Antonio has been awarded a residential grant at the IFK Vienna (International Research Center for Cultural Studies) for October 2007–January 2008.

**Diana L. Linden** has been awarded a certificate of completion by the

Grantsmanship Center's Grantsmanship Training Program in Los Angeles, CA. Her areas of expertise include writing proposals for arts organizations, individual artists and scholars, and programs to recruit and prepare nontraditional students for college success.

**Sarah Oppenheimer**, an artist and assistant professor at Yale University in New Haven, CT, has received a Henry L. and Natalie E. Freund Teaching Fellowship for 2007–8 from the Saint Louis Art Museum and the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO.

**Jessica Stockholder** has received the Smithsonian American Art Museum's Lucelia Artist Award for 2007. The award honors an American artist younger than 50 who has produced a significant body of work and who consistently demonstrates exceptional creativity.

**Eugenie Tung** has received a 2007 fellowship award for mural design from the Edwin Austin Abbey Fund for Mural Painting.



**Julie Umerle**, a London-based painter, has received an award from the Arts Council

England in 2007. The award funds a period of research and development within her practice during the course of 1 year.

**Judith Wechsler**, National Endowment for the Humanities Professor at Tufts University in Medford, MA, has been awarded a Chevalier de l'Ordre des Arts et des Lettres by the French government.

The Georgia O'Keeffe Museum Research Center in Santa Fe, NM, has named its 2007–8 fellows. CAA members include: **Carolyn Kastner**,



## Professional Opportunity for Studio Art Faculty at the Annual AP® Reading

College-level foundation teachers are sought to serve as "Readers" at the annual Advanced Placement Program® (AP®) Reading in June. Each year, Readers gather for a week to evaluate and score the AP Studio Art portfolios of advanced high school students who have worked to reach introductory college-level standards in Drawing, 2-D Design, or 3-D Design. These hard-working professionals are vital to the AP Program because they ensure that students receive AP grades that accurately reflect college-level achievement. Readers are paid a stipend, provided with housing and meals, and reimbursed for travel expenses.

Apply online at AP Central® ([apcentral.collegeboard.com/readers](http://apcentral.collegeboard.com/readers)), the College Board's online home for AP professionals, or at [www.ets.org/reader/ap](http://www.ets.org/reader/ap). To request a printed application, e-mail [apreader@ets.org](mailto:apreader@ets.org) or visit the College Board's AP Studio Art booth at CAA in February.



**Sarah Oppenheimer**, 552-1251 (view from room 2), 2007, one 4 x 8 ft. sheet of plywood, aperture between 3 interior rooms, building dimensions variable (artwork © Sarah Oppenheimer; photograph provided by the artist)

**Christopher Reed**, and **Elizabeth Hutton Turner**.

The Marie Walsh Sharpe Art Foundation offers free studio spaces in New York to visual artists for up to 1 year. The foundation's Artists Advisory Committee invited past alternates to participate, beginning September 2007. CAA member recipients include: **Vera Iliatova**, **Frank Magnotta**, **Amy Park**, and **Traci Tullius**.

The Smithsonian American Art Museum in Washington, DC, has announced its 19 fellows for the 2007–8 academic year. The program gives senior, predoctoral, and postdoctoral fellowships to scholars and students to pursue research at the museum. Among the fellows are these CAA members: **David Bjelajac**, **Marie-Stephanie Delamaire**, **Kate Elliott**, **Cynthia A. Fowler**, **Caroline Hannah**, **Wendy Ikemoto**, **Adrian Kohn**, **Alissa Walls Mazow**, **Asma Naeem**, **Jennifer Raab**, **Jennifer Van Horn**, and **Glenn Willumson**.

## Obituaries

**Edward Avedisian**, an American abstract painter, died August 17, 2007, at age 71. Best known for his boldly colored but coolly distant abstractions, Avedisian was born in Lowell, MA, and studied art at the School of the Museum of Fine Arts, Boston. His work was shown in 6 solo exhibitions in New York, including 2 at Robert Elkon Gallery. An early issue of *Artforum* featured his work, which was also included in the Op Art exhibition *The Responsive Eye* at the Museum of Modern Art in 1965. The Whitney Museum of American Art placed him in 4 annuals, and his paintings can be found in private collections and major museums throughout the US.

**Jeremy Blake**, a New York–based artist who made seductive digital videos that he called “time-based paintings,” died at age 35 of an apparent suicide.

A fisherman discovered his body July 22 in the Atlantic Ocean near

Sea Girt, NJ. Reported missing 5 days earlier, Blake was seen entering the ocean from a beach in the Rockaways in Queens, NY; his clothes and wallet were found nearby. Theresa Duncan, a writer, filmmaker, former video-game designer, and Blake's companion of 12 years, had committed suicide July 10; she was 40.

Born in Oklahoma, Blake grew up in the Washington DC, area. He earned a bachelor's degree at the School of the Art Institute of Chicago in 1993 and a master's from the California Institute of the Arts in Valencia in 1995.

The artist is well known for his DVDs, C-prints, paintings, and drawings that present visual seminarratives combining the representational and the abstract, and the personal and cultural. Blake also created visuals for Paul Thomas Anderson's film *Punch-Drunk Love* and cover art for the Beck CD *Sea Change*.

Blake had several solo exhibitions at his gallery, Feigen Contemporary (now Kinz, Tillou & Feigen), and appeared in 3 Whitney Biennials and in museums and galleries worldwide. An exhibition at the Corcoran Gallery of Art in Washington, DC, opened last month and includes work from when Blake emerged in late 1990s to an unfinished work, *Glitterbest*, a collaboration with Malcolm McLaren. The show continues to March 2, 2008.

**Donald P. Hansen**, a professor at the Institute of Fine Arts, New York University, died February 15, 2007, after a yearlong struggle with cancer.

The entire institute community—faculty, staff, students past and present—owes Hansen immeasurable debts. We lose in him a fine scholar, an inspired archaeologist, a dedicated teacher and mentor, a close colleague, and a true friend.

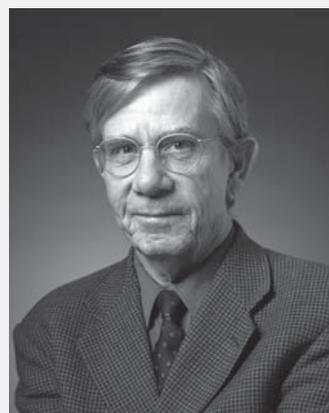
Hansen came to the institute in 1963, having earned a PhD from Harvard University. He was drawn to Near Eastern art at Dartmouth College, publishing a text in his senior year on the fine Assyrian reliefs in its collections. After graduate school, he gained his initial professional training at the Oriental Institute of the University of Chicago.

His major scholarly contributions always rested on sound and resourceful fieldwork throughout the Middle East. In the course of his career, he participated in digs at Sardis, in Iran, and at Nippur, and served as field director at Mendes, Tell Abu Salabikh, and Al-Hiba.

At the institute, Hansen served as director of graduate studies for 38 years—an unparalleled record at NYU—advising generations of students with his smart, open-minded advice. A meticulous archaeologist as well as a true aesthete, equally conversant with Mesopotamian cylinder seals, Mughal miniatures, and Impressionist paintings, Hansen exemplified the best of the institute's traditions in art history and archaeology. He had been looking forward to dedicating his retirement to advancing the publication of his excavation projects, and it is a great loss to the discipline that he was not granted this long-standing wish. It is difficult to imagine the institute without his rigorous commitments to the quality of our programs or without his steady and kindly presence. We will remember him also for his vivid interest in his beloved animals and carefully nurtured flora, about which he spoke with wonder and authority.

—*Mariët Westermann, Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University*

**Ted Hartwell**, the founding curator of the Minneapolis Institute of Arts' Department of Photographs, died July 10, 2007, after suffering a heart attack 5 days earlier. He was 73.



**Ted Hartwell** (photograph by Dan Dennehy, provided by the Minneapolis Institute of Arts)

With Beaumont Newhall, Edward Steichen, and John Szarkowski, Hartwell was a pioneering American photographer curator, coming of age in the 1950s and 1960s and helping to bring the medium to museum-level attention.

Born in Iowa, Hartwell was raised in Minneapolis and served as an aerial reconnaissance photographer in the US Marine Corps. After 2 years in Korea and Japan, he attended the University of Minnesota, where he earned a BA in philosophy in 1958. Like Szarkowski, he was a practicing photographer; the Minneapolis Institute of Arts (1960) and the

The Department of Classics at Northwestern University invites applications for a Mellon Postdoctoral Fellowship. We seek new PhDs in classics or art history whose field of expertise is Greek and/or Roman art and archaeology or Roman social history, especially scholars examining connections between Greece and/or Rome and other ancient Mediterranean cultures. The successful candidate will be a superior scholar and promising teacher interested in contributing to our interdisciplinary community. Appointment is for two years beginning September 2008 and is not renewable. PhD must be completed by the start date. Teaching load is two quarter-long courses each year, allowing for substantial time for research. Salary plus funding for professional travel, computer support, and similar expenses. Women and members of minority groups are encouraged to apply. Applications should include a letter of application, curriculum vitae, sample of scholarly writing, brief research proposal, evidence of teaching success, and three letters of reference. Review of applications will begin Dec. 1, 2007. We will interview at the meeting of the American Philological Assn in Chicago, Jan. 3-6, 2008. Please submit applications via e-mail to: [classicssearch@northwestern.edu](mailto:classicssearch@northwestern.edu) or mail them to Professor Richard Kraut, Chair, Department of Classics, Northwestern University, 1-535 Kresge Hall, 1880 Campus Drive, Evanston, IL 60208-2200, tel. 847.491.7597; fax 847.491.7598; AA/EOE.

University of Minnesota Gallery (1961) displayed his black-and-white images from his travels in Japan.

Hartwell joined the institute in 1962 as a photographer, taking pictures for documentary and publication purposes and serving as adjunct curator of photography; 10 years later he was promoted to curator. In the 1970s he gave Richard Avedon his first retrospective and later showed the work of Minnesota photographers along with prints by Henri Cartier-Bresson, Werner Bischof, and Marc Riboud. A show he organized on Magnum

photographers traveled internationally. Hartwell initiated the museum's photography collection, which has since grown to 10,000 images plus; highlights include classic works by Ansel Adams, Julia Margaret Cameron, Walker Evans, and Dorothea Lange, as well as new artists such as Alec Soth.

**Burt Hasen**, a New York artist who used maps as an inspiration for his paintings, died September 7, 2007, at age 85. He had been ill for several months.

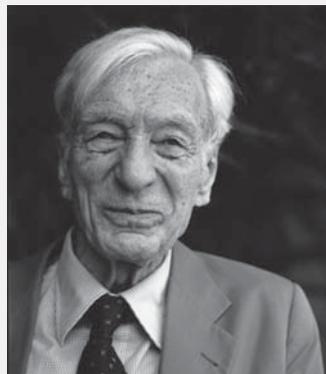
Born in New York, Hasen studied

at the Art Students League and with Hans Hofmann. He was in the Air Force in the Pacific during WWII and then traveled to Paris on the GI Bill to study art again. During the war he worked with aerial maps, and subsequently his heavily worked canvases resemble overhead views. Abstract paintings from his later career were based directly on maps, often in detail.

Galerie 8 in Paris presented his first solo exhibition in 1950. Two years later he debuted in New York at Hacker Gallery in 1952; Hugo de Pagano Gallery held his last show in the city in 1997. Hasen was later represented by Anita Shapolsky Gallery. An instructor as well as an artist, he taught at the School of Visual Arts from 1954 to 2000.

**Gerd Hatje**, a renowned art-book publisher, died July 24, 2007, at the age of 92 in Stuttgart, Germany.

An influential personality in the art and publishing scene of postwar



Gerd Hatje

Germany and a passionate art connoisseur, Hatje demonstrated his enthusiasm and openness toward new developments in the fine arts, music, and bookmaking. In 1945 he founded the company that eventually became a leading publishers of books on art, photography, and architecture.

Born in Hamburg, he had an apprenticeship as a typesetter in Stuttgart and started Humanitas Verlag when he was 30. The publishing house was renamed Verlag Gerd Hatje in 1947. His varied interests were reflected in his publishing program: in addition to classics and contemporary literature, he also

produced books on jazz. The 1950s and 1960s were years marked by his contact and friendships with artists, architects, and art historians, including Baumeister, Arp, Braque, Giacometti, Miró, Chagall, Picasso, Ernst, Christo, Beuys, Max Bill, Le Corbusier, Breuer, Mies van der Rohe, Gropius, and Stirling. He also collaborated with such publishers as Harry N. Abrams, Thames and Hudson, Gustavo Gili, and Eric Hazan. Among the books he published are some of the best-designed art, design, and architecture books of the 20th century, and many were awarded prizes, including the Medal of Outstanding Merit from the German state of Baden-Württemberg. He was appointed Honorary Senator of the Stuttgart Academy of Arts.

Hatje sold his company in 1990 to the Cantz'sche Druckerei, the renowned Stuttgart-based printer of art books. In the beginning, the publishing division Edition Cantz and Verlag Gerd Hatje continued to work independently, but the 2 companies merged as Hatje Cantz in 1999. In the new company, Hatje continued his daily routine, now as senior publisher, coming into the office every day and keeping up on trends in contemporary art.

**Elizabeth Murray**, a New York painter whose semiabstract, partly representational painting helped to revive the medium in the 1970s and whose influence can be widely felt in contemporary art, died August 12, 2007, at age 66. A resident of Manhattan and Washington County, NY, she died from lung-cancer complications.



Elizabeth Murray (photograph by Ellen Page Wilson)

## FAIRFIELD UNIVERSITY

### Assistant Professor of Film, Television and Radio

The New Media Film, Television & Radio Program seeks applications for a tenure-track assistant professor, beginning September 2008. Required: a terminal degree in film and television production or a related field. Ideal candidate should have significant teaching experience and current production credits. Consideration will be given to candidates with extensive professional qualifications in specialized areas of the discipline of film and television. Subject areas to teach include: introduction to media aesthetics; filmmaking I & II; studio and remote television production; nonlinear editing; directing for film & television; screenwriting for film & television; and film studies courses focusing on directors, genres, documentaries, or American decades. Other duties include student advising and mentoring as well as serving on faculty committees and participating in the University's core curriculum. The qualified candidate must demonstrate a commitment to undergraduate teaching and possess interpersonal communication skills and ability to collaborate.

The New Media Film, Television & Radio Program is one of five majors in the Department of Visual and Performing Arts. With an average of 100 majors and minors, the New Media Program enjoys and encourages interconnections among the other department disciplines in Art History, Studio Art, Music, and Theater. The Program has a strong focus on mentoring and professional internship opportunities, as well as study abroad.

Application materials must be received by October 1, 2007. Send: 1) letter of application, 2) statement of teaching philosophy, 3) curriculum vitae, 4) DVD production reel, and 5) three confidential letters of reference to: **James Mayzik, SJ, Chair, New Media Search Committee, Department of Visual and Performing Arts, Fairfield University, 1073 North Benson Road, Fairfield, CT 06824.**

Fairfield University is a comprehensive Jesuit university with an active and pluralistic faculty located in southern Connecticut, roughly 50 miles from New York City and minutes from New Haven CT.

*Fairfield University is an Affirmative Action/Equal Opportunity Employer. Women, minorities, and persons with disabilities are encouraged to apply.*



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Murray held fast in her commitment to painting in the lean years of the late 1960s and 1970s. Inspired by modernists such as Cézanne, Picasso, Miró, and Stuart Davis, she rejected (or some say fused) movements of the time—Minimalism, Color Field painting, and Pop art—and her indifference to such categorical distinctions often polarized her audience. Characteristic of her work are boldly colored cartoonish shapes painted on oddly shaped and multipanel, multi-layered canvases. As Richard Lacayo wrote recently in *Time* magazine, “The pictures were captivating, witty, so flat-out pleasurable that they made you a little nervous.... She connected her memories of Disney and Dick Tracy to the tropes of Surrealism, conflating them into a parallel reality that’s both funny-pages funny and uncanny in that Surrealist way.”

Born in Chicago in 1940, she studied the School of the Art Institute of Chicago, graduating in 1962 went on to receive an MFA from Mills

College in Oakland, CA, 2 years later. After teaching in Buffalo, NY, Murray moved to New York in 1967, where with artists such as her friend Jennifer Bartlett, Philip Guston, Robert Moskowitz, and Susan Rothenberg she adeptly combined abstract and representational imagery informed by a variety of modern artists and movements, but with a twist all her own.

Murray began showing her work at Paula Cooper Gallery in 1973; her first solo exhibition there was in 1976. Since then, her work has been shown internationally, including the 2007 Venice Biennale. The Museum of Modern Art held a critically praised retrospective last year, curated by Robert Storr. In 1999 she received the MacArthur Foundation Fellowship.

**Peggy Samuels**, a self-taught art historian who wrote and edited 10 books on art and US history with her husband, died August 23, 2007, in East Falmouth, MA. She was 84.

Lacking formal training in art history, Samuels and her husband Howard, who died in 2002, collected art of the American West, worked as art dealers, and then became authors. Their first book, *The Illustrated Biographical Encyclopedia of Artists of the American West* (1976), is considered an authoritative text on the subject. The two also published *Frederic Remington: A Biography* (1982), *Collected Writings of Frederic Remington* (1979), *Remembering the Maine* (1995), and *Teddy Roosevelt at San Juan: The Making of a President* (1997).

**John T. Scott**, a New Orleans-based sculptor, died September 1, 2007, in Houston, TX, after a long battle with pulmonary fibrosis. He was 67.

Born in New Orleans, Scott received a BA from Xavier University and an MFA from Michigan State University in 1965. That same year, he returned to Xavier as a professor, where he taught for many years. In 1992 he received the John D. MacArthur Fellowship. The New Orleans Museum of Art staged a retrospective of his work in 2005, which presented the artists's drawings, prints, and large-scale abstract metal sculptures.

**Jimmy Lee Sudduth**, an African American folk artist who created evocative, textured paintings made partly with mud, died September 2, 2007, in Fayette, AL. He was 97.

A self-taught artist, Sudduth created his own paint with mud mixed with soot, sugar, berries and vegetables, coffee grounds, paint, flour, straw, and other common materials.

Painted on scrap lumber, sheet metal, and plywood, his work is known for its unusual surface texture, color, and technical innovation—sometimes he painted directly with his fingers. Sudduth's work had been exhibited at the Smithsonian Institution's Festival of American Folklife and the Corcoran Gallery of Art, as well as museums in the southern US.

Born in Alabama, Sudduth first showed his work in the late 1960s and was popular during the rise of folk art in the 1980s. His art can be found in the Museum of American Folk Art, Smithsonian Institution, High Museum of Art, and Montgomery Museum of Fine Arts. Susan Mitchell Crawley wrote a book, *The Life and Art of Jimmy Lee Sudduth* (2005), on the artist.

**Bruce Wolmer**, a longtime editor of *Art + Auction* magazine, died August 10, 2007, in New York at age 59. The cause was complications related to diabetes.

An ABD in the history of ideas from John Hopkins University, Wolmer was considered deeply intellectual by his peers, but that he also enjoyed art-world flash and gossip. He headed *Art + Auction* through several ownership changes, including its most recent purchase, in 2003, by LTB Media. Before *Art + Auction*, he was a widely published freelance critic and journalist, writing for the *Paris Review* and the *Wall Street Journal*. Wolmer also worked for other art magazines before joining *Art + Auction* in 1990, serving as editor of *Art & Antiques* and executive editor of *ARTnews*.



## Professional Opportunity for Art History Faculty at the Annual AP® Reading

Teachers of first-year college art history courses are sought to serve as “Readers” at the annual Advanced Placement Program® (AP®) Reading in June. Each year, Readers gather for a week to evaluate and score the free-response (essay) section of the AP Art History Exams. These hard-working professionals are vital to the AP Program because they ensure that students receive AP grades that accurately reflect college-level achievement. Readers are paid a stipend, provided with housing and meals, and reimbursed for travel expenses.

Apply online at AP Central® ([apcentral.collegeboard.com/readers](http://apcentral.collegeboard.com/readers)), the College Board's online home for AP professionals, or at [www.ets.org/reader/ap](http://www.ets.org/reader/ap). To request a printed application, e-mail [apreader@ets.org](mailto:apreader@ets.org) or visit the College Board's AP Art History booth at CAA in February.



**University of California, Riverside, Open Rank (Assistant, Associate, Full) Professor of Photography Position beginning July 1, 2008**  
**Artist working with photography and, or, some form of imaging technology. (BA, MFA, or MA) in relevant discipline. We desire a candidate who is a working artist with a significant exhibition history and has a broad understanding of the history and contemporary practice within the medium, as well as the practical and theoretical implications of new technologies. Salary commensurate with education & experience. Applications must include cover letter, CV, statement of teaching philosophy, adequate representation of production & three letters of recommendation (Asst.) or contact information of three referees (Assoc./Full Prof.). A SASE for return of materials should be sent to: Photography Search, Attn: Professor John Divola, UC Riverside, 900 University Ave; 235 Arts Bldg., Riverside, CA 92521-0319**  
**The University of California, Riverside is an EEO/AA Employer.**

## Opportunities

To read more listings or to submit your own, visit [www.collegeart.org/opportunities](http://www.collegeart.org/opportunities).

### Awards, Grants, Fellowships

**The Beinecke Rare Book and Manuscript Library** at Yale University offers 2008–9 short-term fellowships to support visiting scholars pursuing postdoctoral or equivalent research using its collections. The fellowships, which pay for travel to and from New Haven and a living allowance of \$4,000 per month, are designed to provide access to the library for scholars who live outside the greater New Haven area. Students enrolled in degree programs are ineligible. Recipients are expected to be in residence during the period of their award and are encouraged to participate in Yale activities. Applicants should submit an application form, CV, brief research proposal (not to exceed 3 pages), and 2 confidential letters of recommendation to the director. The proposal should emphasize the relationship of the Beinecke collections to the project and state the preferred dates of residence. Go to [www.library.yale.edu/beinecke](http://www.library.yale.edu/beinecke) or write to [beinecke.fellowships@yale.edu](mailto:beinecke.fellowships@yale.edu) for more information. *Deadline: December 15, 2007.*

**The Huntington Library, Art Collections, and Botanical Gardens** welcomes applications for fellowships to support research in the history of British and American art. Awards are also considered in areas of Continental European art in which

the Huntington has strong holdings. Proposals are judged on the value of the project, the ability of the scholar, and the degree to which the special strengths of the art collections and library holdings will be used. Awards are considered for both pre- and postdoctoral candidates. Holders of awards are expected to be in continuous residence throughout their tenure. For information on the various awards offered and application procedures, visit the Research section of [www.huntington.org](http://www.huntington.org) or send an e-mail to [cpowell@huntington.org](mailto:cpowell@huntington.org). *Deadline: December 15, 2007.*

### Calls for Papers

**The Art History Department at Boston University** invites submissions for "Damage," the 24th annual Boston University Graduate Student Symposium on the History of Art, to be held March 28–29, 2008. "Damage" is an interdisciplinary symposium on art and/as sabotage, destruction, and radical revision. We seek proposals that extend and challenge traditional notions of the term vandalism as it relates to art and that propose new ways of understanding the violence of artistic production or the violent changes that occur in objects over their histories. Topics include but are not limited to: natural or accidental destruction; economically and politically motivated destruction; vandalism as ritual; iconoclasm; censorship; overpainting and the methods for its reversal; the appropriation and confiscation of art; interventions in built and natural environments; graffiti art, tagging, and street art; destruction as a form of creation; and the relationship

of conservation, preservation, and restoration to defacement. Send your CV and 1-page abstract to Melissa Renn and [mrenn@bu.edu](mailto:mrenn@bu.edu). For more details, see [www.bu.edu/ah/news/2007-2008/symposium.html](http://www.bu.edu/ah/news/2007-2008/symposium.html). *Deadline: December 1, 2007.*

**Discovering, Constructing, and Imagining the Other: 1914–1945** is the theme of this year's conference of the Space Between Society. The conference, taking place June 13–14, 2008, at Northwestern University, addresses issues of exile, migration, and the construction and experience of otherness in the years between 1914 and 1945. The organizers welcome proposals for papers that address national and exile literature and art, dissident political expression, cultural mythologies, environmental and geographic interventions, and engagement with ancient languages, national dress, dance, folklore, music, and oral traditions. For more information about the Space Between Society, visit [www.precursors.org](http://www.precursors.org). Send a 300-word abstract and brief CV to Phyllis Lassner at [phyllis@northwestern.edu](mailto:phyllis@northwestern.edu). *Deadline: December 1, 2007.*

### Conferences and Symposia

**The Object in Transition: A Cross Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art** is presented January 25–26, 2008, by the Getty Conservation Institute and the Getty Research Institute. The conference focuses on the conservation of contemporary sculpture, painting, and mixed-media artworks, and the collaborative possibilities for conservators,

art historians, and curators working in these fields. The 2-day event aims to foster increased conversation among these fields, primarily via intensive professional dialogues on case studies and general panel discussions. A number of relevant artworks will be on display, enabling the audience to actively participate in conference discussions. Topics include: the importance of an artwork's surface, dealing with process, the artist's voice and intent, the life and death of objects, and methods of improved collaboration. See [www.getty.edu/conservation/science/modpaints/modern\\_materials\\_conf.html](http://www.getty.edu/conservation/science/modpaints/modern_materials_conf.html) for a list of speakers; additional information will be posted as it becomes available.

**The Collaborative for Cultural Heritage and Museum Practices** and the **Spurlock Museum** have organized a major conference on "Contested Cultural Heritage in a Global World," to be held April 24–25, 2008, at the University of Illinois, Urbana-Champaign. The conference brings together an international group of scholars to discuss how forces of religion and nationalism may act to heighten intergroup tension around heritage claims, even to the point of causing the destruction of ancient and historic sites. Donny George, former director of the Iraq National Museum and now visiting professor at the Stony Brook University, delivers the keynote address, entitled "Mayhem in Mesopotamia." Registration is required by February 15, 2008. For more information, contact: Sharon Irish, Landscape Architecture M-C 620, University of Illinois, Urbana-Champaign,

#### University of California Riverside

The Department of the History of Art at the University of California, Riverside announces a position at Open Rank (Assistant, Associate or Full Professor) for a historian of North American Art and Architecture. The successful candidate will help develop a proposal for a Ph.D. program; teach courses from lower division surveys to graduate seminars; and advise students. Ph.D., teaching experience and a strong record of research and publication required. Salary commensurate with education and experience. Send a letter of application, c.v., writing sample (30 pages maximum) and three letters of recommendation (Assistant Level) or names & addresses of three referees (Associate/Full Prof. Level) to Françoise Forster-Hahn, Chair, American Search Committee, History of Art Department, University of California, Riverside, 900 University Ave., Riverside, CA 92521-0319. Review of applications will begin December 1, 2007 and continue until the position is filled. Position begins July 1, 2008. The University of California, Riverside is an EEO/AA Employer

#### University of California, Riverside Assistant Professor: Tenure Track

Position begins July 1, 2008. The Department of the History of Art at the University of California, Riverside announces a tenure-track position (Assistant Professor) for a historian of Renaissance Art and Architecture. The successful candidate will help develop a proposal for a Ph.D. program; teach courses from lower division surveys to graduate seminars; and advise students. Ph.D., teaching experience and a promising record of research and publication required. Salary commensurate with education and experience. Send a letter of application, c.v., writing sample (30 pages maximum) and three letters of recommendation to Conrad Rudolph, Chair, Renaissance Search Committee, History of Art Department, University of California, Riverside, 900 University Ave., Riverside, CA 92521-0319. Review of applications will begin December 1, 2007 and continue until the position is filled. Position begins July 1, 2008.

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Champaign, IL 61820; slirish@uiuc.edu; <http://ilabs.inquiry.uiuc.edu/ilab/champ/5608>.

## Exhibition Opportunities

**The Cannon Gallery of Art at Western Oregon University** is accepting submissions for the 2008–10 exhibition seasons. Artists working in 2D and 3D, including ceramics, painting, printmaking, sculpture, book arts, mixed media, installation art, and time-based media, are encouraged to apply. Submissions should include 10 slides or digital images of work, current résumé, and artist's statement. The university's gallery committee juries the work for shows, which usually include 2–3 artists. The gallery's commission is 30 percent. Artists are responsible for shipping and delivery costs to and from the gallery. For submission guidelines, contact: Paula Booth, Cannon Gallery of Art, 345 N. Monmouth Ave., Monmouth, OR 97361; 503-838-8607; boothp@wou.edu; [www.wou.edu/las/creativearts/art/gallery](http://www.wou.edu/las/creativearts/art/gallery). *Deadline: November 30, 2007.*

## Residencies, Workshops, Exchanges

**Artists' Enclave at I-Park** offers 2008 residency season from May to November to visual artists (including those working in digital and environmental media), composers, landscape and garden designers, writers, and architects. Work samples are evaluated through a juried process. I-Park is a 450-acre natural woodland retreat in rural East Haddam, CT. Accommodations include private living quarters in an 1850s farmhouse, shared bathroom facilities, and a private studio. An electric kiln, music equipment, wireless internet, and library facilities are provided. A \$20 processing fee is required, and artists are responsible for food, work materials, and their own transportation to and from the area. The facility is otherwise offered at no cost to accepted artists. International applicants are welcome. A \$1,000 grant is offered to 2 international artists whose work is held in

particularly high regard by the selection committee. For more information and to download an application, visit [www.i-park.org](http://www.i-park.org). For questions, write to [ipark2002@ureach.com](mailto:ipark2002@ureach.com) or call 860-873-2468. *Deadline: December 31, 2007.*

## Classifieds

*To place a classified in CAA News, please visit [www.collegeart.org/advertising/chr.html](http://www.collegeart.org/advertising/chr.html) or write to [advertising@collegeart.org](mailto:advertising@collegeart.org).*

### For Sale

**For Sale:** Studio and residence in Saugerties, NY. A transformed 1890s Grange Hall. This is an artist's dream. There is a total of 4,222 sq. ft. Included in the sq. footage is 1,800 sq. ft. of residential quarters with three bedrooms, two sleeping lofts, and skylights. There is another 2,200 sq. ft. for performance space, dance center, gallery, or studio. This historic building is rich with possibilities, hardwood floors, tin ceilings, and two separate staircases. In the artist's friendly hamlet of West Saugerties, with a sizeable deck to enjoy views of the Catskills. Walk to a swimming hole. \$350,000. Call Claudia Andreassen 845-246-9215.

### Opportunities

**The Metropolitan Museum of Art Conservation Fellowships.** 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, 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 resume 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 4, 2008. Applications should be sent 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](http://www.metmuseum.org/education/er_fellow.asp).

**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 2008 and conclude in August 2010. The Fellow will receive a stipend of \$33,000 per year plus benefits and a travel allowance. The application deadline for the fellowship is January 17, 2008. Applications and letters of recommendation should be submitted to: Mellon Curatorial Fellow Search, Office of the Chief Curator, The Frick Collection, 1 East 70th Street, New York, NY 10021. Please see [www.frick.org](http://www.frick.org) for details.

## Datebook

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

### November 10, 2007

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

### December 1, 2007

Deadline for applications for projectionists and room monitors at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for critics, curators, and educators to apply for service as mentors in the Artists' Portfolio Review at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for mentors to apply for service in Career Development Mentoring at the 2008 Annual Conference in Dallas–Fort Worth.

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

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

**December 3, 2007**

Deadline for proposals of resolutions for the CAA Annual Business Meeting.

**December 14, 2007**

Deadline for early registration for the 2008 Annual Conference in Dallas–Fort Worth.

**December 15, 2007**

Deadline for participation in ARTexchange at the 2008 Annual Conference in Dallas–Fort Worth.

**December 31, 2007**

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

**January 7, 2008**

Deadline for nominations and self-nominations to the 2008 Nominating Committee.

**January 10, 2008**

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

**January 18, 2008**

Deadline for advance registration for the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for applications to the Artists' Portfolio Review at the 2008 Annual Conference in Dallas–Fort Worth.

Deadline for applications to Career Development Mentoring at the 2008 Annual Conference in Dallas–Fort Worth.

**February 20–23, 2008**

96th CAA Annual Conference in Dallas–Fort Worth.

**March 10, 2008**

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

**March 15, 2008**

Deadline for spring submissions to the Millard Meiss Publication Fund.

**September 1, 2008**

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

**February 25–28, 2009**

97th CAA Annual Conference in Los Angeles.

**February 10–13, 2010**

98th CAA Annual Conference in Chicago.

## Photo Credits

**Page 6**

The photograph Ida Applebroog was taken by Emily Poole; the image of Joanna Freuh was taken by Dean Burton; and that of Nancy Grossman was taken by Timothy Greenfield-Sanders. Bruce Weller photographed Leslie King-Hammond, and Joe Ramos took the picture of Yolanda López.

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## Editor's Note

In the People in the News section of the September *CAA News*, we reported that Laura Fried had become chief curator of the Contemporary Art Museum St. Louis. She is assistant curator there. The listing was corrected in the online PDF.

**> Continued from page 11**

### The Bookshelf

from an analysis of the voice as embodied, instead pointing to the impossibility of disrobing it of its "cover." Or of disacousmatizing it, which happens to the Wizard when unveiled by Dorothy or to Norman Bates when we see his mother's voice emanating directly from him in *Psycho*.

For Dolar, the source of the voice stems from "an undisclosed and structurally concealed interior," working like ventriloquism. His example is Edvard Munch's *The Scream*, whose "black hole of [a] mouth" is mute,

without a voice, and thus all the more having an eerie resonance. My example is the Lollipop Guild—whose electroniclike voices form a mechanized chorale serenading Dorothy. Or Hal 9000 from *2001: A Space Odyssey*, who says to his operator and programmer, "I'm sorry Dave, I'm afraid I can't do that." In this moment, it's as if Lambchop really slapped Mallory Lewis—and she let out a yelp that shut the television cameras down. The object of ventriloquism's consternation is suddenly foregrounded—repeating the dislocation of one's own voice, seemingly both foreign and impossibly tied to one's own body.

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