

CAA NEWS



Picturing the Studio:
CAA Annual Exhibition

CAA NEWS

NOVEMBER 2009

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ON THE COVER: Joe Fig, detail of interior view of *Jackson Pollock 1951, 2002*, mixed media, 24 x 42 x 30 in. Collection of John and Ronnie Shore (artwork © Joe Fig; photograph provided by the artist)

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Paul B. Jaskot

FROM THE CAA PRESIDENT

Paul B. Jaskot is president of the CAA Board of Directors.

Hard as it is to believe, the CAA Annual Conference returns to Chicago this February for the first time since 2001. We in Chicago are very excited to welcome you back to our city on the lake. Much has changed since last you visited. The spectacular new Modern Wing at the Art Institute of Chicago will be a treat for everyone, but don't miss the new installation and expansion of other museum galleries. Millennium Park is a fantastic site well worth a visit, and major alterations have also happened at the National Museum of Mexican Art. Contemporary-art galleries have sprung up on the West Side of town, and new university museums include a space for the School of the Art Institute of Chicago in Louis Sullivan's famous Carson, Pirie, Scott Building. On top of an intellectually packed schedule of sessions as well as dynamic programming in ARTspace, the Chicago conference has much to offer, and I'm greatly looking forward to showing off my hometown.

In addition to the many intellectual and professional opportunities offered at every CAA conference, I wanted to emphasize, this year in particular, the importance that the conference plays for the CAA community. By registering, you not only help cover event costs but you also assist, for example, in subsidizing career-development opportunities at the conference for student members and emerging professionals. Your membership dollars also serve the wider community by supporting the development and updating of our Standards and Guidelines, such as those for tenure and promotion or for fair practices for contingent faculty. In addition, we advocate for the arts at the national level, securing your voice in debates about censorship, federal funding, job creation, and other areas of arts policy. Registering for and attending the conference is one piece of this support puzzle.

I certainly hope that I can greet you personally in Chicago, not only to thank you for your support of these important missions but also to point out the many exciting intellectual and creative opportunities that will make your trip well worthwhile.

A handwritten signature in black ink, appearing to read "Paul B. Jaskot". The signature is stylized with a long horizontal line extending to the right.



Jules Prown

Jules Prown Is 2010 Distinguished Scholar at the Annual Conference

The 2010 Distinguished Scholar Session, which honors Jules David Prown, a devoted teacher of the history of American art and material culture at Yale University, takes place on Thursday, February 11, 2010, 2:30–5:00 PM in Grand EF, East Tower, Gold Level, Hyatt Regency Chicago. The session is generously funded by the Terra Foundation for American Art.

Bryan J. Wolf is the Jeanette and William Hayden Jones Professor in American Art and Culture at Stanford University in California. He serves as the codirector of the Stanford Arts Initiative and the Stanford Institute for Creativity and the Arts.

Ralph Waldo Emerson's famous salvo to Walt Whitman, "I greet you at the beginning of a great career, which yet must have had a long foreground somewhere," rings true a century and a half later about the writing and influence of Jules David Prown. His remarkable career marks the coming of age of American art history. His two-volume study of the painter *John Singleton Copley* (Cambridge, MA: Harvard University Press, 1966) overturned the usual concerns of positivistic biography. His growing focus during the next several decades on the formal properties of objects, together with what he termed the system of cultural "belief" embedded within them, led to a methodological revolution that still resonates loudly in classrooms wherever American art and material culture are taught.

In the early 1950s, when Prown arrived at Harvard to study art history, American art seemed more an oxymoron than a field. The leading scholars of American art, such as Lloyd Goodrich and Edgar P. Richardson, were in museums rather than academia, and the subject was not taught at the university level by trained Americanists. Prown began to focus on American art in the master's program at Winterthur, which emphasized the decorative arts. Returning to Harvard, he turned for assistance to Benjamin Rowland, Jr., an Asianist, who encouraged younger scholars in their pursuit of things American.

Prown was one of the first of a generation of scholars—many of whom were supervised by Rowland at Harvard—who would provide for their students the formal training in American art history that they themselves had lacked, but also the happy circumstance of being a central figure within the "Founding Generation" of American art historians. What distinguishes Prown is the shift in his writing from the question of "What is American about American art?" to "What is *art* about American art?" The first question occupied students of American art, literature, and history throughout the 1960s. It simultaneously enabled the creation of American art history

as a vital and often cross-disciplinary enterprise, but saddled the field with unacknowledged ideological blinders. The second question, articulated by Prown in the 1990s but present in his scholarship for over a decade before that, married American art to material-culture studies, enlarging the field of American art and providing it with a new means for addressing the question of culture in general.

Scholarship on American art in the 1960s tended to divide into two camps: those eager to claim an “American exceptionalism” for artists of virtually all eras of American history, and those determined to prove the former wrong, largely by tracing the European

antecedents for traits otherwise labeled “American.” Prown’s two-volume Copley book, which grew from his dissertation on English Copley, coincided with the catalogue he authored for a comprehensive exhibition of Copley’s work at the National Gallery of Art in Washington, DC, the Metropolitan Museum in New York, and the Museum of Fine Arts in Boston. Prown’s approach to Copley was to replace what in fact was a cold-war battle over American exceptionalism with *science* and *statistics*. He used a computer—I believe that he was the first art historian to do so—to “analyze data on 240 of Copley’s American sitters, correlating such factors as religion, gender, occupation, place of residence, politics, age, marital status, wealth, size of canvas, date, and medium.” An early paper he presented at CAA describing the project began with a slide of an IBM punch card. The audience “hissed,” as Prown later recounted, albeit with humorous intent. “The chairman of my department at the time advised me to remove the computer-analysis section from my book manuscript because its publication would jeopardize my chances for tenure.”

The Copley book provided readers with a magisterial overview of this painter as a citizen of the British trans-Atlantic. Prown’s vision deftly sidestepped both sides of the American exceptionalism debate by insisting—decades before transnationalism would emerge as a focus of scholarly studies—on the complicated and hybrid relations between English-speaking cultures on either side of the Atlantic. Prown’s goal was not to deny characteristics that might be considered uniquely American, but to ground them in a rich—and scientifically supported—account of the ways that local situations nest themselves within larger international currents.

Prown’s Copley study had another imperative driving it. The book provided American art history with a genealogy, a “foreground somewhere” that said, in effect, this is where the story begins. It lent the history of American art a clear narrative arc at a moment when the



Benjamin West, *The Death of General Wolfe*, 1770, oil on canvas, 60 x 84½ in. (152.6 x 214.5 cm). National Gallery of Canada, Ottawa. Transfer from the Canadian War Memorials, 1921 (Gift of the 2nd Duke of Westminster, England, 1918). National Gallery of Canada (no. 8007) (artwork in the public domain)

“flowering” of American art tended to be considered a product of the twentieth century, the “triumph” of Jackson Pollock and Abstract Expressionism. Prown’s Copley volumes pushed that conversation back two centuries, planting American art firmly in the soil of the eighteenth century and, in the process, providing students of American art with a new way to imagine their own scholarly narratives. Prown argued that “The essential character and strength of American art is not the result of independence from the Western artistic heritage: rather it results from the intense, almost greedy, drive on the part of American artists to absorb as much of that heritage as possible while at the same time, with enterprise and ingenuity, transmuting it into artistic statements that are distinctively, if not always consciously, American.”

Those four penultimate words, “if not always consciously,” would grow over time into the engine that would drive Prown’s innovative art history. They led to a vision of objects as possessing an often hidden life of their own, survivors from the past with a tale to tell. The language for understanding that tale was the language of “form.” Prown accommodated the formalism that dominated so much of art-historical discourse in the years after World War II by lending it historical heft. The internal elements of a painting or artifact created something more than an abstracted system of colors, forms, and textures. They embodied the voices of the past. “If not always consciously” came to mean the hidden ways that history speaks through the objects that survive it. In 1980 Prown published his deeply influential article “Style as Evidence,” followed two years later by “Mind in Matter: An Introduction to Material Culture Theory and Method.” Together the two essays formed a clarion call for scholars to look closely at objects, to identify the “synchronic” elements that recur in artifacts of the same era, and to deduce from those stylistic features the shape of historical belief that they express.

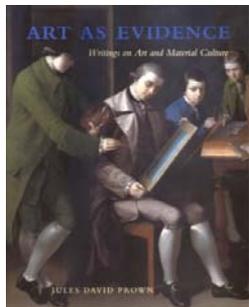
Just as Prown had reinvented “formalism” as a *historical* methodology, he similarly converted the tradition of Anglo-German object-based scholarship into a new and different type of object studies. Prown took the tenets of the New Criticism seriously (he had studied Cleanth Brooks and Robert Penn Warren while an English major in college). He asked, in effect, how an image could be explicated like a poem, and he answered his own question by inventing a method that insisted that all historical generalizations be tethered to an attentive reading of the



John Singleton Copley, *Paul Revere*, 1768, oil on canvas, 35.125 x 28.5 in. Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere, 1930. 30.781 (artwork in the public domain)

object's internal grammar. The goal was to preserve the integrity of close reading and stylistic analysis from the temptation of turning objects into merely illustrations. Like a good psychoanalyst, Prown wanted to let the patient do most of the talking. He felt that there was always an unconscious language echoing through the words—or in art history's case, the style—of the object. "When formal properties are shared as a style by clusters of objects from one time and place, that style acts as a kind of cultural daydream expressing unspoken beliefs—a matrix of non-verbal or preverbal feelings, sensations, intuitions, and understandings that are shared in any given culture. Discerning and analyzing the form of things, where beliefs are encapsulated, is akin to having access to a culture's dream world."

For Prown, style is simply the material form that belief takes. It can be located anywhere human beings modify nature. At the historical moment when postmodernism, as an art movement, was blurring the differences between "hi and lo," Prown was translating the language of an older art history tied to connoisseurship and iconography into an object-based *praxis* that went out into the world in search of *belief* and came back with *style*, that Midaslike touch that all societies create whenever "mind" comes in contact with matter.



Putting his own belief into practice, Prown coedited *American Artifacts: Essays in Material Culture* (East Lansing: Michigan State University Press, 2000), with Kenneth Haltman. The book proudly displays the work of Prown's former students in his material-culture courses at Yale. The following year he published an influential collection of his own essays, *Art as Evidence: Writings on Art and Material Culture* (New Haven: Yale University Press, 2001), an anthology that muses on the fate—past and future—of American art history, and ranges gracefully over the careers and images of many of Prown's favorite artists: John Singleton Copley, Benjamin West, Charles Willson Peale, Raphaelle Peale, Winslow Homer, and Thomas Eakins.

Prown has thus served as a Founding Father twice over. The first time round he helped inaugurate American art history as a scholarly field, lending it a narrative shape that would guide several generations of students. The second time, as charmed as the first, he created a method as much as a field. He took the "capital C" out of culture; he installed "high art" among vernacular forms; and he maintained throughout what has always stood at the center of his intellectual life: a love for objects that is at the same time an endless curiosity about the people who made them. ■

“What distinguishes Prown is the shift in his writing from the question of “What is American about American art?” to “What is art about American art?”



Rodney Graham, *The Gifted Amateur, Nov 10th, 1962, 2007*, three painted-aluminum light boxes with transmounted chromogenic transparencies, 11 $\frac{1}{2}$ x 219 $\frac{3}{4}$ x 7 in. Edition of four and one artist's proof (artwork © Rodney Graham; photograph provided by the artist and published courtesy of Donald Young Gallery, Chicago, and the Rennie Collection, Vancouver, Canada)

Picturing the Studio: CAA Annual Exhibition

The exhibition *Picturing the Studio* explores the richly complex politically and psychologically charged notion of the artist's studio through the work of contemporary makers. It is presented in conjunction with CAA's 98th Annual Conference. The exhibition takes place December 12, 2009–February 13, 2010, at the School of the Art Institute of Chicago's Sullivan Galleries, located at 33 South State, Seventh Floor.

Picturing the Studio includes work by John Baldessari, Susanne Doremus, Joe Fig, Rodney Graham, Karl Haendel, Matt Keegan, Bruce Nauman, David Robbins, Kay Rosen, Amanda Ross-Ho, Roman Signer, Frances Stark, James Welling, and many others. The exhibition is curated by Michelle Grabner, professor and chair of the Department of Painting and Drawing at the School of the Art Institute of Chicago (SAIC), and Annika Marie, assistant professor in the Department of Art and Design at Columbia College Chicago.

A CAA reception is scheduled for Friday, February 12, 6:00–8:00 PM, and will feature a site-specific installation by the artist Jan Tichy with Narelle Jubelin, Carla Duarte, and Jon Brumit. A poster-catalogue with art by Adelheid Mers will also be available.

Numerous artists and critics expand on the exhibition's themes in the forthcoming book *The Studio Reader: On the Space of Artists*, a copublication of the University of Chicago Press and SAIC, coedited by Mary Jane Jacob and Michelle Grabner. Both the exhibition and book are part of "Studio Chicago," a yearlong collaborative project that focuses on the artist's studio. For more information, please visit www.studiochicago.org and www.saic.edu/exhibitions.

Below is an excerpt from the poster-catalogue of *Picturing the Studio* by the exhibition curators.

Introduction: Back to the Studio, Daniel Buren, 1971

We start with a return to an obvious place, back to Daniel Buren's "The Function of the Studio," that seminal 1971 essay in which its author would underscore both the studio's unique space of production, while at the same time calling for its disintegration, and thus explicitly and critically problematizing for generations of artists to come the studio as a site of artistic production.

But to go back to Buren in 1971 now also entails a jump forward of more than thirty years, to the twenty-first century, and Buren's own revisiting and questioning of his post-studio analysis. He writes that:

In 1978 when I decided to quit the studio I hadn't realized all of the implications. Many familiar doors were immediately closed to me, although luckily others opened that I hadn't even been aware of. So the implications of not having a studio, as well as to have a studio, automatically implies a production of a certain type of work. Even for me I can see the day when I cannot move or travel anymore, as I have a done for over the past forty years, I will either stop working or my work will be different. The only thing that I can imagine helping to keep it going in its present form might be my long experience of moving and looking at different places. Perhaps with documentation I could still work but I would miss those little details that you can only see when you are there, when you meet people. My work would be completely different and certainly, as far as I tell from my viewpoint today, would revert to more traditional aspects. I prefer not to think about it.

It is hard not to see Buren's last line as a bit coy, a sentence that dangles like bait. Buren's "prefer[ing] not to think about it" (even with the nebulous referent) flies in the face of quite a lot of thinking about it—thinking about the status and legacy of the auratic studio encoded in the romantic myth of individual creation; about the various undoings and reworkings of the site of artistic production articulated as the laboratory, the study, the kitchen, the home office, the lounge, the factory, the sanctum, the network; and about how to identify the active conditions informing the studio of contemporary practice today.

We should be quite clear: this is not a nostalgic return. There's no mistiness, no enshrinement happening here. In contrast to much of the earlier picturings of artist's studios—from coffee-table tomes to glossy spreads, from romantic documentation to belle-lettrist journalism, from the position of curious philistine voyeur or privileged insider confidant—the "picturing" of this exhibition comes out of a mood of heightened self-consciousness about the very activity of



Karl Haendel, *Studio Still Life #4*, 2007, pencil on paper, 52 x 80 in. Collection Pamela Sanders, Greenwich, CT (artwork © Karl Haendel; photograph provided by the artist and published courtesy of Harris Lieberman, New York)

looking, conceiving, asking what it is to “see” the artist’s studio. What is at stake in the representations of artists’ studios? Why are we interested in how artists’ (and others) represent their relation (lived or imagined) to their work—in product, process, and place?

But we should also be careful here. If the “picturing” in the exhibition’s title helps to highlight the representational complexities of recognizing something called an “artist’s studio,” the very range of the works convened here—from photographic documentations of celebrated studios to the transposition of the contemporary artist’s studio into the space of the gallery, to theatrical tableaux of its impact on the physical state of the artist’s body, to delicate line contours of workshop paraphernalia—shows up the heterogeneity of artistic strategies, modalities, and scales of embodying the studio. Our picture of the studio comes to look less like an idealist diagram and more like a materialist collage. And while *Picturing the Studio* offers no clean closures to these questions and issues raised, what it does offer is a collection of specific studio engagements, of instances of artists working in, on, and through the studio as a special site of attention—whether the studio operates as subject or premise of that activity.

The studio as a site of attention would be the pragmatist’s route. According to John Dewey in his 1908 essay “Does Reality Possess Practical Character”: “Awareness means attention, and attention means crisis of some sort in an existent situation; a forking of the roads of some material, a tendency to go this way and that. It represents something the matter, something out of gear, or in some way menacing, insecure, problematic and strained. It is in the facts of the situation as transitive facts; the emotional or ‘subjective’ disturbance is part of the larger disturbance.” Thus framed, the studio as “site of attention” can speak to the dialectical tension of picturing and materializing the studio on two registers: the artist’s picturing and embodying the studio; and the institution’s picturing and incorporating the studio. What this might tell us is that there are forces—ideological, historical, cultural—that are still concerned with what an artist’s studio looks like, and that have stakes in where lines are drawn or erased.

Conclusion: Looking In from the Outside

The artist Joe Fig, in a determined attempt to locate the flashpoint where the artist, the studio, and the work intersect, takes his occupation with the painting studio beyond constructing uncanny replicas of studios. In his book *Inside the Painter’s Studio* he developed a set of questions that he posed to some painters whose studios he has recreated. These questions needle at studio routine and habit—Did you have a plan for the layout of your studio or did it develop organically? Has the studio location influenced your work? Describe a typical day. What time do you get up? When do you come to the studio? Do you listen to music, the radio, or TV when you work? How long have you had your painting table, and how did you decide to set it up? Do you have assistants? How could one not but capture the artist’s studio when, as Fig does, it is researched through interviews with artists, documentary photographs, and faithful sculptural representations. This three-pronged approach seems infallible. Yet even this does not adequately map the new topography of the studio. The studio is this and yet more....

In addition to funding from CAA, Picturing the Studio is also supported in part by the Illinois Arts Council, a state agency. ■

Tony Tasset Chosen as the Second Artist for Conference Interviews

Tony Tasset, an artist and professor based in Chicago, will join Phyllis Bramson at the 2010 Annual Artists' Interviews, hosted by ARTspace during the 2010 Annual Conference in Chicago. John Neff, an independent scholar, curator, and critic, will speak with Tasset. Lynne Warren, a curator at the Museum of Contemporary Art, Chicago, will interview Bramson, who was featured in the September issue of *CAA News*. (The interviewers were selected by the artists.)

This session will be the fourteenth installment of the popular series, which features two major practicing artists in back-to-back interviews. The talks will be held on Friday, February 12, from 2:30 to 5:00 PM at the Hyatt Regency Chicago, Columbus GHJ, Gold Level, East Tower.

Tony Tasset

Tasset's conceptually based, visually engaging art is manifested in a variety of media, including sculpture (using bronze, steel, fiberglass, resin, and more), photography, film, video, and performance. With great humor and pathos, his work engages a wide range of topics, from the historical weight of modernism and postmodernism to the playful tensions of domestic life. Nature mediated through humanity is also expressed in recent sculptural works depicting mudpies, carved pumpkins, snowmen, and colorfully painted stones.

Trained as a painter and sculptor, Tasset received a BFA from the Art Academy of Cincinnati in 1983 and earned an MFA from the School of the Art Institute of Chicago in 1985. Currently a professor of art and design at the University of Illinois, Chicago, he has lived and worked in the city for more than fifteen years.

Solo exhibitions of Tasset's work have taken place at Kavi Gupta Gallery in Leipzig, Germany (Gupta also represents him in Chicago); Feigen Contemporary in New York; and Christopher Grimes in Los Angeles. His work has been included in several recent traveling group shows, such as *Sympathy for the Devil: Art and Rock and Roll since 1967*; *Into Me/Out of Me*; and *Situation Comedy: Humor in Recent Art*.

Tasset was the recipient of a John Simon Guggenheim Foundation Award in 2006 and has received awards from the Illinois Art Council, the Louis Comfort Tiffany Foundation, and the Southeastern Center for Contemporary Art. ■



Tony Tasset, *Paul*, 2006, fiberglass over steel frame, 30 x 21 x 14 2/3 ft. Collection of Nathan Manilow Sculpture Park, Governors State University, Illinois (artwork © Tony Tasset)

Will the Next Art-History Textbook Be Online? An Interview with the Founders of Smarthistory

Christopher Howard is CAA managing editor, and Caroline Gillaspie is CAA editorial intern.

Created by Beth Harris and Steven Zucker, Smarthistory is a website devoted to the study and teaching of art history. Originating from blog entries and podcasts begun in 2005, Smarthistory (found at <http://smarthistory.org>) is now a free, interactive website that provides an overview of Western art from the classical period to the present day.

Because of their extensive teaching experience—Zucker is currently dean of the School of Graduate Studies at the Fashion Institute of Technology, State University of New York, and Harris is director of digital learning at a museum in New York—the two initially created Smarthistory as a classroom resource to supplement, or even replace, art-history textbooks. The site has since become a valuable resource for not only students and teachers but also museum visitors and informal learners.

Smarthistory presents videos created by Harris and Zucker containing spontaneous discussions about works of art. Addressing many issues not found in traditional survey books, the videos are intended to demonstrate the process of viewing and thinking critically about a work of art, while creating a more effective learning experience, not unlike a good classroom discussion.

Visitors are able to navigate the Smarthistory website by time period, style, artist, and theme. Information is organized chronologically under “time,” which is further broken down within “style” by subcategories that specify locations, cultures, and movements. Visitors may also search for individual artists.

A third category of “themes” contains information addressing both the basics of the study of art history through more advanced topics. For example, visitors will find a short video entitled “The Skill of Describing,” which effectively, and with a sense of humor, explains the process of observing a work of art. For the more intermediate learner, there are videos and information on various media, such as the process of quarrying and carving marble. Harris and Zucker have also included information on the Smarthistory website about technology and tools to use in the classroom, tips on creating and recording conversations, and how to teach with Smarthistory.

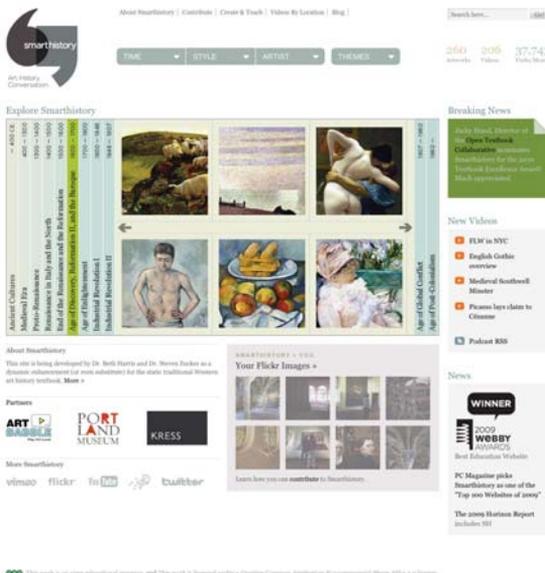
CAA News met with Harris and Zucker in September and then conducted this interview by email. Because Smarthistory is a collaborative project, Harris and Zucker respond together.



Beth Harris



Steven Zucker



A screengrab of the Smarthistory homepage

Where did Smarthistory begin, and how did it develop?

In 2005, soon after Apple had introduced podcasting, we purchased a \$30 microphone, plugged it into an iPod, and went to the Metropolitan Museum of Art to create alternative museum audioguides—something for our students that was more accessible and personal than the monologues then offered. Essentially, we stood in front of a painting or sculpture and had a spontaneous conversation. We really had no plans beyond that.

We were initially inspired by the podcasts that Art mobs (http://mod.blogs.com/art_mobs) had produced. We posted our unscripted audio conversations on a blog (we used Blogger initially), and after we had completed half a dozen clips, we created a map indicating the locations of the works that we had discussed.

We're not sure if anyone ever downloaded these podcasts or listened to them in the museum. However, we quickly had success in an area we hadn't entirely anticipated.

We added these audio files to the art-history courses we were teaching online, on the second half of the Western survey and also modern art. Students immediately responded. They loved the conversations and told us that our little experiment really helped them learn. So in addition to focusing on more museum content, we began to record audio conversations about canonical monuments taught in the courses we were teaching. Soon, students in our face-to-face classes were also reviewing course materials with our podcasts.

We then began to create videos—assembling images in PowerPoint and then recording conversations with screen capture with programs like Camtasia. Some of our most successful videos were created this way, including ones for Picasso's *Still Life with Chair Caning* and Manet's *Olympia*. Sometimes we recorded conversations with a third or even a fourth colleague. After creating a few dozen videos and audios, we realized that it would be beneficial to put them into a chronological and stylistic framework, and so the first Smarthistory website was born. By this time we were using Wordpress, an open-source blogging software, and thanks to Joseph Ugoretz we were able to use the functionality of its pages to organize our material chronologically and by style. (In contrast, a regular blog simply leads with the most recent entry).

We've learned some important lessons in pedagogy along the way. For example, we realized that audio was critical in an online art-history course. Audio allows students to focus on



the image, and they don't have to leave it in order to read. Too often, when confronted with text and image, students look to the image as an illustration of what they have read. Informal conversation can dismantle this hierarchy and allow students to engage the image more directly, allowing their eyes to explore it while listening, as in a classroom.

We also learned the value of using images that are not commonly found in a typical image library. For *Still Life with Chair Caning*, for example, we included pictures of oil cloth, chair caning, and cafe tables—photographs from outside an art-image library that are more immediate to our students. For example, combining tourist snapshots with more pristine images of monuments gives our students valuable contextual information as well as a sense of the work of art as it is experienced in the early-twenty-first century, as an object in their world. In the context of a survey course, art-historical practice too often isolates a monument, whether in a museum, book, or the photographs we display in class, divorcing it from direct experience. Art historians tend to frame objects on black backgrounds, viewing lofty altars straight on from unacknowledged scaffolding and in churches emptied of the visitors that bring the art to life.

The website certainly provides basic information for beginners, but what about supplying deeper content for experienced students or working art historians?

Every resource must choose an audience, and Smarthistory's focus is students and informal learners who are new (or relatively new) to the discipline of art history. Museum visitors make up an important segment of our audience. Other informal learners who visit the site tend to be creative professionals and others who loved and miss their undergraduate art-history classes. We also attract non-art historians that are responsible for art and history curricula in studio programs, at the high school level, and in noncredit environments. But despite this breadth, students enrolled in survey courses remain our main focus.

Most undergraduates only take one or two art-history classes. If this experience is rewarding, they will spend their life visiting museums and exploring art. If we miss this opportunity, they may never enter a museum again.

▶ **CLOSE** Bronzino, Lodovico Capponi, 1550-55 (Frick Collection, New York)



▶ **WATCH** Guercino, St. Luke Displaying a Painting of the Virgin, 1652-53 (Nelson-Atkins, Kansas City)

▶ **WATCH** Fragonard, The Meeting, 1771-73 (Frick Collection, New York)

▶ **WATCH** Friedrich, A Walk at Dusk, ca. 1830-1835 (Getty Institute, Los Angeles)

In one video, Beth Harris and David Drogin talk about Mannerism and masks in two Bronzino paintings, *Portrait of a Young Man* and *Lodovico Capponi*

You mention on the website that art-history textbooks contain too many images. Is it important to have fewer images, but to choose them wisely?

Perhaps we need to rephrase that! Of course, as art historians, we love images and we want our students to have a very broad visual vocabulary. However, in our twenty-plus years of teaching survey courses, we've found that students learned more and were more engaged when we spent a longer period of time discussing fewer objects. Based on our experience, survey textbooks could benefit from covering fewer objects but discussing each in more depth. Of course we also recognize that limiting images can reinforce the canonical nature of the textbook and, if mishandled, can exclude aspects of our cultural heritage that are politically sensitive. Perhaps one solution is to think beyond the static nature of the bound textbook and develop strategies within the more flexible architecture of the web.

Your organization of time periods and styles is very standard—not that much different from a textbook. Did you discuss other options for organizing the information?

Yes, our organization is standard, and this is the result of our teaching experience. We learned that students desperately need a firm grounding in the chronology of Western history, and our site is designed to reinforce this chronology clearly and consistently on each page. However, since Smarthistory is object based, we have also made it possible to search by artist, style, and period, and we've added a number of thematic pages that treat subjects such as patronage and materials.

I did notice that your videos focus not just on works of art but also on tools, media, and process. Why don't we see more of this kind of material in art-history classes?

Some schools do teach the material science of art. The Conservation Center of the Institute of Fine Arts at New York University offers general courses for art-history students. We currently offer pages that focus on oil, tempera, marble, bronze, and printmaking, and we would like to include more, perhaps with video of artists working (mixing and applying paint, carving marble, and so on).

Can you tell us more about your partnership with professors and institutions? How have scholars contributed to Smarthistory, and what do they gain from the site in return? Do you see Smarthistory as being a Wikipedia-type site?

We want Smarthistory to reflect many voices, and we are actively seeking additional contributors. We are especially interested in working with scholars who specialize in non-Western and premodern art. To date, more than a dozen art historians have contributed text and/or audio to the site, and we receive inquiries regularly. We maintain editorial control and look for credible, original material written by experts that is aimed at an undergraduate audience. We seek a direct, informal style that reveals art history's methods and challenges. We find that this more personal voice engages students far more successfully than a flat, authoritative narrative.

Unfortunately, online publications do not hold much value with tenure and promotion committees, and so, Smarthistory remains primarily a labor of love.

We are very interested in building on our current institutional partnerships. We have recently joined Art Babble, a consortium of institutions that aggregate museum videos (see <http://artbabble.org>). Thanks to support from the Sameul H. Kress Foundation, last spring we partnered with the Portland Art Museum in Oregon. Working closely with Christina Olsen, the museum's director of education and public programs, we sought to determine whether Smarthistory-style conversations had value in a museum setting. To find out, we ran a multiday workshop with curators, educators, and docents, which was very successful (read more at <http://smarthistory.org/case-study-the-portland-art-museum.html>). Currently, more than fifty museums, universities, and libraries recommend Smarthistory.

We have no interest in becoming a wikipedia-style resource for art history. Our strength derives from our experience as longtime teachers in the classroom. Wikipedia-style entries on artists and styles already exist on the web. Instead, we take as our responsibility, helping students to understand and judge the plethora of information that they already have access to, by learning to look closely and to trust their own reactions. If they can do this within a framework of art-historical knowledge, we believe we have done something of real and lasting value.

How much student involvement has there been in the development of the website, and how do you manage feedback?

Although we do not include student-generated content on the site, student experience and suggestions have shaped and directed Smarthistory from its inception. We have experimented with student podcasts and used other Web 2.0 technologies in the classes we teach. Details can be found on the Smarthistory blog, especially in the category, "Thoughts about Teaching and Technology" (see <http://smarthistory.org/blog/category/thoughts-about-teaching-and-technology>).

We have only recently added the capability for comments. We think it's important to provide opportunities for direct feedback. However, Smarthistory isn't meant to be a learning management system with in-depth interaction such as threaded discussions. Rather, we hope that professors will use Smarthistory as a text, embedding it in their own course sites and assigning pages from it.

How are image and copyright issues solved?

We have carefully reviewed available fair-use guidelines, and have worked hard to ensure compliance by employing several measures that help us meet these tests. Because we are web based, we can use small, low-resolution images in our videos. We take most photographs ourselves, and the vast majority of works of art that we discuss is in the public domain.

Smarthistory has been developing over the past few years. What new technology and resources are you planning to incorporate as you expand the site?

Smarthistory is not about technology—it's about teaching and learning. We hope that the work

of art in context is the primary focus of our site. We will incorporate future infrastructure developments that support this end.

We haven't yet done any formal assessment of the site beyond reviewing standard web analytics. On average, Smarthistory is visited 40,000 times per month, and over the past six months the site has been accessed from 190 countries. We work with three brilliant collaborators, a designer (Mickey Mayo), an information architect (Lotte Meijer), and a contributing editor (Juliana Kreinik) to closely align content and design. We've received overwhelmingly positive response from our students and the public. Smarthistory has won several important awards, including the 2009 Webby Award for the best website in the education category and the 2008 gold prize from AVICOM, the committee of the International Council of Museums responsible for audiovisual, image, sound, and new technologies.

We don't aspire to be the only resource that students use. There are far too many exceptional resources. We do, however, believe that we add an important and unique resource and hope that Smarthistory becomes widely adopted.

Smarthistory is actively seeking contributors. Harris and Zucker are especially interested in non-Western art and other areas that are not currently well represented on the website. Please write to them at beth.harris@gmail.com and drszucker@gmail.com.

In addition, Smarthistory asks your participation for a survey that is meant to help Harris and Zucker better understand user needs and to shape the website's future direction. The survey (found at <http://bit.ly/14lid1>) was created with input from a researcher who is part of OLnet, an Open University and Carnegie Mellon University project to better understand open educational resources. ■

Google Books Settlement

With this feature on the Google Books settlement, CAA hopes to better inform you about the issues at stake, with links to articles and editorials from authors and reporters supporting or criticizing the settlement. CAA's constituency includes both creators and users of books, and the Committee on Intellectual Property has taken up the matter for consideration and is currently considering what position, if any, to recommend.

For nearly five years, Google has been scanning books, most still under copyright, for its Google Library Book Project, which is described at <http://books.google.com/googlebooks/library.html>. More than ten million books, including many that are out of print, have been scanned since 2004.

Proponents of Google Books, which include authors, researchers, librarians, disability-rights advocates, and more, have been enthusiastic about the possibilities it offers them. However, opponents of the project—other authors, academics, publishers, and organizations such as the Open Book Alliance (which includes Microsoft, Yahoo!, Amazon, and the Internet Archive), as well as foreign governments (Google has been scanning books in languages other than English)—have been equally fierce.

Among other individuals and groups, the Authors Guild and the Association of American Publishers protested the unauthorized copying of in-copyright books by Google. Two suits, one of them a class action, were filed against the internet company in the fall

Proponents of Google Books have been enthusiastic, but opponents of the project have been equally fierce.

of 2005; a Copyright Class Action Settlement between Google and the author and publisher class representatives was announced in October 2008.

Objections to the settlement and statements of support were filed by September 8, 2009. The US Department of Justice launched an inquiry into the settlement and filed a statement on September 18, raising numerous concerns, including one that the agreement might violate antitrust laws. The settlement is pending before US District Judge Denny Chin, who held a status conference on October 7. At the status conference, the parties announced that they would be filing an amended settlement agreement, and Judge Chin set a November 9 deadline to do so. The parties also announced that the deadline for filing claims to receive cash payments for books that were scanned prior to May 6, 2009, has been extended to June 5, 2010.

The original settlement was complex, and parts of it will likely change during the renegotiations. One important feature was that copyright holders had the responsibility to limit previews of their out-of-print, in-copyright works, that is to say, the author or publisher would have had full rights to tell Google to remove the book if it has already been scanned or to refrain from displaying the contents of that book. Otherwise, Google could have displayed larger previews of books without the copyright holder's permission. Unless copyright holders

opted out of the settlement by September 4, 2009, their works—both in and out of print—that have already been scanned would have been subject to the settlement. As mentioned before, however, these terms may change; see www.googlebooksettlement.com.

The status of copyrighted images within books scanned by Google is not yet clear. Artists and photographers (except illustrators of children's books) were excluded from the old settlement. Important questions, which may or may not be addressed in the revision, include: Will copyrighted images be reproduced in volumes available in Google Books? Will the authors or publishers who signed (sometimes limited) reproduction-rights be liable for infringement?

Recent Press and Points of View

Below are summaries of recent articles on Google Books and the settlement, which can give you a better understanding of the issue.

"Depending on one's perspective, the landmark book-search deal represents either a literary cartel that would lead to higher prices and less competition—or a breakthrough that would make millions of hard-to-find books available to anyone online." So writes the authors of "Google wants to be world's librarian," published in the October 2009 issue of *eSchool News*. This text is a broad account about the issues at stake and a good place to start for beginners. Go to www.collegart.org/pdf/eschoolnews.pdf to download the article.¹

Kenneth Crews of the Copyright Advisory Office (CAO) at Columbia University Libraries/Information Services was present at the October 7 status conference and gives an account on the CAO blog. See <http://copyright.columbia.edu/google-books-and-copyright-status-conference-oct-7-2009>.

In "A Writer's Plea," Alexis Madrigal, a science writer at *Wired.com* who is working on a book about the history of green technology, makes an impassioned case for Google Books, without which his study would have been impossible to write. He also cites online sources such as JSTOR, Proquest, arXiv, and of course Google Books as indispensable resources for twenty-first-century research, which save authors and scholars immeasurable time and money. The comments section of his article contains a useful dialogue among Madrigal and his readers; some new ideas, such having an NGO or other "profit-neutral org" take over the stewardship of Google's initial work, have come forth in the discussion. See www.wired.com/epicenter/2009/09/preserve-google-books.

Miguel Helft of the *New York Times* addresses the prehearing issues in "In E-Books, It's an Army vs. Google," with a good number of objections about Google becoming too powerful, locking out competitors, and neglecting user privacy. (Read this at www.nytimes.com/2009/10/07/technology/internet/07google.html.) Meanwhile in the same paper, Lewis Hyde address a subissue in the settlement, that of orphan works, whose rights Google could exploit—and profit from—in the absence of copyright holders who come forward to claim their books. "Of more than seven million works scanned by Google so far," Hyde estimates, "four to five million appear to be orphaned." The settlement was "a smart way to untangle the orphan works mess, but it has some serious problems.... [P]arties to the Google settle-

ment are asking the judge to let them be orphan guardians but without any necessary obligation to the public side of the copyright bargain.” See Hyde’s text at www.nytimes.com/2009/10/04/books/review/Hyde-t.html.

At the Huffington Post, Peter Brantley calls Google’s plans wrong and even dangerous in “Google Books: Right Goal, Wrong Solution.” Even though digitizing millions of books and making them searchable internationally is a laudable goal, “[a]ny settlement these parties reach will necessarily consider their own commercial gain first, trampling public rights in the process.” Congress, he feels, is the place in which the issue should be dealt. Read his article at www.huffingtonpost.com/peter-brantley/google-books-right-goal-w_b_307089.html.

In “Save the Google Book Search Deal!” Tim Wu at Slate writes that Google Books is “great for a researcher like me, but as a commercial venture it is almost certainly a perpetual money-loser.” With their stacks of old and unpopular books, brick-and-mortar libraries aren’t generally run for profit, and public utilities like sewer systems aren’t built “without prodding or—dare I say it—a monopoly of some kind.” Scanning books isn’t a profitable enterprise, he notes. (Even *eSchool News* reports that years ago Microsoft scrapped plans for a book-scanning project years ago due to unprofitability.) Wu does concede that the settlement “isn’t perfect and needs to be better to serve the public.” See www.slate.com/id/2229391.

Using Google Books

According to Google, pages from books scanned without permission are not currently displayed in Google Books. However, the company is presenting preview pages from some titles through the Google Partner Program, which is not part of this settlement. The Partner Program scans only books that are approved by their copyright holders. (Of course, public-domain books are available in their entirety.) If you believe Google is displaying pages from your book without your permission, you should contact your agent, publisher, or Google directly. ■

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2010 Annual Conference Website

The website for the 2010 Annual Conference in Chicago was launched last month. Please visit <http://conference.collegeart.org> to read about registration information, travel and hotel details, Career Services features, reception and meeting listings, special events, and more.

In addition, full session information is now available at <http://conference.collegeart.org/2010/sessions.php>. Along with session titles and chairs, the conference website now lists the names and affiliations of all panelists, their paper titles, and the days, times, and locations of their sessions.

The conference website expands on the *2010 Conference Information and Registration* booklet that was mailed to members last month; new material and information will be added regularly between now and February.

Online registration opened last month: see <http://conference.collegeart.org/2010/register.php>. 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 Information and Registration*.

Exhibit Your Art at ARTexchange in Chicago

CAA's Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. To be held Friday evening, February 12, at the Hyatt Regency Chicago, ARTexchange is free and open to the public; a cash bar will be available.



Visit the website for the 2010 Annual Conference in Chicago at <http://conference.collegeart.org>

The space on, above, and beneath a six-foot table is available for each artist's exhibition of prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound, and spoken word are also welcome. Previous ARTexchange participants have found that this parameter sparked creative displays, and the committee looks forward to surprises and inspiring solutions at the upcoming conference. Please note that artwork cannot be hung on walls, and it is not possible to run power cords from laptops or other electronic devices to outlets—bring fully charged batteries.

To participate in Chicago, please write to the ARTexchange coordinators at caartexchange@gmail.com, with the subject heading "CAA ARTexchange." Include your CAA member number and a brief description of what you plan to present. Please provide details regarding performance, sound, spoken word, or technology-based work, includ-



Darryl Moody, an artist and assistant professor of art at Bluffton University in Ohio, shows his work at ARTexchange at the Los Angeles conference in 2009 (photograph by Kenna Love)

ing laptop presentations. You will receive an email confirmation. Because ARTexchange is a popular venue and participation is based on available space, early applicants are given preference.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted. *Deadline: December 18, 2009.*

Mentors Needed for Conference Career Services

Participating as a mentor in CAA's two Career Services mentoring programs at the Annual Conference—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 mentors to participate in the Artists' Portfolio Review during the 2010 Annual Conference in Chicago. This program provides an opportunity for artists to have slides, digital images, or DVDs of their work critiqued by professionals; member artists are paired with a critic, curator, artist, or educator for twenty-minute appointments. Whenever possible, artists are matched with mentors based on medium or discipline. Volunteer mentors provide an important service to artists, enabling them to receive professional criticism of their work. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years' experience. Curators and educators must 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 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM each day.

Send your CV and a brief letter of interest to Lauren Stark, CAA manager of programs, at lstark@collegart.org. *Deadline: December 4, 2009.*

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 midcareer professionals, reviewing cover letters, CVs, slides and digital images,

and other pertinent job-search materials in twenty-minute sessions.

Interested candidates must be current CAA members, register for the conference, and be prepared to give five successive twenty-minute critiques in a two-hour period on one of the two days of the session: Thursday, February 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM each day. Art historians and studio artists must be tenured; critics, museum educators, and curators must have five years' experience. Curators and educators must have current employment with a museum or university gallery.

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

Send your CV and a brief letter of interest

to Lauren Stark, CAA manager of programs, at lstark@collegeart.org. *Deadline: December 4, 2009.*

Get Mentored at the CAA Conference

CAA is committed to supporting and advancing the careers of arts professionals. As a CAA member, you have access to a diverse range of mentors at Career Services during the 2010 Annual Conference in Chicago. All emerging, midcareer, and even advanced arts professionals can benefit from one-on-one discussions with dedicated mentors about career-management skills, artists' portfolios, and professional strategies.

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

Artists' Portfolio Review

The Artists' Portfolio Review offers artist members the opportunity to have slides, digi-

Annual Members' Business Meeting

CAA's Annual Members' Business Meeting will be held on Friday, February 12, 2010, 5:15–6:15 PM (CST) at the Hyatt Regency Chicago.

In accordance with the By-laws, Article IV, Section 2, "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 complete By-laws can be found at www.collegeart.org/aboutus/bylaws. Any proposed resolutions should be sent to: Linda Downs, c/o CAA Executive Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001, with a copy, in Microsoft Word, sent to vjalet@collegeart.org. *The deadline for receipt of any proposed resolutions to be considered at the 2010 Annual Members' Business Meeting is November 24, 2009.*

tal images, or DVDs of their work reviewed by curators and critics in personal twenty-minute consultations at the 2010 Annual Conference. You may bring battery-powered laptops; wireless internet, however, is not available in the room. Sessions are filled by appointment only and are scheduled for Thursday, February 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM each day.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download, complete, and return the Career Development Enrollment Form at <http://conference.collegeart.org/2010/career.php> or use the form in the *2010 Conference Information and Registration* booklet, which was

Conference Registration Information

For the first time since 2001, Chicago will host the next Annual Conference, taking place Wednesday, February 10–Saturday, February 13, 2010. The Hyatt Regency Chicago is the conference headquarters hotel, holding most sessions and panels, Career Services and the Book and Trade Fair, receptions and special events, and more. Other events will take place throughout the city.

The 98th Annual Conference will commence on Wednesday evening, February 10, with Convocation and the Gala Reception. All 120 planned sessions will be presented over the following three days, Thursday, February 11–Saturday, February 13, with the addition of extended evening hours. No sessions will take place on Wednesday.

Registration Costs

Early registration through December 11, 2009:

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

Advance registration until January 22, 2010:

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

Onsite registration at the conference:

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

CAA members can register by completing the online registration form (with your credit-card information) at the conference website, <http://conference.collegeart.org/2010/register.php>. Or you may complete the form in the *2010 Conference Registration and Information* booklet, which was mailed to you last month; mail or fax the form to CAA with your check or credit-card information.

Institutional Members

Institutional members at the Academic/Corporate Membership and Library/Department/Museum Membership levels can register up to ten faculty and staff members at the reduced individual-member rate (early or advance, depending on the deadline). Ask your school or department chair to find out if your institution holds a CAA institutional membership at these levels. Please contact CAA's Member Services at memsvcs@collegeart.org or 212-691-1051, ext. 12, to find out more; or visit www.collegeart.org/membership/institution.

mailed to you last month. Please send the completed form to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381; lstark@collegeart.org. *Deadline: January 11, 2010.*

Career Development Mentoring

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consulta-

tions with veterans in their fields at the 2010 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 11, and Friday, February 12, 8:00 AM–NOON and 1:00–5:00 PM each day.

Georgia O'Keeffe Museum

The Georgia O'Keeffe Museum Research Center stipend program

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

More information and application instructions are available by phone at 505.946.1002, or at www.okeeffemuseum.org/stipendapp

Application deadline: Monday after Thanksgiving.

All applicants must be current CAA members. Participants are chosen by a lottery of applications received by the deadline; all applicants are notified by email. To apply, download, complete, and return the Career Development Enrollment Form at <http://conference.collegeart.org/2010/career.php> or use the form in the *2010 Conference Information and Registration* booklet, which was mailed to you last month. Please send the completed form to: Career Development Mentoring, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; fax: 212-627-2381; lstark@collegeart.org. *Deadline: January 11, 2010.*

Projectionists and Room Monitors Needed

CAA seeks applications for projectionists at the 2010 Annual Conference in Chicago. 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 Thursday, February 11, to Saturday, February 13, and attend a training meeting Thursday morning at 7:30 AM. Projectionists must be familiar with digital projectors.

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

All projectionist and room-monitor candidates must be US citizens or permanent

US residents. Please send a brief letter of interest to Lauren Stark, CAA manager of programs, at lstark@collegeart.org. *Deadline: December 4, 2009.*

Book and Trade Fair

An exhibit booth in CAA's Book and Trade Fair, taking place at the 2010 Annual Conference in Chicago, can reach more than four thousand artists, art historians, curators, critics, educators, and students. The fair, which annually hosts more than one hundred publishers, art-materials manufacturers, and pro-



Marla Morrison demonstrates products by Liquitex at the 2009 Book and Trade Fair at the Los Angeles conference (photograph by Brad Marks)

viders of art-related programs and services, will be centrally located within the conference. The Book and Trade Fair offers high visibility and high floor traffic for exhibitors during three days of exhibit time.

In addition, an advertisement in conference publications—which include the *Conference Program*, *Abstracts*, *Convocation Booklet*, and *Directory of Attendees*—can also reach a wide audience for your publications, products, and programs.

Full details are available in the *Exhibitor and Advertiser Prospectus*, which you can download from www.collegeart.org/pdf/CAAExhibitorPrspAC10.pdf. For questions about exhibits, please email Paul Skiff, CAA assistant director for Annual Conference, at pskiff@collegeart.org or call him at 212-691-1051, ext. 213. Interested in advertising? Contact Sara Hines, CAA marketing and development assistant, at 212-691-1051, ext. 216 or shines@collegeart.org. *Deadline for reserving a booth or table in the Book and Trade Fair: December 7, 2009.*

Publications

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

Art Journal Conference Roundtable: “Times Taken, and Given, by Contemporary Art”

The editorial board of *Art Journal* seeks interested CAA members to join us at the 2010 Annual Conference in Chicago for a roundtable discussion on the sense of time in modern and contemporary art.

Critics, scholars, and particularly artists are invited to propose discussing specific

artworks, projects, and texts that engage aspects of temporality and art. Artists working in all mediums seem increasingly interested in examining contemporary experiences of time—how subjectivity is being shaped by socially mediated time and how we as subjects might do some shaping of our own; in tracking the social and political implications of the interactions among the many temporalities currently operative across the globe; in understanding the presences of the past today; in treating history and the future as domains for time travel; in exploring time itself as a medium; and in providing opportunities to escape the present—or even history itself. Does modernity's chronophilic-chronophobic dialectic still capture our sense of being simultaneously tied to our times yet unable to identify with them?

Led by Terence Smith, a member of the *Art Journal* editorial board, the discussion will be recorded and may provide material for publication in a future issue. The discussion will take place on Thursday, February 11, 2:00–4:00 PM, at a conference location to be announced.

Participation is by invitation. Please send a brief email describing your interest in the topic and how you foresee contributing to the discussion to tes2@pitt.edu. Invitations to participate will be sent in early January. *Deadline: November 30, 2009.*

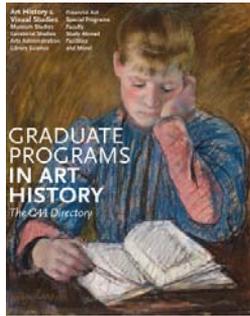
Call for Dissertation Listings

Dissertation titles in art history and visual studies from US and Canadian institutions, both completed and in progress, are published annually in *caa.reviews*, at www.caareviews.org/dissertations, making them available through web searches. Dissertations formerly appeared in the June

issue of *The Art Bulletin* and on the CAA website.

PhD-granting institutions may send a list of doctoral students' dissertation titles to dissertations@collegeart.org. Full instructions regarding the format of listings can be found at www.caareviews.org/about/dissertations. CAA does not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, please write to the above email address. *Deadline: January 15, 2010.*

Graduate Program Directories For Sale



CAA's two directories of graduate programs in the arts, published in late 2008 and early 2009, are available for purchase. The CAA directories are the most comprehensive source books for graduate education for artists and art scholars,

with program information for hundreds of schools, departments, and programs in the United States, Canada, Great Britain, and elsewhere worldwide. Colleges, universities, and independent art schools are all included.

Each volume costs \$49.95—\$39.95 to CAA members—plus shipping and handling. You may order them at www.collegeart.org/purchasedirectories.

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

vation, historic preservation, film production, and more.

CAA News

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

Leading the Full Life: New Website Feature

CAA News is pleased to present a special web-only feature article, "Leading the Full Life: Balancing Career and Family," based on a roundtable discussion of the same name that took place at the 2009 CAA Annual Conference in Los Angeles. To read the article, please visit www.collegeart.org/features/leadingthefulllife.

Participants in the discussion—led by an artist, Marie Thibeault, and an art historian, Nicola Courtright—talked about the possibilities, successes, and troubles of balancing a professional life as an artist or academic with personal goals of having a family and raising children. Afterward, Thibeault asked a number of artists (nine women and one man) to write about their experiences of being a parent while maintaining an active art practice. Participating artists for "Leading the Full Life" are Constance Mallinson, Hagop Najarian, Amy Thornberry, Sandra Dal Poggetto, Virginia Katz, Philippa Blair, Nancy Curran, Hilary Norcliffe, Tera Galanti, and Christina Shurts.

Fifty-Year Members

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

Joining in 1959: Adele M. Ernstrom, Geraldine Fowle, Edith M. Hoffman, Baruch D. Kirschenbaum, Carol H. Krinsky, James

F. O’Gorman, Charles S. Rhyne, Ann K. Warren. 1958: Samuel Y. Edgerton, Jr., Ellen Sharp, Damie Stillman, Eric Van Schaack, Clare Vincent. 1957: Barbara K. Debs, Marcel M. Franciscono, Bruce Glaser, Egbert Haverkamp-Begemann, Jane C. Hutchison, William C. Loerke, John F. Omelia, Frances P. Taft. 1956: Svetlana L. Alpers, Norman W. Caney, John Goelet, Joel Isaacson, William

W. Leete, 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, Cornelius C. Vermeule. 1954: Franklin Hamilton Hazlehurst, Patricia C. Loud, Thomas McCormick, Alfred K. Moir, Jessie J. Poesch, Jules D. Prown, Jane E. Rosenthal, Irving Sandler, Lucy Freeman Sandler,

2010–14 Board of Directors Election

The 2009 Nominating Committee has selected the following slate of six candidates for election to the CAA Board of Directors for 2010–14 terms: Peter Barnet, Metropolitan Museum of Art; Roger Crum, University of Dayton; Conrad Gleber, La Salle University; Arthur F. Jones, University of North Dakota; Jean M. K. Miller, Towson University; and Sabina Ott, Columbia College Chicago.

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 CAA’s activities, including publishing, the Annual Conference, awards and fellowships, advocacy, and committee procedures.

CAA members will elect four members from the above slate to the board. In late November, CAA will post biographies of the six candidates, as well as video statements prepared by each nominee, at www.collegeart.org/candidates. In December, a ballot and a proxy will be sent by email to all CAA members eligible to vote. If you are still receiving your ballot and proxy by postal mail, kindly change your email communication status to “vote online” in the Account Log In section of the CAA website. Voting online is considerably less expensive for CAA, and in these dif-

ficult economic times it is critical for CAA to save costs where it can.

You should return your ballot and proxy online before the Annual Members’ Business Meeting at the 2010 Annual Conference in Chicago. Voting ends at 5:00 PM CST on Friday, February 12, 2010. 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 a computer in the registration area for electronic ballots.

Members of the 2009 Nominating Committee are: Mary-Ann Milford-Lutzker, Mills College, vice president for committees and committee chair (ex officio without vote); Jacki Apple, Art Center College of Design; Linda Downs, CAA executive director (ex officio, without vote); Ken Gonzales-Day, Scripps College and CAA board; James Hopfensperger, Western Michigan University; Suzanne McCullagh, Art Institute of Chicago; Edward M. Noriega, Troy University and CAA board; William Wallace, Washington University in St. Louis and CAA board; and Charles A. Wright, Western Illinois University.

To become a member of the 2010 Nominating Committee, please see the call for nominations on pages 30–31.

Harold E. Spencer, A. Richard Turner. 1953: Dorathea K. Beard, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler. 1951: Wen C. Fong, J. Richard Judson, Carl N. Schmalz, Jr. 1950: Jane Dillenger, Alan M. Fern, Marilyn J. Stokstad. 1949: Dario A. Covi, Norman B. Gulamerian, Ann-Sofi Lindsten. 1948: William S. Dale, Clarke H. Garnsey. 1947: Dericksen M. Brinkerhoff, David G. Carter, Ellen P. Conant, Ilene H. Forsyth, J. Edward Kidder, Jr. 1946: Mario Valente. 1945: Paul B. Arnold, Rosalie B. Green. 1940: Creighton Gilbert.

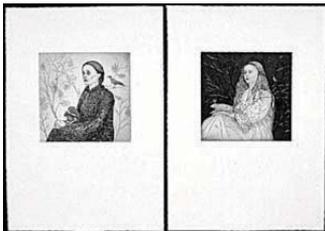
Nominating Committee Seeks Members

CAA invites you to help shape our Board of Directors by serving on the 2010 Nominating Committee. Each year, this committee nomi-

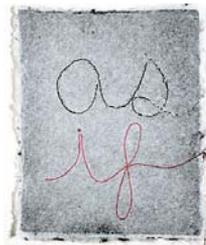
nates and interviews candidates for the CAA board and selects the final slate for the membership's vote. (See the page 29 for this year's candidates and committee members.)

The current Nominating Committee will select new members of its own committee at its business meeting held at the 2010 Annual Conference in Chicago. Once selected, all Nominating Committee members are called on to propose a minimum of five and a maximum of ten candidates for the board. Service on the committee also involves conducting telephone interviews with board candidates during the summer and meeting by conference call in September 2010 to select the final board slate. Finally, all committee members must attend the Nominating Committee's business meeting at the Annual Conference in New York to select the 2011

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committee.

Nominations and self-nominations should include a brief statement of interest and a two-page CV. Please send all materials to: Mary-Ann Milford-Lutzker, 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 email as Microsoft Word attachments to vjalet@collegeart.org. *Deadline: December 30, 2009.*

Pittsburgh and Detroit Host the Next CAA Workshops for Artists

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

Below are descriptions of two upcoming workshops, taking place in Pittsburgh and Detroit this November. Additional workshops will be announced for 2010; please check www.collegeart.org/careers/national workshops periodically for more information.

Pittsburgh, Pennsylvania. The next CAA National Career Development Workshop, entitled “Artists & Communities:

Hybrid & Hyphenated,” will take place at the Society for Contemporary Craft (SCC) on November 10, 2009, in Pittsburgh, Pennsylvania. The workshop, held from 8:00 AM to 6:30 PM with a postworkshop gathering for networking, is a collaboration between CAA and SCC.

After morning registration and a light breakfast, the workshop will be introduced by Susan Schear, CAA national workshop project consultant. Topics for the day will cover networking, artist and digital communities, crafting an art career, community resources, and practical business application. Lunch will be provided, and a tour of the exhibition, *Transformation7: Contemporary Works in Wood*, will take place.

Workshop presenters include Elizabeth Perry, a writer and new-media artist; Brigitte Martin, a jewelry maker; Laura Jean McLaughlin, a ceramicist; and representatives from the Lawrenceville Corporation, the Penn Avenue Arts Initiative, Braddock Redux, and the Greater Pittsburgh Arts Council.

General admission is \$30; \$15 for students and seniors. A limited number of stipends are available—please contact Susan Schear at susan.schear@artisin.com. To attend the workshop, please call 412-261-

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 will expire on December 31, 2009. Your access

to essential online resources, printed materials, and journals, and to the 2010–14 Board of Directors election (see page 29) is available only with a current membership. Please visit www.collegeart.org/membership to see all member benefits.

7003, ext. 26, or send an email to kati@contemporarycraft.org. Credit cards are accepted through PayPal at www.contemporarycraft.org. Please make checks payable to College Art Association.

Detroit, Michigan. CAA will then host a two-day event in Michigan that will focus on students and artists living, working, and practicing in the greater Detroit area. The workshop takes place November 20–21, 2009, at the Charles H. Wright Museum of African American History and will include participation from several universities, colleges, and institutions, including the Cranbrook Academy of Art, Wayne State University, Oakland University, and Lawrence Technical University. The workshop runs from 8:30 AM to 5:30 PM each day.

CAA spoke to directors and chairs of programs in the region to garner information and ideas regarding needs for professional development for students and communities. The workshops will address developing a strong and compelling professional portfolio; researching and writing grants; how to approach a gallery and getting into galleries and other locations; securing residencies and fellowships; marketing and networking; the role of technology and social media; how to transform skills for other jobs or positions in and outside the arts; participating in fairs (e.g., fine arts, design firms, architecture); and recommendations from successful practitioners, artists in various disciplines, and business owners.

The workshop cost, with a discount for students and seniors, will be announced soon at www.collegeart.org/careers/national workshops. Breakfast and lunch will be included.

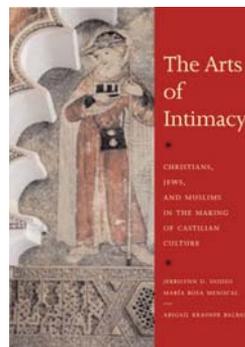
Affiliated Society News

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

American Society of Hispanic Art Historical Studies

The American Society of Hispanic Art Historical Studies (ASHAHS) has partnered with the *Hispanic Research Journal* to produce an annual issue on the visual arts, to be released in December 2009. Mickey Abel, Susan Webster, Olga Rodríguez Falcón, and Alberto Ribas-Casasayas will present studies on Spanish and Latin American topics.

The Eleanor Tufts Prize of 2009 for a distinguished book in English on the history of art and architecture in Iberia was awarded to Jerrilynn D. Dodds, María Rosa Menocal, and Abigail Krasner Balbale for *The Arts of*



Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture (New Haven: Yale University Press, 2008). Submissions for the 2010 award are due by December 15, 2009. Contact Sofia Sanabraís, ASHAHS president, at

sofia.sanabraís@gmail.com for guidelines.

Association of Historians of American Art

The Association of Historians of American Art (AHAA) is offering a grant for CAA Annual Conference expenses up to \$500 to be awarded to an ABD student in the historical art of the United States who will travel to

the 2010 meeting in Chicago to participate in the program. The successful recipient must be currently enrolled in a graduate program and an AHAA member in good standing. The application deadline is February 1, 2010. For more information, please visit www.ahaonline.org.

AHAA seeks to sponsor a one-and-a-half-hour professional session at the 2011 CAA conference in New York. Submission guidelines for session proposals are located at www.ahaonline.org.

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) seeks a new officer. If you've been waiting for just the right moment to become more active in AHNCA,

this may be your opportunity. Our current membership coordinator, the indefatigable Janet Whitmore, is not seeking reelection this February in order to devote herself to other professional activities, including her ongoing work with *Nineteenth-Century Art Worldwide*. The membership coordinator's duties include maintaining a list of current members and soliciting renewals annually; the position has a term of two years. Nominations and self-nominations for the position may be sent to Elizabeth Mansfield at ecm7@nyu.edu.

Association for Textual Scholarship in Art History

The Association for Textual Scholarship in Art History (ATSAH) invites CAA members to attend two sponsored sessions at the CAA

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Annual Conference in Chicago. Organized by Maureen Pelta, "Lost Works of Art" features Kandice Rawlings, Arthur DiFuria, Nancy Nield, and Tina Waldeier Bizzarro; it is held on Thursday, February 11, 2010, NOON–1:30 PM. The second session, "Symbolism: In Search of New Forms and Ideas," is organized by Rosina Neginsky and includes Deborah Cibelli, Claire Barbillon, and Mireille Dottin-Orsini; it takes place on Saturday, February 13, NOON–1:30 PM. For more details, contact Liana De Girolami Cheney, ATSAH president, at lianacheney@earthlink.net.

Design Studies Forum

Design Studies Forum (DSF) brings two panels to CAA 2010. "By the Book: Toward a New Paradigm of Design Studies?" asks the editors of four major new readers in the field of design studies to address the genesis, aims, and intended audience of their books.

Vanderbilt University

Robert Penn Warren Center for the Humanities

2010–2011 William S. Vaughn Visiting Fellowship

"Representation and Social Change"

The Warren Center invites applications from scholars to participate in a year-long interdisciplinary faculty seminar as a visiting fellow for the academic year 2010-2011. The seminar will explore the complex and multidirectional relationship between representation and social change. Co-directed by Vanderbilt University faculty members Laura M. Carpenter (sociology) and Bonnie J. Dow (communication studies). Stipend up to \$45,000.

Application postmark deadline: January 15, 2010.

For more information, contact:
Mona Frederick, Executive Director,
Warren Center at Vanderbilt University
VU Station B #351534
Nashville, TN 37235; (615) 343-6060
www.vanderbilt.edu/rpw_center

"Design and the Rhetoric of Democratization" is chaired by Ezra Shales with panelists Javier Gimeno Martínez, Sandra Alfoldy, Jeff Werner, Tao Huang, and Jennifer Mikulay.

DSF is also proud to present volume 1, number 2 of *Design and Culture*; this issue has a special focus on design and film.

We welcome you to join the DSF mailing list in order to receive announcements of exhibitions, employment opportunities, symposia, and calls for participation. Send an email with the words "join DSF" in the subject line to desforum@siu.edu. DSF is currently gathering content to better meet the needs of our growing field. For further information or suggestions, please write to desforum@siu.edu.

Foundations in Art: Theory and Education

A Foundations in Art: Theory and Education (FATE) regional forum for the southeastern United States, entitled "Project Share: Exchanging projects and ideas for successful foundation courses," will take place at the Studio and Troy University in Troy, Alabama, April 16–17, 2010. Mary Stewart will deliver the keynote address, "Leading Change," on Friday; Saturday-morning discussions will focus on success stories, projects, and ideas in teaching foundational drawing, two-dimensional design, and color-theory courses. Afternoon sessions target courses in visual art, art-history surveys, and three- and four-dimensional design. The day concludes with a reception in the Malone Gallery. Registration is \$35 for meals; to sign up, contact Pamela Allen at pallen@troy.edu.

Also, two more regional conferences will be held in spring 2010 at Appalachian State University in Boone, North Carolina, and at the University of North Carolina, Wilmington. Check www.foundations-art.org for details.

Historians of Netherlandish Art

The Historians of Netherlandish Art (HNA) will hold an international conference from May 27 to 29, 2010, in Amsterdam. This, the second HNA conference to be held in Europe, will provide a rich and varied program of sessions and workshops, all of which will address the overall theme of "Crossing Boundaries." Sixty speakers will present their findings on issues relating to the erection, dismantling, and breaching of natural and artificial boundaries, be they geographical, methodological, temporal, political, and artistic boundaries, the boundaries of gender, and those imposed by and on the different media. Eighteen workshops will provide participants with the opportunity to partake in discussions in smaller groups. For further information, please consult www.hnanews.org/hna/conferences/amsterdam.html.

International Association for Aesthetics

The eighteenth International Congress of Aesthetics, taking place August 9–13, 2010, in Beijing, China, is the largest conference on aesthetics in the world and represents the highest level of scholarship in this discipline. The congress theme will be "Diversities in Aesthetics." The program committee of the International Association of Aesthetics (IAA) seeks abstracts of 200–300 words for proposed presentations to ica18@yahoo.cn. Please mark on your abstract the topic you wish it to be listed under. For details, visit www.aeschina.cn. *Deadline: March 31, 2010.*

The 2009 IAA yearbook, *Art and Social Change*, edited by Curtis L. Carter of Marquette University and first vice president of IAA, is being published under the auspices of the Department of Philosophy at Marquette University in Milwaukee. The volume consists of twelve original essays

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from an international array of authors, including American Society for Aesthetics (ASA) members Cynthia Freeland, Tyrus Miller, Richard Shusterman, and Curtis L. Carter. Support for the project was provided by IAA, ASA, and the Klinger College of Arts and Sciences at Marquette University.

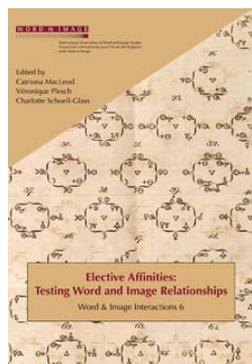
International Association of Art Critics

The International Association of Art Critics (AICA/USA), now in its sixtieth year, held its annual congress in Dublin, Ireland, during the last week of October. The theme, “The Relations between Art and Science: complicity, criticality, knowledge,” attracted participants from all over the world. The 2010 congress will take place in Istanbul.

“AICA in the Age of Globalization,” an English-language version of AICA’s history, is in press and will soon be available for distribution. For details, visit www.aicausa.org.

International Association of Word and Image Studies

The International Association of Word and Image Studies (IAWIS) is pleased to announce the publication of *Elective Affinities: Testing Word and Image Relationships* (Amsterdam: Rodopi, 2009),



edited by Catriona MacLeod, Véronique Plesch, and Charlotte Schoell-Glass. Essays in the volume, the sixth in the Word and Image Interactions series, are case studies of the diverse configurations of the textual and iconic and present an impressive range of scholarly affinities, approaches,

and subjects that characterize today’s word and image studies. Visit www.rodopi.nl/functions/search.asp?BookId=WI+6 for more information.

Italian Art Society

The Italian Art Society (IAS) is pleased to announce a new lecture series in Italy. Sponsored in part by the Samuel H. Kress Foundation, the series seeks to promote intellectual exchanges among art historians of North America and the international community of scholars living or working in Italy. IAS invites proposals for the inaugural lecture, dedicated to the memory of Philipp and Raina Fehl, to be held in Rome in late May or early June 2010. The proposed lecture may address any period in Italian art but must be related to the city of Rome or its region and may not have been previously published or presented at another conference or venue. For application details, please visit www.italianartsociety.org.
Deadline: January 15, 2010.

Leonardo Education Forum

The Leonardo Education Forum (LEF) participated in numerous international activities in summer 2009. On July 30, Patricia Olynyk, Daniela Reiman, and Nina Czegledy presented in a panel, “Media Arts and Science and Technology: Challenging Responsive Education,” at the fourth International Conference on the Arts in Society in Venice, Italy. On August 29, Andrea Polli gave the keynote address at the fifteenth International Symposium on Electronic Art, held in Belfast, Northern Ireland. Working-group discussions focused on the role of research in media art, science, and technology; the role of curricula; and the role of institutions. At ARS Electronica 2009 in Linz, Austria, held September 4–5,

talks were presented by Nicholetta Blacher, Angelika Plank, and Erika Pasztor.

LEF working-group sessions continued at ARS with different participants and will be carried on to Re:live2009, to be held November 26–29 in Melbourne, Australia.

CAA members who wish to have a dialogue with others about upcoming international art, science, and technology conferences, and about educational issues related to art and science, are invited to explore www.leonardo.info/isast/lef.html and <http://forum.lefnet.org>.

Radical Art Caucus

The Radical Art Caucus (RAC) would like to encourage renewal of memberships and invite all interested artists, art historians, and art activists to join the organization. Membership fees are important in supporting our efforts, such as funding CAA travel sti-

pendes for graduate students and for emerging artists and scholars. Also, please check out RAC-sponsored events at CAA 2010 in Chicago. Susan King and Alan Moore will chair RAC's 2½-hour panel on "Autonomizing Practices in Art and Art History," and Sarah Kanouse will chair the advocacy session, "Occupations: Labor, Art, and the Academy in Times of Crisis." Go to <http://radicalartcaucus.org> for additional information on our mission, membership, and events. You can also contact Joanna Gardner-Huggett, RAC secretary, at jjgardner@depaul.edu.

Society of Architectural Historians

The Society of Architectural Historians (SAH) will celebrate its seventieth anniversary at its annual meeting in Chicago, to be held April 21–25, 2010. A week of lectures, receptions, and tours will culminate

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in a fundraising gala at the Merchandise Mart on Saturday, April 24. The gala, which will honor Chicago architects and philanthropists, will raise funds for the society's outreach and education programs designed to introduce middle school students to the history of architecture. For more information about the annual meeting and gala, visit www.sah.org.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its forty-seventh national conference, "Facing Diversity: Leveling the Playing Field in the Photographic Arts," at the Philadelphia Marriott Downtown, March 4–7, 2010. The annual gathering of more than one thousand artists, educators, professionals, and students features four days of panel discussions, seminars, image-maker

and lecture presentations, exhibits and educators fairs, one-on-one portfolio sessions, and much more. Main event speakers include Kip Fulbeck, Dawoud Bey, Hulleah Tsinhnahjinnie, and Veronica Passalacqua. For more information about the conference, please visit www.spenational.org.

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) will meet jointly with Mid-America College Art Association (MACAA) on October 20–23, 2010. Virginia Commonwealth University in Richmond will host, and Andrew Kozlowski will be the conference director. To submit an application to chair a session, please go to www.secollegeart.org/annual-conference.html. *Deadline: January 1, 2010.*

Georgia O'Keeffe Museum

Georgia O'Keeffe Museum Research Center Book Prize

(\$5,000) awarded to Terry Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory, University of Pittsburgh for *Making the Modern: Industry, Art, and Design in America* (University of Chicago Press, 1993). Honorable Mentions: Kathleen Pyne, Notre Dame University for *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America* (Austin TX: University of Texas Press, 1996) and Lucy R. Lippard for *Mixed Blessings: New Art in a Multicultural America* (The New Press, 1990).

Jurors: Michael Leja, University of Pennsylvania, Nancy Mowll Matthews, Williams College Museum of Art, Patricia Hills, Boston University, Jonathan Fineberg, University of Illinois and Director, Illinois at the Phillips, The Center for the Study of Modern Art.

The prize will be awarded again in 2012.

For information contact: researchcenterbookprize@okeeffemuseum.org

Solo Exhibitions by Artist Members

Only artists who are individual CAA members are included in this listing; group shows are not published. Please send your name, member number, venue, city and state, dates of exhibition (no earlier than 2009), title of show, and type of work to caanews@collegeart.org. You may also send digital images of the work in the exhibition; include the title, date, medium, dimensions, and a photo credit (if necessary).

Abroad

Patricia Cronin. Civitella Ranieri Center Art Gallery, Umbertide, Italy, July 21–29, 2009, *Battaglia al Castello di Civitella Ranieri*. Photography and sculpture.

Julie Oakes. Lonsdale Gallery, Toronto, Ontario, Canada, October 1–31, 2009. *Genesis*. Mixed media.

Monika Weiss. Galerie Samuel Lallouz, Montreal, Quebec, Canada, November 27, 2009–January 31, 2010. *Monika Weiss: Marginalia*. Installation, drawing, photography, video, and sound.

Monika Weiss. Centre for Contemporary Art Galeria El, Elblag, Poland, September 10–October 10, 2009. *Conversation—The Beginning*. Installation, sculpture, video, sound, and drawing.

Mid-Atlantic

Barbara Bernstein. Eleanor D. Wilson Museum, Hollis



Monika Weiss, detail of *Chalice-Ennoia 2*, 2009, fiberglass, water, sound, and video projection, 52 x 52 x 60 in. Collection Galeria El, Elblag (artwork © Monika Weiss)

University, Roanoke, VA, July 16–August 22, 2009. *Things are not what they seem, nor are they otherwise*. Mixed media.

Diane Burko. Project 4 Gallery, Washington, DC, September

10–November 30, 2009. *Diane Burko*. Painting and photography.

Jenn Figg. Arlington Arts Center, Arlington, VA, September 11–November 7, 2009. Sculpture.

Susan Johnson. Rosenbach Museum and Library, Philadelphia, PA, September 23, 2009–June 6, 2010. *Moore Adventures in Wonderland*. Installation and photography.

Mark Tobin Moore. Washington Street Gallery, Lewisburg, WV, June 1–July 31, 2009. *Recent Mixed Media Works*.

Raymond Uhlir. Project 4 Gallery, Washington, DC, September 19–October 24, 2009. *Relatively Epic*. Painting.

Joseph Vitone. Gallery 1401, University of the Arts, Philadelphia, PA, August 21–September 18, 2009. *Color Notes on a Wide Field*. Photography.



Saskia Ozols Eubanks, *Metamorphoses*, 2009, oil on linen, 40 x 60 in. (artwork © Saskia Ozols Eubanks)

Midwest

Nicholas Hill. Hershberger Art Gallery, Goshen College, Goshen, IN, October 30, 2009–January 11, 2010. *The Dresden Journals*. Printmaking and painting.

Mary C. Nasser. Framations Art Gallery, St. Charles, MO, October 10–November 9, 2009. *Off the Map*. Painting.

Shane Prine. Oesterle Library Gallery, North Central College, Naperville, IL, November 15–December 17, 2009. *The Presence of Absence*. Photography.

Larry Schulte. McNamer Gallery, Dubuque Museum of Art, Dubuque, IA, December 8, 2009–March 28, 2010. *Larry Schulte: Pattern and Order*. Screen prints and woven painted paper.

Northeast

Suzanne Benton. Robin Alexander Gallery, Kent, CT,



Jenna Lucente, *Red Birds, Cruise your Pink Sky*, 2008, oil on panel, 22 x 32 in. (artwork © Jenna Lucente)



Beauvais Lyons, *Trichopiscidae*, 2007, lithograph, 22 x 28 in. (artwork © Beauvais Lyons)

August 29–October 14, 2009. *Metamorphosis*. Mixed media.

Suzanne Benton. Art Student's League, New York, September

8–October 20, 2009. *One World, Masks and Monoprints*. Sculpture and monoprints.

Suzanne Benton. Art in the Park, Ward Pound Ridge Reservation, Cross River, NY, September 13–December 31, 2009. *Threads*. Mixed media.

Darla Bjork. Soho 20 Chelsea, New York, September 1–26, 2009. *Water Series: Recent Painting*.

Jean Bundy. Pleiades Gallery, New York, December 10–26, 2009. *Nautical Nuances*. Painting.

Karen Dolmanisth. Taber Gallery, Holyoke Community College, Holyoke, MA, September 14–October 8, 2009. *First Language, Immanence and*

Interpenetration. Installation.

Janet Goldner. Saunders Farm, Garrison, NY, September 5–October 31, 2009. *Collaborative Concepts at Saunders Farm*. Sculpture.

Janet Goldner. Brooklyn Public Library, Brooklyn, NY, September 15–November 5, 2009. *Ka kelen kelen wili (May we wake up one by one)*. Sculpture.

Kirsten Hassenfeld. Cade Tompkins Projects, Providence, RI, September 25–November 14, 2009. *New Work: Sculpture and Drawings*.

Kirsten Hassenfeld. David Winton Bell Gallery, List Art Center, Brown University, Providence, RI, August 29–November 1, 2009. *Recent Sculpture*.

Holly Lane. Forum Gallery, New



John Lytle Wilson, *Vault of Heaven*, 2009, acrylic on canvas, 48 x 36 in. (artwork © John Lytle Wilson)

York, November 12–December 23, 2009. *Recent Work*.

Jenna Lucente. Woodstock Artists Association and Museum, Woodstock, NY, September 12–October 11, 2009. *Painting*.

Mel Pekarsky. University Art Gallery, Staller Center for the Arts, Stony Brook University, Stony Brook, NY, November 7–December 12, 2009. *Things in the Desert: Paintings, Drawings, and Artist's Books, 1974–2009*.

Lisa Zwerling. First Street Gallery, New York, October 6–31, 2009. *The Fountains*. Painting.

South

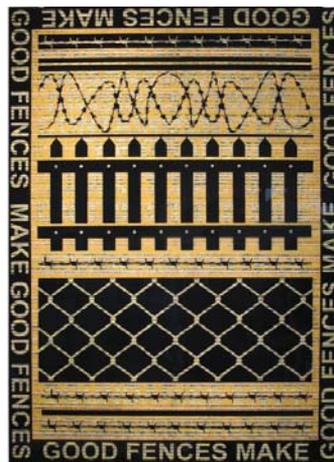
Saskia Ozols Eubanks. Søren Christensen Gallery, New Orleans, LA, October 1–31, 2009. *Metamorphoses*. Painting.

Beauvais Lyons. University of Arkansas, Little Rock, AR, October 8–November 20, 2009. *The Association for Creative Zoology*. Printmaking and taxidermy.

Jennifer Palmer. John D. MacArthur Campus Library Gallery, Florida Atlantic University, Jupiter, FL, October 23–December 18, 2009. *Under the Surface*.

Loren Schwerd. AMMO, New Orleans, LA, August 15–September 16, 2009. *Mourning Portrait*. Sculpture.

Justin Shull. H Gallery, Houston, TX, December 5, 2009–January 4, 2010. *Field Work*. Photo-



Margi Weir, *Good Fences Make*, 2008, acrylic, vinyl, and resin on panel, 69 x 48 in. (artwork © Margi Weir)

graphic documents.

Felicia van Bork. Ross Gallery, Central Piedmont Community College, Charlotte, NC, March 15–April 30, 2010. *Water Music*. Monotypes

John Lytle Wilson. Hardman Hall Gallery, Mercer University, Macon GA, September 21–October 14, 2009. *Pilgrims of Glory*. Painting.

West

Camilo Cruz. Department 77, Stanley Mosk Courthouse, Los Angeles, CA, September 3, 2009–ongoing. *Public Art Project in a Los Angeles Courtroom*.

Joyce Cutler-Shaw. University Art Gallery, New Mexico State University, Las Cruces, NM, September 11–October 24, 2009.

Water and the River: Meditations on the Rio Grande. Photography, maps, artist's book, and drawing.

Keira Kotler. UNTITLED Gallery, Sausalito, CA, September 18–October 31, 2009. [*in*]sight. Photography.

Margi Weir. Las Cruces Museum of Art, Las Cruces, NM, November 20, 2009–January 2010. *Margi Weir: Three Decades of Inquiry.* Mixed media.

Books Published by CAA Members

Only authors who are individual CAA members are included in this listing. Please send your name, member number, book title, publisher's name and location, and the year published (no earlier than 2009) to caanews@collegeart.org.

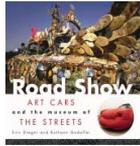
Megan Aldrich and **Robert J. Wallis**, eds. *Antiquaries and Archaeists: The Past in the Past, the Past in the Present* (Salisbury, UK: Spire Books, 2009).

Janetta Rebold Benton. *Materials, Methods, and Masterpieces of Medieval Art* (Westport, CT: Praeger, 2009).

Janine Burke. *Source: Nature's Healing Role in Art and Writing* (Sydney: Allen and Unwin, 2009).

Daniel K. Connolly. *The Maps of Matthew Paris: Medieval*

Journeys through Space, Time, and Liturgy (Suffolk, UK: Boydell and Brewer, 2009).



Ruthann Godollei and **Eric Dregni.** *Road Show: Art Cars and the Museum of the Streets* (Golden, CO: Speck/Fulcrum, 2009).



Rose-Carol Washton Long, **Matthew Baigell**, and **Milly Heyd**, eds. *Jewish Dimensions in Modern Visual Culture: Antisemitism, Assimilation, Affirmation* (Lebanon, NH: University Press of New England / Brandeis University Press, 2009).

Catriona MacLeod, **Véronique Plesch**, and **Charlotte Schoell-Glass**, eds. *Elective Affinities: Testing Word and Image Relationships* (Amsterdam: Rodopi, 2009).

Pat Paxton. *Bars and Windows: Diary of a Poet/Painter* (Bloomington, IN: Xlibris, 2009).



Stephen Petersen. *Space-Age Aesthetics: Lucio Fontana, Yves Klein, and the Postwar European Avant-Garde* (University Park: Pennsylvania State University Press, 2009).

Joanna S. Smith. *Art and Society*

in Cyprus from the Bronze Age into the Iron Age (New York: Cambridge University Press, 2009).



Judith E. Stein. *Jules Olitski, An Inside View: A Survey of Prints 1954–2007* (Brattleboro, VT: Brattleboro Museum and Art Center, 2008).



Aleksandra Wagner, with **Carin Kuoni.** *Considering Forgiveness* (New York: Vera List Center for Art and Politics, 2009).



Pablo Picasso, *Woman in a Peplos*, 1923, gouache on paper board, 8 3/16 x 6 13/16 in. R. T. Miller Jr. Fund, 1944.24 (photograph provided by the curator). From the exhibition *Out of Line: Drawings from the Allen from the Twentieth Century and Beyond*, curated by Andria Derstine



Bearded head, *Okvik*, walrus ivory, 9.9 cm. (photograph by Bruce M. White and provided by the Princeton University Art Museum). From the exhibition *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, curated by Bryan R. Just, William W. Fitzhugh, and Julie Hollowell

Exhibitions Curated by CAA Members

Curators who are individual CAA members can send their name, member number, venue name, city and state, dates of exhibition (no earlier than 2009), and title of show to caanews@collegeart.org; attach the exhibition's press release to the email (required). You may also send digital images of installation views or of individual works; include the artist's name and the work's title, date, medium, and dimensions.

Jamie Adams and **Katharine Kuharic**. *private (dis)play: Contemporary Artists' Sketchbooks*. Emerson Gallery, Hamilton College, Clinton, NY, August 24, 2009–January 3, 2010.

John Caperton. *Streets of Philadelphia: Photography 1970–1985*. Print Center, Philadelphia, PA, September 10–November 21, 2009.

Juli Carson. *1968: el culo te abrocho*. University Art Gallery, University of California, Irvine, CA, October 1–November 21, 2009.

Jill R. Chancey. *Moe Brooker: Carelessly Exact*. Lauren Rogers Museum of Art, Laurel, MS, August 13–November 8, 2009.

Julia Marta Clapp, Ananda Suarez Cohen, Jeremy George, and Renee McGarry. *Natural and Supernatural: Andean Textiles and Material Culture*. Godwin-Ternbach Museum, Queens College, City University of New



York, Flushing, NY, September 8–October 24, 2009.

Jo Pond, *Buttonhole Brooch 2*, 2005, silver, vellum, paper, 18-carat gold, recycled leather, button, 2½ x 5¼ x ¼ in. (photograph by Jo Pond). From the exhibition *UK/OK: Exploring Traditions in Contemporary Design*, curated by Scott W. Perkins

York, Flushing, NY, September 8–October 24, 2009.

Andria Derstine. *Out of Line: Drawings from the Allen from the Twentieth Century and Beyond*. Allen Memorial Art Museum, Oberlin College, Oberlin, OH, September 1–December 23, 2009.

Amy Golahny. *The Stained Glass Windows of Williamsport, Pennsylvania*. Taber Museum, Lycoming County Historical Society, Williamsport, PA, October 2, 2009–January 23, 2010.

Bryan R. Just, William W. Fitzhugh, and Julie Hollowell. *Gifts from the Ancestors: Ancient Ivories of Bering Strait*. Princeton University Art Museum, Princeton, NJ, October 3, 2009–January 10, 2010.

Kathryn McFadden. *Elaine M. Erne: Drawings and Prints*. Rowan University Art Gallery, Rowan University, Glassboro, NJ, October 12–November 14, 2009.

Mario Ontiveros. *The Minox and the Big Shot: Andy Warhol's Photography (1973–86)*. University Gallery, University of Massachusetts, Amherst, MA, September 24–December 13, 2009.

Scott W. Perkins. *UK/OK: Exploring Traditions in Contemporary Design*. Price Tower Arts Center, Bartlesville, OK, August 7, 2009–January 3, 2010.

Daniel Schulman. *A Force for Change: African American Art and the Julius Rosneqald*

Fund. Allentown Art Museum, Allentown, PA, September 13, 2009–January 20, 2010.

Andrea Lee Smith. *Relevant: Reflection, Reformation, Revival; Rethinking Contemporary Native American Art.* Nathan Cummings Foundation, New York, October 1–December 19, 2009.

Judith E. Stein. *Jules Olitski: An*

Inside View, A Survey of Prints 1954–2007. Printed Image Gallery, Brandywine Workshop, Philadelphia, PA, January 4–February 28, 2010.

People in the News

Only individual CAA members are included in this listing.

Please send your name, member number, and information to caanews@collegeart.org.

Academe

Melissa McCormick, John L. Loeb Associate Professor of the Humanities at Harvard University in Cambridge, MA, has received tenure from the East Asian Languages and Civilizations Department. She now becomes professor of Japanese art and culture.



Barbara Nesin has been named department chair of art foundations at the Art Institute of Atlanta in Georgia.



Catha Paquette has been granted tenure and promoted to associate professor at California State University, Long Beach.

Jeannene Przyblyski has been appointed dean of academic affairs at the San Francisco Art Institute in California, where she serves as tenured faculty and program chair in the History and Theory of Contemporary Art Department.

Jennifer L. Roberts has been awarded tenure and appointed professor of history of art and architecture at Harvard University in Cambridge, MA.

Marianne Weil, formerly a visiting faculty member in sculpture at Haverford College in Haverford,

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

CAA

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PA, has been appointed assistant professor of sculpture at the College of Staten Island, City University of New York.

Museums and Galleries

Jo-Anne Birnie Danzker has been appointed director of the Frye Art Museum in Seattle, WA, succeeding **Midge Bowman**, who is retiring after coming to the museum in 2004.



Jennifer Raab has been named the first Betsy Main Babcock Postdoctoral Curatorial and

Teaching Fellow at Reynolda House Museum of American Art in Winston-Salem, NC. The appointment, which includes teaching at Wake Forest University, is for 3 years.



Deborah Emont Scott, formerly curator at the Nelson-Atkins Museum of Art in Kansas City, MO,

has been appointed director and chief executive officer of the Taft Museum of Art in Cincinnati, OH.

Franklin Sirmans, currently curator of modern and contemporary art at the Menil Collection in Houston, TX, has been named chief curator of contemporary art at the Los Angeles County Museum of Art in California. He will assume his position in January 2010.

Organizations

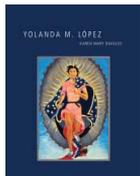
Maura Reilly has been appointed senior curator at American Federation of Arts, based in New York. Reilly was formerly the curator at Location One, a nonprofit exhibition space and international residency program in New York.

Grants, Awards and Honors

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

Diane Booton has received a grant from the Printing Historical Society to study the late-fifteenth-century illustrated books of hours printed by brothers Étienne Larcher at Nantes and Jean Du Pré at Paris.

Karen Mary Davalos has been awarded an honorable mention by



Latino Literacy Now for her book *Yolanda M. Lopez* (Los Angeles: UCLA Chicano Studies Research Center, 2008)

in the International Latino Book category.

Kelly Dennis, associate professor at the University of Connecticut, Storrs, has received a 2009 Ansel Adams Research Fellowship for her work on Ansel Adams's color photography for *Arizona Highways* magazine.

Lindsay Ruth Harris, a PhD candidate at the Institute of Fine Arts at New York University, has been awarded the Joan and Stanford Alexander Award in photography research for her dissertation on the influence of photography in postwar Italy.

Sandra Haynes, an art-history professor at Pasadena City College in California, has received an award from Blackboard, an international learning-management company, in recognition of her online art-history course, which has been offered since winter 2008.

Dennis Y. Ichiyama of Purdue University's School of Visual and Performing Arts has been awarded a 2009–10 Indiana Arts Commission Individual Artist Program Grant to partially fund the publication of his decade-long research on historic American and Italian wood type and production of several portfolios of experimental wood-type prints.

Kate Lemay, a PhD candidate at Indiana University in Bloomington, has received a 2009–10 fellowship from the Terra Foundation of American Art to work at the Smithsonian Museum of American Art in Washington, DC.

Maria Maurer, a PhD candidate at Indiana University in Bloomington, has received a 2009–10 Samuel H. Kress Foundation Society of Architectural Historians Fellowship to conduct research in Mantua, Italy.



Marlene McCarty, *Group 3 (Tanjung Putting, Borneo [1971])*, 2007, ballpoint pen and graphite on paper, 107.5 x 110 in. (artwork © Marlene McCarty; photograph provided by the San Francisco Art Institute)

Marlene McCarty has been awarded the San Francisco Art Institute's 2009 Richard C. Diebenkorn Teaching Fellowship, which makes it possible for a contemporary artist to teach at the school and to pursue studio work at the Headlands Center for the Arts in Sausalito, California.

Jeanine Oleson has been awarded a 2009–10 Franklin Furnace Fund for emerging performance artists, which funds artists to do major work in New York. Oleson is currently developing a performance incorporating opera, live video feeds, and sculpture, with a nar-

rative that is structured on language-based misunderstandings such as pig Latin, internet innovations, and Chinook jargon.

Terence Smith, the Andrew W. Mellon Professor of Contemporary Art History and Theory at the University of Pittsburgh in Pennsylvania, has been awarded the 2009 Georgia O'Keeffe Museum Research Center Book Prize for his book, *Making the Modern: Industry, Art, and Design in America* (Chicago: University of Chicago Press, 1993).

Institutional News

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

Ball State University Museum of Art in Muncie, IN, has been awarded a \$150,000 National Leadership Grant from the Institute of Museum and Library Services for the project "Look to Learn through DIDO: Digital Images Delivered Online at the Ball State University Museum of Art." The museum will develop a language arts curriculum for grades 3–6, which will use works of art in the museum's collection to develop observation skills.

The Brooklyn Museum in New York has been awarded an \$85,000 National Leadership Grant from the Institute of Museum and Library Services to develop its Gateway Gallery, which will provide an overview of the museum's holdings in order to orient visitors and introduce them to the museum's collections.

The Currier Museum of Art in Manchester, NH, has been awarded a 2009 American Institute of Architects New England Design Award, honoring its renovation and expansion, completed in spring 2008. This award recognizes excellence in design for projects designed by New England architects. The Currier's renovation also received: a Boston Society of Architects

2009 Honor Award Citation; a 2009 AIA New Hampshire Excellence in Architecture Award; a 2009 AIA New Hampshire People's Choice Award for Commercial Designation; and a 2009 Build New Hampshire Award from the Associated General Contractors of New Hampshire.

The Dallas Museum of Art

in Texas has been awarded a \$150,000 National Leadership Grant from the Institute of Museum and Library Services for its project "Connect: Teachers, Technology, and Art," which will develop web-based teaching units for classrooms.

The Indianapolis Museum of Art

in Indiana has been awarded a \$150,000 National Leadership Grant from the Institute of Museum and Library Services for its project "Viewfinders: In-Service to Pre-Service," which will develop a program on visual-thinking strategies for educators and faculty.

The Museum of Fine Arts,

Houston has been awarded a \$150,000 National Leadership Grant from the Institute of Museum and Library Services for its data standards project, which will help strengthen the Texas museum's collection-management system.

Sydney College of the Arts at the **University of Sydney** in Australia has a new Research Center, established by Colin Rhodes, dean of college, which includes

the new Callan Park Gallery, dedicated to the display of works by outsider and self-taught artists.

Classifieds

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

Opportunities

The Bowery Gallery is accepting applications from artists outside the New York City area for invi-

tational exhibitions in Summer 2010. For information visit www.bowerygallery.org. Application review begins in January, 2010.

Conservation Fellowships – The Metropolitan Museum of Art.

The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian

Assistant Professor - Art History (African OR American)

Tenure-track position starting Fall 2010; compensation: Commensurate with qualifications and experience.

Closing Date: December 10, 2009 with preliminary Interviews at CAA 2010 in Chicago.

Candidates should be prepared to teach undergraduate and graduate survey and special topic courses in their specialty and at least one section of the basic survey course every semester. Course load is 21 credits per year with some release time possible for new hires. Shared responsibility for program administration as well as department committee work. Significant student advising and service on department, college, and university committees.

Ph.D. in area of specialization and at least two years of college teaching or comparable experience required. Record of publications and participation in professional conferences necessary. Commitment to teaching undergraduates and graduates in a public university essential as are excellent administrative and communication skills.

Submit a letter of application, resume, statement of teaching philosophy, and copies of at least three significant publications. Copies of prior teaching evaluations a plus. Please provide evidence of excellent administrative and communications skills. Include a self-addressed stamped envelope for return of materials, and names, addresses, titles, email and phone numbers of three references to:

Professor Annette Weintraub, Chair
Art Department,
The City College of New York, CUNY
160 Convent Avenue, CG109
New York, NY 10031
212-650-7420; fax 212-650-7438

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 8, 2010. 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.

Research Scholarships in Photograph Conservation 2010–2012.

The Metropolitan Museum of Art seeks qualified applicants for the position of Research Scholar in Photograph Conservation. The Research Scholar will have a two-year term with the possibility of renewal for a third year. The Scholar will work on-site in the photograph conservation lab of the Sherman Fairchild Center for Works on Paper and Photograph Conservation. He or she will report to the Sherman Fairchild Conservator of Photographs who in turn reports to the Curator in Charge of the Department of Photographs. The stipend will be \$40,000 per year, plus a \$3,000 travel allowance and a \$2,000 contribution to health insurance.

Research Scholars will be expected to have a graduate

degree in conservation or equivalent experience and should be completely committed to the conservation of photographs as their area of specialization. The Scholar will be selected by a committee comprised of the Conservator of Photographs, the Curator in Charge of the Department of Photographs, the Associate Director for Administration, and the Senior Manager for Academic Programs.

The Research Scholar's term will follow the academic calendar, with successful candidates beginning in September. Scholars may apply during the second year of their tenure for an extension to a third year.

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 8, 2010. 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.

Datebook

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

November 10, 2009

CAA National Career Development Workshop in Pittsburgh.

November 20–21, 2009

CAA National Career Development Workshop in Detroit.

November 24, 2009

Deadline for receipt of proposed resolutions for consideration at the Annual Members' Business Meeting at the 2010 Annual Conference in Chicago.

November 30, 2009

Deadline for participation in the *Art Journal* roundtable at the 2010 Annual Conference in Chicago.

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

December 1, 2009

Deadline for 2010 Annual Conference session chairs to receive final texts of papers from speakers.

December 4, 2009

Deadline for applications for projectionists and room monitors at the 2010 Annual Conference in Chicago.

Deadline for mentors to apply for service in the Artists' Portfolio Review at the 2010 Annual Conference in Chicago.

Deadline for mentors to apply for service in Career Development Mentoring at the 2010 Annual Conference in Chicago.

December 11, 2009

Deadline for early registration for the 2010 Annual Conference in Chicago.

Deadline for purchasing a booth or table in the Book and Trade Fair at the 2010 Annual Conference in Chicago.

December 18, 2009

Deadline for participation in ARTexchange at the 2010 Annual Conference in Chicago.

December 30, 2009

Deadline for nominations and self-nominations to the 2010 Nominating Committee.

January 11, 2010

Deadline for applications to the Artists' Portfolio Review and Career Development Mentoring at the 2010 Annual Conference in Chicago.

January 15, 2009

Deadline for submission of dissertation titles for posting on caa.reviews.

January 22, 2009

Deadline for advance registration for the 2010 Annual Conference in Chicago.

Deadline for booth and table reservations for the Interview Hall at the 2010 Annual Conference in Chicago.

January 31, 2010

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

February 10–13, 2010

98th CAA Annual Conference in Chicago.

February 12, 2010

Deadline to cast your ballot for the 2010–14 Board of Directors Election.

March 31, 2010

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

October 1, 2010

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

February 9–12, 2011

99th CAA Annual Conference in New York.