



# CAA 2020

## Awards for Distinction

### Alfred H. Barr Jr. Award

Karl Kusserow and Alan C. Braddock, *Nature's Nation: American Art and Environment*, Princeton University Art Museum, 2019

#### Honorable Mention:

Esther Gabara, *Pop América, 1965–1975*, Duke University Press, 2018

### Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions

Denise Murell, *Posing Modernity: The Black Model from Manet and Matisse to Today*, Yale University Press in association with The Miriam and Ira D. Wallach Art Gallery, Columbia University in the City of New York, 2018

#### Honorable Mention:

Phillip Earenfight, *Shan Goshorn: Resisting the Mission*, Trout Gallery, Dickinson College, 2019

### Art Journal Award

Philip Glahn and Cary Levine, "The Future Is Present: *Electronic Café* and the Politics of Technological Fantasy," *Art Journal*, vol. 78, no. 3 (Fall 2019): 100–121

### Arthur Kingsley Porter Prize

Claudia Brittenham, "Architecture, Vision, and Ritual: Seeing Maya Lintels at Yaxchilan Structure 23," *The Art Bulletin*, vol. 101, no. 3 (September 2019): 8–36

### Charles Rufus Morey Book Award

J. P. Park, *A New Middle Kingdom: Painting and Cultural Politics in Late Chosŏn Korea (1700–1850)*, University of Washington Press, 2018

### Frank Jewitt Mather Award

Darby English, *To Describe a Life: Notes from the Intersection of Art and Race Terror*, Yale University Press, 2019

## **Artist Award for a Distinguished Body of Work**

Kyle Staver

## **CAA/AIC Award for Distinction in Scholarship and Conservation**

Jeanne Marie Teutonico

## **Distinguished Artist Award for Lifetime Achievement**

Eleanor Antin

## **Distinguished Lifetime Achievement Award for Writing on Art**

Joseph Leo Koerner

## **Distinguished Feminist Award—Artist**

Will not be given this year

## **Distinguished Feminist Award—Scholar**

Maud K. Lavin

## **Distinguished Teaching of Art Award**

Annet Couwenberg

## **Distinguished Teaching of Art History Award**

Harriet Senie

## **Excellence in Diversity Award**

3Arts

# CAA 2020 Fellowships

## Professional Development Fellowship in Art History

Ace Lehner, University of California, Santa Cruz

### Honorable Mention:

Anne Marie Butler, Kalamazoo College

*Jury: Julia Sienkewicz, Roanoke College, chair; Roann Barris, Radford University; Linda Kim, Drexel University; Timothy Hiles, University of Tennessee, Knoxville; and Mia Yinxing Liu, California College of the Arts.*

## Professional Development Fellowship in the Visual Arts

Leah Schretenthaler, University of Wisconsin–Milwaukee

### Honorable Mention:

Madelaine Corbin, Cranbrook Academy of Art

*Jury: Julia Sienkewicz, Roanoke College, chair; Matthew L. Conboy, Zayed University; Sarah Sipling, Northwest Missouri State University; Jan Wurm, University of California, Berkeley; and Steven Rubin, Penn State University.*

# CAA 2020 Awards for Distinction in Publication: Shortlisted Books

## Alfred H. Barr Jr. Award 2020 Shortlist

Cathleen Chaffee, *Introducing Tony Conrad: A Retrospective*, Albright-Knox Art Gallery, Buffalo, NY, in association with Koenig Books, London, 2019

Jessica Morgan and Alexis Lowry, *Charlotte Posenenske: Work in Progress*, Dia Art Foundation and Walther König, 2019

Elizabeth Morrison, *Book of Beasts: The Bestiary in the Medieval World*, Getty Publications, 2019

## Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions 2020 Shortlist

Tracy L. Adler, *Jeffery Gibson: This is The Day*, Prestel Publishing, 2018

Faith Brower, Heather Ahtone, and Seth Hopkins, *Warhol and the West*, University of California Press, 2019

## The Charles Rufus Morey Book Award 2020 Shortlist

Chanchal B. Dadlani, *From Stone to Paper: Architecture as History in the Late Mughal Empire*, Yale University Press, 2019

Barbara Furlotti, *Antiquities in Motion: From Excavation Sites to Renaissance Collections*, Getty Publications, 2019

Matthew Looper, *The Beast Between: Deer in Maya Art and Culture*, University of Texas Press, 2019

# CAA 2020 Awards for Distinction Citations

## Alfred H. Barr Jr. Award

**Karl Kusserow and Alan C. Braddock, *Nature's Nation: American Art and Environment*,  
Princeton University Art Museum, 2019**

This timely and original examination of American art offers a historical survey through the lens of environmentalism and ecocriticism. Comprehensive in its approach, the book identifies an undercurrent of connectivity between the over one hundred selected artists and the natural world they inhabit. This catalog includes an extensive collection of essays, with contributors ranging from scholars and curators to archaeologists and artists, addressing themes of colonialism, industrialization, conservation, and ecology. Incorporating over three centuries of work, this tome unites a gamut of media including painting, printmaking, sculpture, photography, decorative arts, and video in order to identify the visual evolution of environmental ideas, approaches, reflections, and movements. It does not promote any one specific agenda or motive, rather, the book systematically dissects an artistic awareness of the changing environment, the anthropological contributions to that change, and the advent of the modern ethics of environmentalism. So much more than the published surrogate of an exhibition, this catalog is an immensely important volume, presenting innovative scholarship with the potential to dramatically shift the academic and social discourse of the relationship between art and environment.

*Jury: Robert Ladislav Derr, University of Nebraska–Lincoln, chair; Kathryn B. Gerry, Bowdoin College; Joyce Tsai, University of Iowa; Susan Aberth, Bard College; and Andrew Saluti, Syracuse University.*

# Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions

Denise Murell, *Posing Modernity: The Black Model from Manet and Matisse to Today*,  
Yale University Press in association with The Miriam and Ira D. Wallach Art Gallery,  
Columbia University in the City of New York, 2018

Beginning with Laure, the black model who posed for Édouard Manet's *Olympia* (1863), and continuing through the works of other French modernists, Denise Murrell reexamines the art historical archive in order to expand the discourse surrounding *Olympia*'s iconographic legacies. In an accessible and innovative new take, the author goes on to examine the role of the black model in works ranging from Henri Matisse, to portraits of African Americans from the Harlem Renaissance, to the collages of Romare Bearden. The catalogue not only increases our knowledge with its focused studies of works and artists but also makes the subject more relevant to a wider contemporary audience by concluding with revisionist works by Faith Ringgold, Mickalene Thomas, Maud Sulter, and others.

*Jury: Robert Ladislav Derr, University of Nebraska–Lincoln, chair; Kathryn B. Gerry, Bowdoin College; Joyce Tsai, University of Iowa; Susan Aberth, Bard College; and Andrew Saluti, Syracuse University.*

## ***Art Journal Award***

**Philip Glahn and Cary Levine, “The Future Is Present: *Electronic Café* and the Politics of Technological Fantasy,” *Art Journal*, vol. 78, no. 3 (Fall 2019): 100–121**

The committee has unanimously decided that Philip Glahn and Cary Levine’s article “The Future Is Present: *Electronic Café* and the Politics of Technological Fantasy” represents the most distinguished contribution to *Art Journal* in 2019. The authors offer an in-depth analysis of a new media project developed by the art-activist group Mobile Image (Kit Galloway and Sherrie Rabinowitz) in 1984. This participatory work offered an alternative platform for negotiating social exchanges between disparate communities in Los Angeles. Drawing on extensive primary research involving both archival sources and interviews with the artists and participants, Glahn and Levine argue that *Electronic Café* deeply questioned the notion that new media are inherently democratic. The authors also propose that by critiquing the techno-utopianism of the 1960s, Mobile Image encouraged individual and collaborative production of media content while stimulating “contentious relationality” and motivating participants to work through social and ideological tensions. Relying on a strong theoretical armature, Glahn and Levine demonstrate that the media tactics of *Electronic Café* relate to post-conceptualist works of the 1970s and prefigure recent socially engaged practices. In contrast to art and technology projects from the previous two decades, works in this genre from the 1980s have received extremely limited scholarly attention. Not only does the article advance the study of countermodels of televisual spectatorship, but it also sets an admirable model for collaborative writing, which is scarce and underappreciated in the field of art history.

*Jury: Maureen Connor, Queens College, co-chair; Cristina Albu, University of Missouri–Kansas City, co-chair; and Jessica L. Horton, University of Delaware.*

# Arthur Kingsley Porter Prize

**Claudia Brittenham, “Architecture, Vision, and Ritual: Seeing Maya Lintels at Yaxchilan Structure 23,” *The Art Bulletin*, vol. 101, no. 3 (September 2019): 8–36**

Claudia Brittenham brilliantly reconstructs the original viewing conditions of some of the most famous Maya monuments. Dedicated in 726 CE, the lintel sculptures from Yaxchilan Structure 23 show their female patron, Ix K’abal Xook, interacting with her husband Shield Jaguar III, the ruler of Yaxchilan. Brittenham argues that these sculptures privilege the elite and godlike vision of a powerful royal patron over the imperfect sight of those who walked through the darkened doorways where the lintels were displayed horizontally overhead. This hierarchical understanding of vision would have been most fully realized during the ceremonial dedication of the building to the Mayan gods, and Brittenham carefully takes us through a performative engagement with the site’s architectural program—a fully embodied and multisensory ritualistic experience. With an extraordinary attentiveness to sculptural, architectural, and textual evidence, she reconstructs viewing conditions that were mobile, distracted, and utterly foreign to those of the modern museum, where two of these lintels are presently hung in vertical format, to be inspected like paintings through a sustained, focused, and disembodied visual attention. Brittenham’s impressive feat of art historical imagination and rigorous historical reconstruction invites us to estrange ourselves from modern expectations about viewing works of art and to see ancient Mayan sculpture with new eyes.

*Jury: Michael Gaudio, University of Minnesota, chair; Rachel Miller, California State University, Sacramento; and Nathan T. Arrington, Princeton University.*



# Charles Rufus Morey Book Award

**J. P. Park, *A New Middle Kingdom:  
Painting and Cultural Politics in Late Chosŏn Korea (1700–1850)*,  
University of Washington Press, 2018**

J. P. Park's *A New Middle Kingdom: Painting and Cultural Politics in Late Chosŏn Korea (1700–1850)* marks a milestone in the scholarship of the history of Korean art and the arts of modern East Asia more generally. Challenging long-held nationalistic generalizations about late Chosŏn dynasty art, Park breaks ground by placing the new visual program of true-view landscape and genre painting in its social context, connecting it to interregional artistic and cultural dialogue between Korea and her neighbors China and Japan.

This deeply learned, impeccably produced, lucidly written, and eminently readable book surveys Korean painting from a period of unprecedented economic prosperity, deftly positioning it within debates about national sovereignty, social order, and class identity. With a focus on changing conventions for landscape and genre painting, Park tackles topics of broad interest and significance, such as the relationship between art and “everyday” life, visual culture and literature, travel and personhood. Park makes the convincing case that painting in the late Chosŏn dynasty has much to teach us about the history of art in China, Japan, and Europe, expanding our entrenched understanding of vectors of “influence” to illuminate the active resignification of sources, theories, and motifs in a rapidly changing world. Daring in his approach to questions of method, Park analyzes paintings for what they actively obscure as much as for what they manifestly show. By reading these images against the grain, and with diplomatic yet persuasive prose, he expands our understanding of what pictorial “evidence” may reveal, thereby opening up the study of Korean art to new audiences and offering productive avenues for cross-cultural comparison and exchange.

*Jury: Sandra Weddle, Drury University, chair; Dana Leibsohn, Smith College; Christina Hellmich, Fine Arts Museums of San Francisco; Dorothy Wong, University of Virginia; and Megan R. Luke, University of Southern California.*

# Frank Jewitt Mather Award

Darby English, *To Describe a Life: Notes from the Intersection of Art and Race Terror*,  
Yale University Press, 2019

The jury has unanimously selected Darby English's *To Describe a Life: Notes from the Intersection of Art and Race Terror*. Emerging from a series of lectures, English's text develops ideas raised in his previously published work about race, violence, temporality, and the possibility of the encounter with art to signal a way forward in a moment of national crisis. Delivering on a call to "look as we live; in our skin, as discomfiting even excruciating as that can get sometimes," English unpacks works as memory-bearing bodies: waiting for the collapse of Zoe Leonard's stacked volumes; locked in a cocoon of slowed perception with Kerry James Marshall's painted police officer; anxiously surveying and reading the sociological space of William Pope.L's *Skin Set Drawings*; and looking down upon and crouching aside Boym Partners' replica of the Lorraine Motel. Engaging with a broad literature that runs from Wittgenstein to Baldwin to Green Lantern, English's writing is sophisticated in its theoretical framework and powerful in its prose.

*Jury: John Cunnally, Iowa State University, chair; Andrew Wasserman, Independent Scholar; and David Trend, University of California, Irvine.*

# Artist Award for a Distinguished Body of Work

**Kyle Staver**

About a decade ago, New York–based painter Kyle Staver (b. 1953) shifted from portraying domestic tableaux drawn from her own life to employing myths and legends, often foregrounding the role of female protagonists. In such works, she has maintained her distinctive style, in which chunky, monumental figures (the artist began her career, in Minnesota in the 1970s, as a sculptor) inhabit compositions that have some relation to the rigorous, atmospheric work of the late figurative painter Lennart Anderson (a mentor of hers) and often convey a subtle humor.

*Jury: Andrew Totman, TAFE NSW, chair; Michael Azgour, Stanford University; and Helen O'Toole, University of Washington.*

# CAA/AIC Award for Distinction in Scholarship and Conservation

## Jeanne Marie Teutonico

Jeanne Marie Teutonico, associate director of the Getty Conservation Institute, has led a distinguished career advancing knowledge in the field of cultural heritage preservation. Addressing both the quotidian detail of heritage conservation work and as the broader theoretical underpinnings of the discipline, Teutonico's published work speaks to conservators and art historians alike.

Trained as an architectural conservator at Columbia University and at the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) in Rome, Teutonico has authored and edited seminal books and articles on topics including the conservation of mosaics, archeological sites, earthen architecture, and World Heritage sites. Her leadership in the field has encouraged collaboration between disciplines and has helped advance conservation management of historic sites internationally.

A Professional Associate of AIC, and a fellow of the Association for Preservation Technology and the Society of Antiquaries of London, Teutonico has also held positions at English Heritage, UNESCO, and ICCROM, and authored ICCROM's lab manual for architectural conservators.

*Jury: Francesca Bewer, Harvard Art Museums, chair; Jim Coddington, Museum of Modern Art; and Tiarna Doherty, University of Delaware.*

# Distinguished Artist Award for Lifetime Achievement

## Eleanor Antin

Eleanor Antin, born in the Bronx in 1935 to immigrant parents, is an innovator and pioneer as a feminist artist, performance and installation artist, conceptual artist, filmmaker, and writer. She is an emeritus professor of visual arts at the University of California, San Diego. Landmark feminist works include the photographic and mail art piece *100 Boots*, exhibited at the Museum of Modern Art in 1973, and her 1972 work *Carving: A Traditional Sculpture*. In photographic and conceptual works, Antin developed fictional personae, alter egos or “selves,” including a disenfranchised king, a nurse, and the black ballerina Eleonora Antinova, presented through photography, video performance, and fictional narrative. She is the author of several books including *An Artist’s Life* and *Conversations with Stalin*. In recent large-scale photographic tableaux, Antin reflects on contemporary issues such as ecological disaster and modern warfare through recreations of Roman history and mythology. Antin’s one-woman museum exhibitions include exhibitions at MoMA, the Whitney Museum of American Art, and, in 2019, *Eleanor Antin: Time’s Arrow*, a retrospective of her work at the Los Angeles County Museum of Art. Her work was included in Documenta 12 and in major exhibitions on the history of feminist art, including *WACK! Art and the Feminist Revolution* at MOCA, Los Angeles, and MoMA PS1 and *Elles@CentrePompidou: Women Artists in the Collection of the National Modern Art Museum in Paris*. Antin was featured on the PBS *Art 21* series. Her awards include a Guggenheim Fellowship and a 2006 Women’s Caucus for Art Lifetime Achievement Award.

*Jury: Mira Schor, Independent Artist, chair; Nancy Bowen, Purchase College, State University of New York; and Lisa Austin, Edinboro University.*

# Distinguished Lifetime Achievement Award for Writing on Art

Joseph Leo Koerner

Joseph Leo Koerner writes with a rare combination of erudition and imagination, charting new pathways to understanding northern European visual culture in its historical, philosophical, and intellectual contexts. His achievements include three landmark books on sixteenth-century paintings: *The Moment of Self-Portraiture in German Renaissance Art* (1993), *The Reformation of the Image* (2003), and *Bosch and Bruegel: From Enemy Painting to Everyday Life* (2016). Widely acclaimed for their trenchant analyses rooted in careful observation of the works themselves, each of these volumes takes up the study of the familiar masters of the Northern Renaissance—Albrecht Dürer, Hans Baldung Grien, Lucas Cranach, Hieronymous Bosch, and Pieter Bruegel—and uncovers fresh avenues of insight not only into each figure but also into the complex and shifting worlds they inhabited. Koerner has also written widely on more recent artists, from Caspar David Friedrich to Paul Klee, and explored early twentieth-century Vienna through a documentary project and a semiautobiographical film.

Koerner challenges art historians to approach humanism and the humanities through a rigorous method and an expansive lens. He further invites scholars from all disciplines to turn to the history of art for insight into eras of cultural change, making early modernity exciting for students and specialists alike. A recent reviewer noted that “Koerner displays a perspicacity like no other art historian I know when dealing with works of art that demand a hermeneutics of openness,” and to this assessment we would add that no other navigates the enigmas of the visual image with such understanding, wit, and verve.

*Jury: Shirin Fozi, University of Pittsburgh, chair; Molly Nesbit, Vassar College; and Joseph Masheck, Hofstra University.*

# Distinguished Feminist Award—Scholar

Maud K. Lavin

Maud K. Lavin is a professor of visual and critical studies and art history, theory, and criticism at the School of the Art Institute of Chicago. Over the course of three decades, Lavin has worked tirelessly as a key pioneer in the field of feminist art history and visual studies. She is widely recognized today as one of the most brilliant, prolific, cutting edge, and generous professors and writers of art history and critical studies. Lavin has inspired countless students and readers with her theoretical and practical explorations of the great potentials of feminism through studies of and collaborations with women and LGBTQ artists, academics, and pop cultural figures that connect communities globally. Her books include *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, coedited with Ling Yang and Jamie Zhao (Hong Kong University Press); *Push Comes to Shove: New Images of Aggressive Women* (MIT Press); *Clean New World: Culture, Politics, and Graphic Design* (MIT Press); and *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Hoch* (Yale University Press), the first English-language book on Berlin Dada artist Hannah Hoch.

While Lavin has moved with ease across topics, periods, and disciplines, her scholarship evidences a deep feminist commitment and a generosity in both intellectual inquiry and support for scholarship by others. Professor Lavin has not only created an important space for women in the arts; she also crucially demonstrates the intersectionality of that cause.

*Jury: Janet Goldner, Independent Artist, co-chair; Arnold Joseph Kemp, School of the Art Institute of Chicago co-chair; Robin Cass, Rochester Institute of Technology; and Elizabeth Duffy, Roger Williams University.*

# Distinguished Teaching of Art Award

**Annet Couwenberg**

Annet Couwenberg is the 2020 recipient of the CAA Distinguished Teaching of Art Award. Colleagues and students describe her as a visionary educator with a “profound ability to foresee, propel, and engage with dynamic changes in teaching, curricular models, and art making.” Putting into practice her “research through making” philosophy, Professor Couwenberg has spent most of her thirty-five-plus-year distinguished career developing the now renowned Fibers Department at the Maryland Institute College of Art. Her success designing and implementing project and research-based interdisciplinary learning, capable of making powerful use of online tools and resources, became a paradigm for the college. Since chairing the Fibers Department, Couwenberg has developed new curricula, including the unique Experimental Fashion Concentration, which unites art, fashion, performance, theory, and practice. She also built the Smart Textiles/Wearable Technology course and lab, which fuse emerging technologies with embroidery, textiles printing, and fabrication. Frequently cited as an exemplary model, her Unravel the Code course brings together other MICA departments and partners with the Willem de Kooning Academie in Rotterdam, providing opportunities for cultural exchange and learning about emerging technologies, design innovation, and interdisciplinary collaboration. Beyond the many other international programs and courses she has established, on the local level she is a leader with sustained involvement in community efforts related to fashion, textiles, and design. A trusted mentor who has carried the responsibility of opening doors for others throughout her career, Couwenberg has successfully prepared and nurtured generations of students to be risk-takers, creative problem-solvers, global citizens, and competitive designers/artists ready to pursue diverse careers.

*Jury: Kristy Deetz, University of Wisconsin-Green Bay, chair; Beauvais Lyons, University of Tennessee, Knoxville; and Sue Johnson, St. Mary's College of Maryland.*



# Distinguished Teaching of Art History Award

## Harriet Senie

Professor Harriet Senie creates an active, engaging, and inclusive classroom environment and pushes her students to challenge their own assumptions and to defend their perspectives. As one former student writes, “In her public art survey, Dr. Senie engaged me and my fellow students as stakeholders throughout the course, integrating our own perspectives on works into her lessons and our class discussions.” Students note that Professor Senie takes an interdisciplinary approach, incorporating sociological, philosophical, and psychological perspectives in her discussion of public art and memorials. Her expansive view of art history spurs students’ own broad investigations of public art. In short, she epitomizes the scholar-teacher who uses her research as a springboard for teaching, both challenging and supporting her students.

Professor Senie has played a major role in establishing public art as a field of scholarly inquiry. Her monographs include *Memorials to Shattered Myths: Vietnam to 9/11* (2015), *The “Tilted Arc” Controversy: Dangerous Precedent?* (2001), and *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (1992). Professor Senie has shared her understanding of the contemporary civic contexts of historic monuments and public art while serving as a member of New York City mayor Bill de Blasio’s Advisory Commission on City Art, Monuments, and Markers and collaborating with students to found the Public Art Dialogue, a CAA affiliated society, and the scholarly journal *Public Art Dialogue*. Professor Senie has also collaborated with her students in publishing *A Companion to Public Art* (2016) and *Museums and Public Art?* (2018).

*Jury: Alan Wallach, William & Mary, chair; Jennifer Way, University of North Texas; and Kimberly Musial Datchuk, University of Iowa.*

# Excellence in Diversity Award

## 3Arts

A risk-taking and responsive funder, 3Arts has distributed more than \$3.4 million in total funding to more than nine hundred Chicago-based women, artists with disabilities, and artists of color through validation, promotion, residencies, project support, and unrestricted cash grants since 2007. The impact of this support is deepened and amplified by a groundbreaking artist-to-artist giving program, which erases the traditional gatekeeper by inviting each of the previous year's 3Arts Award recipients to select another artist in their community to receive a grant, and by public platforms that connect artists and audiences. Led by Executive Director Esther Grisham Grimm, 3Arts' mission and programs express a deep commitment to valuing identity in multidimensional terms acknowledging the intersections of disability, race, class, gender, and sexuality. Driven by an expansive vision of a society in which "art urges us to reflect on what it means to be human," their work supporting and celebrating the distinctive voices of artists with disabilities has been particularly resonant, generating public and critical attention that challenges historic exclusion from critical and art historical discourse. 3Arts' research and advocacy have also provided a road map for arts presenters, foundations, and residency programs in working toward equitable, inclusive practices and authentic access for audiences and artists.

*Jury: Christine Young-Kyung Hahn, Kalamazoo College, co-chair; Susan D. Zurbrigg, James Madison University, co-chair; Linda Earle, Temple University; and Jacqueline Francis, California College of the Arts.*

# CAA 2020 Outstanding Leadership in Philanthropy Award

## Terra Foundation for American Art

The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

# CAA 2020 Conference Travel Grants

## Samuel H. Kress Foundation CAA Conference Travel Fellowship for International Scholars

Elisa Antonietta Daniele, University of Verona, Italy

Paper: "Performing Bodies, Dancing Trifles: Drawing New Worlds in *Il Tabacco*,  
Commemorative Album for the Courtly Ballet Staged in Turin (1650)"

Session: *Early Modern Animation: Mascarades, Ballet, Automata*

Elena Granuzzo, Independent Scholar, Italy

Paper: "The Cicognara Library and Michelangelo Buonarroti: A Historiographical Reading  
through the Sources"

Session: *Historic Libraries and the Historiography of Art (II)*

Halyna Kohut, Ivan Franko National University of Liviv, Ukraine

Paper: "Is It the Rug or the 'Other'?"

Session: *Different Shades of Othering: Orientalism/Occidentalism in the World of Art*

Bruno Ligore, Nice University, France

Paper: "Embodying the Antique in the Early 19th Century: Ballet Masters' Drawing Practices"

Session: *Dancing in the Archives: Choreographers' Drawings as Resources for Art Historians  
(19th–20th Centuries)*

Estefanía López-Salas, Universidade da Coruña, Spain

Paper: "Towards a Web-Based Representation of Spatial Change over  
Time at San Julián de Samos"

Session: *Advanced Topics in Digital Art History: 3D (Geo)Spatial Networks*

Sophie Ong, Rutgers University

Paper: "'I Pray...That I May Have Sommethyng for My Nekke': Understanding Jewelry and Its  
Popularity in the Late Middle Ages and Today"

Session: *Kitsch and Craft in the Middle Ages: Making Medieval Art Popular*

# CAA Graduate Student Conference Travel Grant

Maureen Burdock, University of California, Davis

Josephine Lee, Parsons School of Design

Brantly Hancock Moore, University of North Carolina at Chapel Hill

Nicole Winning, University of Massachusetts at Dartmouth

# CAA International Member Conference Travel Grant

Alex Burchmore, Australian National University

Stephen Adéyemí Folárànmí, Rhodes University, South Africa

Panos Kompatsiaris, National Research University Higher School of Economics, Moscow

# CAA Travel Grant in Memory of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards

Kristen Nassif, University of Delaware

Paper: "Seeing through Blindness: Disability, Tactile Relief Maps, and Geography"

Session: *Disability in the Arts: The Active Participation of People with Disabilities in the Arts*

Shirlynn Sham, Yale University

Paper: "The Eighth Wonder of the World: Design and Danger in Marc and Isambard Brunel's Thames Tunnel Project"

Session: *Topographical Drawing*

# CAA-Getty International Program

Irene Bronner, Senior Lecturer, NRF South African Research Chair in South African Art and Visual Culture, University of Johannesburg, South Africa

Eiman Elgibreen, Assistant Professor of Art History, The Princess Nourah bint Abdulrahman University, Riyadh, Saudi Arabia

Daria Jaremtchuk, Associate Professor of Art History, University of São Paulo, Brazil

Ganiyu Jimoh, Lecturer, University of Lagos, Nigeria, and Postdoctoral Fellow, Arts of Africa and Global Souths research program, Department of Fine Art, Rhodes University, South Africa

Mariana Levytska, Research Associate, Department of Art Studies, Ethnology Institute, UNAS (National Academy of Sciences of Ukraine)

Daniela Lucena, Head of Research Team, National Scientific and Technical Research Council (CONICET), University of Buenos Aires, Argentina

Ali Mahfouz, Director, Mansoura Storage Museum, Ministry of Egyptian Antiquities, Egypt

Priya Maholay-Jaradi, Convenor, Art History, National University of Singapore

Valeria Maria Paz Moscoso, Academic Coordinator and Advisor, Universidad Católica Boliviana San Pablo, La Paz, Bolivia

Daria Panaiotti, Curator of Photography and Research Associate, The State Hermitage Museum, St. Petersburg, Russia

Aleksandra Paradowska, Assistant Professor, University of Fine Arts, Poznań, Poland

Saurabh Tewari, Assistant Professor, School of Planning and Architecture, Bhopal, India

Giuliana Vidarte, Chief Curator and Head of Exhibitions, Museum of Contemporary Art of Lima and Peruvian University of Applied Sciences, Peru

Julia Waite, Curator of New Zealand Art, Auckland Art Gallery Toi o Tāmaki, New Zealand

Jean-Arsène Yao, University Félix Houphouët-Boigny, Côte d'Ivoire

The following are other grants awarded by CAA over the past year:

# CAA 2019 Publication and Travel Grants

## Terra Foundation for American Art International Publication Grant

Anni Albers, *On Weaving*, translation from English to French, Les Presses du Réel

Anna Arabindan-Kesson, *Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World*, Duke University Press

François Brunet, *The Birth of the Idea of Photography*, translation from French into English, Ryerson Image Center

Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era*, translation from English to Korean, Youlhwadang Press

Eddie Chambers, ed., *The Routledge Companion to African American Art History*, Taylor & Francis

Julia Drost, ed., *Networks, Museums and Collections: Surrealism in the U.S.*, translation from French to English, Deutsches Forum für Kunstgeschichte Paris

Natilee Harren, *Fluxus Forms: Scores, Multiples and the Eternal Network*, University of Chicago Press

Elaine de Larminat, *Houses and Homes: Photographier la maison américaine*, Le Point du Jour

Jody Patterson, *Modernism for the Masses: Painters, Politics, and Public Murals in New Deal New York*, Yale University Press

Laurence Schmidlin, *La spatialisation du dessin dans l'art américain des années 1960 et 1970*, Les Presses du Réel

# Wyeth Foundation for American Art Publication Grant

Kimberly Beil, *Good Pictures: A History of Popular Photography*, Stanford University Press

Elizabeth Boone, *Descendants of Aztec Pictography: The Cultural Encyclopedias of Sixteenth Century Mexico*, University of Texas Press

Lucy Bradnock, *No More Masterpieces: Modern Art After Artaud*, Yale University Press

Elizabeth Ferrer, *Critical Lens: A History of Latinx Photography*, University of Washington Press

## Millard Meiss Publication Fund

Adrian Anagnost, *Spatial Orders, Social Forms: Art and City Space in Modern Brazil, 1928–69*, Yale University Press

Jennifer Bajorek, *Unfixed: Photography and Decolonial Imagination in West Africa*, Duke University Press

Babette Bohn, *Women Artists, Their Patrons, and Their Publics in Early Modern Bologna*, Penn State University Press

Larry Busbea, *The Responsive Environment: Design, Aesthetics, and the Human in the 1970s*, University of Minnesota Press

Lucy Donkin, *Standing on Holy Ground in the Middle Ages*, Cornell University Press

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Gregory Austen Zinman, *Making Images Move: Handmade Cinema and the Other Arts*, University of California Press

## Art History Fund for Travel to Special Exhibitions

Catherine Girard, Eastern Washington University

Class: Topics in Art History: Manet Inside Out

Exhibition: *Manet and Modern Beauty* at the J. Paul Getty Museum, Los Angeles

Alison Miller, University of the South

Class: Japanese Print Culture

Exhibition: *Yoshitoshi: Spirit and Spectacle* at the Minneapolis Institute of Art

Luis Gordo Peláez, California State University Fresno

Class: Arts of the Colonial Andes

Exhibition: *Art & Empire: The Golden Age of Spain* at the San Diego Museum of Art

Rachel Stephens, University of Alabama

Class: American Portraiture

Exhibition: *Black Out: Silhouettes Then and Now* at the Birmingham Museum of Art