

NEW ART BULLETIN EDITOR NAMED



Prof. Marc Gotlieb, Department of Fine Art,
University of Toronto

Marc Gotlieb, associate professor and chair of the Department of Fine Art at the University of Toronto, has been appointed the next editor-in-chief of *The Art Bulletin*. He begins his term as editor designate on July 1, 2003, and will succeed Prof. H. Perry Chapman, editor-in-chief from July 2000 to June 2004.

A specialist in nineteenth-century art, Gotlieb is the author of *The Plight of Emulation: Ernest Meissonier and French Salon Painting* (Princeton: Princeton University Press, 1996) and is currently preparing a book-length study of Henri Regnault and French Orientalist painting and criticism. He has contributed chapters to numerous books and symposium collections and has published in the journals *Word and Image* and *The Art Bulletin*, among others. Gotlieb earned his M.A. and Ph.D. at Johns Hopkins University in Baltimore,

MD, in 1984 and 1990, respectively. He also received an M.Phil. in international relations from Oxford University in England in 1982 and a B.A. in history from the University of Toronto in 1980. He has been a member of CAA since 1987.

The Art Bulletin, founded in 1913, is the preeminent journal for art historians in the English language. Its primary mission is the publication of scholarly articles and critical reviews in all areas and periods of the history of art and architecture. Articles take a variety of methodological approaches, from the historical to the theoretical.

Gotlieb writes, "A long tradition of rigorous editorship, meticulous production, and wide circulation have combined to make *The Art Bulletin* among the publications of choice for art historians. To be sure, what we do has changed, no less than how we talk about it. In recent years, the objects of our collective inquiry have become almost unimaginably varied, encompassing as they do artistic practices across the globe. Our own intellectual procedures, too, have emerged as a topic of sustained attention, even as some of theory's heavy machinery seems presently in retreat. Doubtless it is unrealistic for any single scholarly journal to remain responsible to the research enterprise of art historians everywhere, fragmented as it is into subspecialties that continue to multiply and evolve. And yet those circumstances also impose on *The Art Bulletin* the obligation at least to aspire to such a responsibility—the obligation less to map than to track our enterprise as it unfolds, precisely by providing art historians with a regular forum for discussion, a professional vehicle for the dissemination of research, and a prominent arena for the contest of interpretations.

"*The Art Bulletin*'s large circulation guarantees for authors an exceptionally wide scholarly readership. That is also to say, however, that the journal serves both its authors and its readers. Just how *The Art Bulletin* might focus on those readers in the new century will be

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Vanalyne Green stands beneath the Post-it Note portrait of her cat, Juno, that she created in Rome

A CONVERSATION WITH VANALYNE GREEN

This past fall, CAA Board member Vanalyne Green spoke with *CAA News* about being a teacher, a video artist, and, recently, a fellow at the American Academy in Rome.

CAA NEWS: You've taught at the School of the Art Institute of Chicago for nine years—not counting leaves of absence and a sabbatical. Are your current students different from those of a few years ago?

VANALYNE GREEN: It's not simple to define changes in students from year to year, because often one class will be different from another, but not in ways that indicate a trend. That said, the Art

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FROM THE EXECUTIVE DIRECTOR

ARTSPACE: A SHOWCASE FOR INNOVATION



PHOTO CREDIT: ANDREI IALKO

Susan Ball, CAA
Executive Director

After two successful engagements in Chicago and Philadelphia, ARTspace—CAA's "conference-within-the-conference"—opens on Thursday, February 20, at the

2003 CAA Annual Conference in New York. This combination session room, theater, and lounge, originally known as Art's Place, was conceived by several of CAA's artist members as a day-long event for the 2001 conference. This year's edition will run for three days, beginning with Fresh Start (complimentary coffee, tea, and juice) at 8 A.M. and ending at 10:30 P.M. on Thursday, 8:30 P.M. on Friday, and 5:00 P.M. on Saturday.

Among the many stimulating offerings at ARTspace is "Irony Chef," a "hybrid of an academic panel and the popular cooking show"; a Services to Artists Committee session called "Art Versus Art World Versus Artist"; and the Seventh Annual Artists' Interviews.

With ARTspace, CAA continues to expand our programming for artists, carrying out our strategic-plan priorities to "infuse the Annual Conference with a high level of energy and excitement" and to "create a sense of intimacy at the Conference." After attending the CAA Annual Conference for more than twenty years, I recall how startling it was, in Chicago, to see presenters seated comfortably instead of positioned formally behind a draped table!

Part of the energy and excitement at ARTspace comes from its role as a showcase for innovation, both artistic and technological. For example, on all three days in New York, "Art in Motion III," a festival of digital and time-based media presented by the University of Southern

California School of Fine Arts, will be available for viewing.

ARTspace also reflects the variety of media and diverse approaches found in the work of CAA's artist members. This range is apparent in the evening sessions on Thursday and Friday: "Safe Haven: Performance, Video, and the Body by Female Artists Today" and "Artists Talk," which will examine realism in painting. More than half of our artist members list as their primary specialization either painting (about 40 percent) or sculpture (about 15 percent). CAA also includes a significant number of printmakers; photographers; graphic and industrial designers; artists in ceramics, metal, and glass; installation and performance artists; and digital and video artists. We continue to add affiliated societies in these areas, each of which is invited to hold a business meeting at the Annual Conference.

We hope that our artist members will take advantage of opportunities to interact informally with others—whose work may be very similar to or very different from their own—at this year's ARTspace. Visit the "Open Laptop Social and Happy Hour" on Thursday and "Art's Bar" on Friday. In fact, I urge all conference attendees to visit and enjoy ARTspace. It is a prime location for (in the words of CAA's strategic plan) "the development of strong and meaningful social connections among attendees," also known as "networking."

Descriptions of this year's sessions and events are listed in the *Preliminary Program*. Our thanks for overseeing the 2003 programming go to the members of the ARTspace Task Force, formerly chaired by **Bruce Robertson** and now headed by **Ellen K. Levy**, CAA's Vice President for Annual Conference. Those members are **Diane Edison**, **Holly Hughes**, **Norie Sato**, and **Greg Sholette**.
—Susan Ball, CAA Executive Director



Roger Shimomura, *American Portrait #2*, 2002, acrylic on canvas, 72 x 60"

ROGER SHIMOMURA IS 2003 KEYNOTE SPEAKER AT ANNUAL CONFERENCE

Roger Shimomura will give the Convocation address at CAA's 91st Annual Conference in New York. His speech is entitled "63 Stages of the Yellow Brick Road." Shimomura is a third-generation Japanese American artist whose paintings, prints, and theater pieces address sociopolitical issues and have often been inspired by diaries kept for fifty-six years by his late grandmother.

Shimomura received a bachelor's degree in commercial design from the University of Washington in Seattle in 1961 and earned an M.F.A. in painting from Syracuse University in Syracuse, NY, in 1969. He has had more than 100 solo exhibitions of his paintings and prints and has presented his experimental theater performances at the Franklin Furnace in New York, the Walker Art Center in Minneapolis, and the Smithsonian Institution's National Museum of American History in Washington, DC. He has received four fellowships from the National Endowment for the Arts in painting and performance art, a McKnight Fellowship, and the Kansas Governor's Artist Award, among other honors, and was the first artist to be awarded a Japan Foundation Grant. He has taught at the

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University of Kansas in Lawrence since 1969, where he has also received many grants and awards. His work is represented by galleries in New York, Seattle, Chicago, Miami, and Kansas City.

The artworks in Shimomura's recent traveling exhibition, *An American Diary*, are small in size—approximately 11 x 14 inches—but big on emotion. Like much of his work in the last three decades, the thirty paintings and ten prints in the show were inspired by the diaries kept by his immigrant grandmother, Toku Shimomura, while she was imprisoned during World War II at Camp Minidoka in Idaho—an internment camp for Japanese Americans where Roger himself spent two years of his childhood. For the first time with these works, Shimomura has incorporated texts into his visual repertoire: below each work he has placed passages from the diaries from 1941 to 1943 that inspired it. In this series he has moved from his earlier appropriation of traditional Japanese woodblock prints toward the sharp, thick outlines and bold colors of comic books and Pop art, perhaps reflecting his early training in commercial design.



Roger Shimomura, *Yellow Rat Bastard*, 2000, acrylic on canvas, 72 x 69 x 9"

An American Diary opened in July 1998 at the Balch Institute for Ethnic Studies in Philadelphia, coinciding with the national convention of the Japanese American Citizen League. The show then traveled to eleven other museums and gal-

leries nationwide, closing in 2002 at the Bellevue Art Museum in Bellevue, WA, near his birthplace in Seattle. For this remarkable exhibition, Shimomura was awarded CAA's Artist Award for a Distinguished Body of Work at last year's

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CANDIDATES ANNOUNCED FOR 2003–7 CAA BOARD OF DIRECTORS

The 2002 CAA Nominating Committee submits herewith its slate of six candidates to serve on the CAA Board of Directors from 2003 to 2007. They are **Kevin E. Consey**, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley; **Dale Kinney**, Bryn Mawr College; **Joan Marter**, Rutgers, the State University of New Jersey; **Alfred J. Quiroz**, University of Arizona; **Garrison Roots**, University of Colorado, Boulder; and **Christine L. Sundt**, University of Oregon.

Candidate statements and biographies begin on the next page. A postage-paid ballot is inserted below. CAA members are asked to vote for no more than four choices to serve on the Board. Names of CAA members other than the six proposed by the Nominating Committee may be submitted as write-in candidates. The four candidates receiving the most votes will be elected to the CAA Board of Directors.

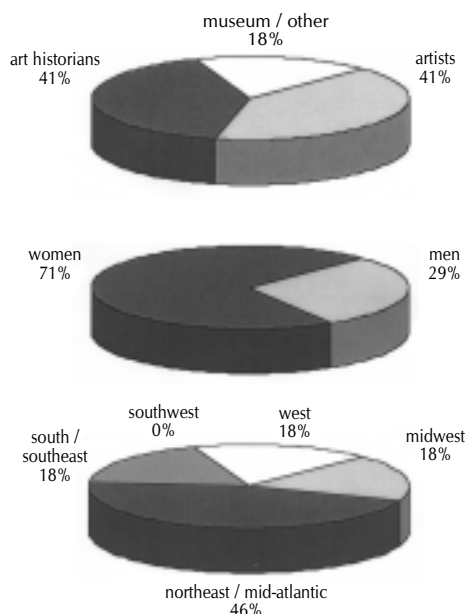
All CAA members are invited
to
Meet the Candidates
at the
2003 CAA Annual Conference
in New York on
Friday, February 21, 4:45–5:45 P.M.

Please take this opportunity to
ask questions of the candidates
before casting your ballot.

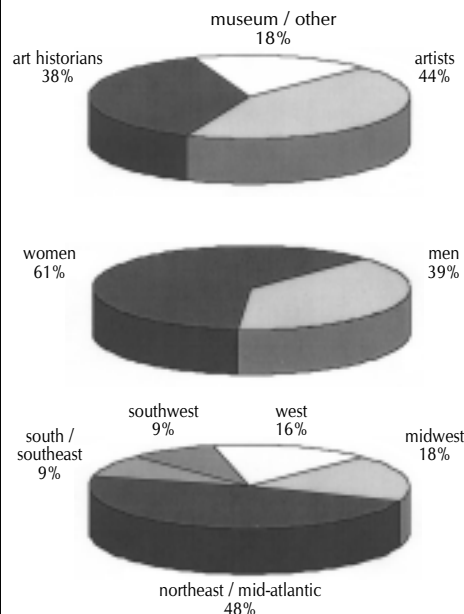
**Deadline to return ballots:
March 14, 2003**

Members of the 2002 Nominating Committee: Andrea Norris, Spencer Museum of Art, CAA Vice President for Committees, committee chair; Josely Carvalho, independent artist, CAA Board representative; Nicola Courtright, Amherst College, CAA Board representative; Valerie Mercer, Detroit Institute of Arts,

CAA Board



CAA Membership



Comparative composition of the CAA Board and the CAA membership

CAA Board representative; Guy Metraux, York University; Dewey F. Mosby, Picker Art Gallery; Mary Sheriff, University of North Carolina, Chapel Hill; and Maria Velasco, University of Kansas.

Current CAA Executive Committee of the Board of Directors: Michael Aurbach, CAA President, Vanderbilt University; Thomas F. Reese, CAA Vice President for External Affairs, Tulane University; Ellen K. Levy, CAA Vice President for Annual Conference, School of Visual Arts; Andrea Norris, CAA Vice President for Committees, Spencer Museum of Art; Catherine Asher, CAA Vice President for Publications, University of Minnesota; Joyce Hill Stoner, CAA Secretary, Winterthur Museum, Garden, and Library and University of Delaware. **Board members term ending 2003:** Catherine Asher, University of Minnesota; Ellen T. Baird, University of Illinois, Chicago; Vanalyne Green, School of the Art Institute of Chicago; Valerie Mercer, Detroit Institute of Arts; Josely Carvalho, independent artist; Edward Sullivan, New York University. **Term ending 2004:** Nicola Courtright, Amherst College; Michael Ann Holly, Sterling and Francine Clark Art Institute; Ellen K. Levy, School of Visual Arts; Andrea S. Norris, Spencer Museum of Art, University of Kansas; Thomas F. Reese, Tulane University; Joyce Hill Stoner, Winterthur Museum, Garden, and Library and University of Delaware. **Term**

ending 2005: Michael Aurbach, Vanderbilt University; Irina D. Costache, California State University, Channel Islands; Tran T. Kim-Trang, Scripps College; Virginia M. Mecklenburg, Smithsonian American Art Museum; Nicholas Mirzoeff, State University of New York, Stony Brook; Ferris Olin, Rutgers University; Gregory G. Sholette, School of the Art Institute of Chicago. **Term ending 2006:** Kaucyila Brooke, CalArts; Diane Edison, University of Georgia; Dennis Ichiyama, Purdue University; Mimi Hall Yiengpruksawan, Yale University.

The current elected Board of Directors (less those whose terms end in 2003) is composed of seven artists (41 percent), seven art historians (41 percent), and three museum professionals (18 percent). Of those, five are men (29 percent) and twelve are women (71 percent); eight represent the Northeast and Mid-Atlantic regions (46 percent), three represent the South and Southeast (18 percent), three represent the Midwest (18 percent), none represent the Southwest, and three represent the West (18 percent). This compares to the following breakdown of the membership: artists (44 percent), art historians (38 percent), museum professionals, administrators, conservators, and other (18 percent); men (39 percent) and women (61 percent); Northeast and Mid-Atlantic (48 percent), South and Southeast (9 percent), Midwest (18 percent), Southwest (9 percent), and West (16 percent).

CAA BOARD CANDIDATES



Kevin E. Consey

Kevin E. Consey
Berkeley Art
Museum and Pacific
Film Archive,
University of
California, Berkeley

Candidate's

Statement:

I joined CAA in 1975 when I was a first-year graduate student at the University of Virginia because it was the meaningful professional association for academic art historians, artists, and museum professionals. I have remained a member for twenty-seven years because of the energy, diversity, and life-long learning experiences it affords me as a university educator and museum director.

I have an interest in helping to shape CAA to be a more effective and representative organization. It should integrate the needs of artists, art historians, art educators, and art-museum professionals equally. I believe my years of management and administrative experience, service on a wide variety of international arts organizations, and earning a midcareer M.B.A. while on sabbatical will help me work with the current Board to find strategies that will enhance the CAA's future delivery of services to members.

Biography: Kevin E. Consey is a native of New York City. He is an art historian and arts administrator who has been employed by the University of California since November 1999 as director of the Berkeley Art Museum and Pacific Film Archive. His research interests focus on modern and contemporary art, especially East Asian photography. He also teaches, lectures, and consults in the fields of finance and strategic planning for cultural institutions.

Consey earned a B.A. in studio art and art history from Hofstra University in Hempstead, NY, in 1974; began graduate studies in the history of art at the University of Virginia, Charlottesville in 1974–75; earned an M.A. in the history of art and museum practice from the University of Michigan, Ann Arbor, in 1977; and earned an M.B.A. (Master of Business Practice/Master of Administration) at the Kellogg School of

Management at Northwestern University in Evanston, IL, in 2000.

He was awarded a number of teaching fellowships and graduate internships in the 1970s at the University of Virginia; the Toledo Museum of Art in Ohio; the University of Michigan Museum of Art; the National Gallery of Art in Washington, DC, and the Solomon R. Guggenheim Museum in New York.

In his current position, Consey leads one of North America's largest university art museums and film archives with a staff of eighty individuals and an annual operating budget of about \$10 million. The collections and exhibitions focus on East Asian art, modern and contemporary Western art, and film and the moving image. He is also engaged in a planning process to develop a new physical structure through a building and endowment campaign.

He has previously worked as director of the Museum of Contemporary Art, Chicago; the Newport Harbor Art Museum in Newport Beach, CA; the San Antonio Museum of Art in Texas; and the Emily Lowe Gallery at Hofstra University. He has taught at the School of the Art Institute of Chicago; the University of Texas, San Antonio; the University of Virginia; and the University of Toledo in Toledo, OH.

Consey has served on professional and evaluation panels for the Federal Advisory Committee on International Exhibitions (USIA/NEA), the National Endowment for the Arts, the Institute of Museum Services, the John D. and Catherine T. MacArthur Foundation, the National Arts Journalism Fellowship Program, the 45th Venice Biennale School of Curators, the Museum Studies Program at the School of the Art Institute of Chicago, the Illinois Arts Alliance, the California Arts Council, the Texas Commission on the Arts, and the New York State Council on the Arts. Other professional interests include membership in the Association of Art Museum Directors and the International Association of Art Critics. Consey is also a board member of the Committee of Internationale de Musée d'Arte Moderne. His community interests include service as a board member of the Latin School in Chicago; the National Audubon Society, Golden Gate Chapter; and the Berkeley Community Foundation. He is also on the advisory committee for Girls Inc. of Oakland, CA.



Dale Kinney

Dale Kinney
Bryn Mawr College

Candidate's Statement:

Professional organizations exist to protect, promote, and foster the well being

of the professions they represent. In the case of CAA this goal is complicated by the diversity of its constituency—engaged in multiple professions that produce, consume, or transmit art—a category that is itself unstable and debatable. In recent decades CAA has done much to expand and decenter the realms of art and art-related professions; this has been salutary. Goal-setting requires an ongoing parallel process of consolidation: identifying the common good of the greatest number of members and focusing energies there rather than on the aspirations of a few. Above all the organization must lobby for art itself—in all of its historic and present manifestations—since all of our constituent professions are defined by it.

Biography: Dale Kinney is professor of history of art (since 1972) and dean of the Graduate School of Arts and Sciences (since 2000) at Bryn Mawr College in Bryn Mawr, PA. After completing her dissertation at New York University's Institute of Fine Arts in 1975 on the church of Santa Maria in Trastevere, she has continued to focus her research on the art and architecture of Rome and Italy from ca. 300 to ca. 1250.

Her recent publications include "*Spolia. Damnatio and renovatio memoriae*" (*Memoirs of the American Academy in Rome* 42 [1997]); "The Church Basilica" (*Acta ad Archaeologiam et Artium Historiam pertinentia* 15 [2001]); "The Apse Mosaic of Santa Maria in Trastevere" (*Reading Medieval Images: The Art Historian and the Object* [Ann Arbor: University of Michigan Press, 2002]); and "Richard Krautheimer at the Institute of Fine Arts" (*Byzantinische Forschungen* 27 [2002]).

Among Kinney's other professional activities are the codirection (with Birgitta Lindros Wohl) of two National Endowment for the Humanities Summer Seminars for College Teachers at the American Academy in Rome (1993 and 1999); the editorship of the journal *Gesta* (1997–2000); and long service on the

board of directors of the International Center of Medieval Art (1987–99). She has held guest professorships at George Washington University in Washington, DC; the Institute of Fine Arts; the University of Delaware in Newark; the University of Melbourne in Australia; and Williams College in Williamstown, MA. In 2002 she received CAA's Distinguished Teaching of Art History Award.



Joan Marter

Joan Marter
Rutgers, the State University of New Jersey

Candidate's Statement: CAA needs to facilitate career development

for young professionals. As director of a curatorial-studies program since 1992, I have developed a curriculum and arranged curatorial support for the training of graduate students. I have organized fourteen exhibitions, and many of these were put together with graduate students. My goal as a Board member will be to serve the needs of art-history graduate students and interns who seek museum training and employment. As chair of CAA's Museum Committee, I agree with other members that no other organization can be as effective as CAA in offering professional guidelines, theory, models of scholarship, and other resources appropriate to museum career development. In the future CAA should be more assertive in fostering a rapprochement of museum curators and

educators with the academy. I welcome the opportunity to present the concerns of graduate students who seek to expand their employment opportunities to curatorial positions. My intention is to join with curators and museum educators in forming policies, setting internship guidelines, and determining appropriate scholarly training for those preparing for museum careers.

Biography: Joan Marter has been professor of art history at Rutgers, the State University of New Jersey, since 1977. She is also director of the Certificate Program in Curatorial Studies at the school. Marter has served as a guest curator for exhibitions at the Metropolitan Museum of Art in New York, the Detroit Institute of Arts, the Newark Museum in New Jersey, the Corcoran Gallery of Art in Washington, DC, the List Visual Arts Center at the Massachusetts Institute of Technology in Cambridge, and the Hyde Collection in Glens Falls, NY, among others.

She is the coauthor of *American Sculpture in the Metropolitan Museum of Art* Vol. II (New York: Metropolitan Museum of Art in association with Yale University Press, 2001); author of *Off Limits: Rutgers University and the Avant-Garde, 1957–63* (Piscataway, NJ: Rutgers University Press, 1999), *Theodore Roszak: The Drawings* (New York: Drawing Society, Inc. in association with University of Washington Press, 1992), and *Alexander Calder* (New York: Cambridge University Press, 1991). Marter has written ten chapters and/or essays in books and twenty-one essays in museum publications.

Recent awards include the Graduate Teaching Award from the Northeastern Association of Graduate Schools in 1999 and the Graduate Teaching Excellence Award from Rutgers in 1998. Awards from the International Association of Art Critics, USA Section, include: Best Exhibition in a Museum outside New York City in 1999 for *Off Limits: Rutgers University and the Avant-Garde, 1957–63*, at the Newark Museum; and Best Show in a New York Gallery in 1997 for *Women and Abstract Expressionism: Painting and Sculpture, 1945–1959*, held at the Mishkin Art Gallery, Baruch College, City University of New York.

Marter's degrees include an M.A. and a Ph.D. from the University of Delaware in 1970 and 1974, respectively, and a B.A. from Temple University's Tyler School of

Art in 1968. She is currently chair of CAA's Museum Committee and has served as a member of that committee since 2000. Marter has been a member of CAA since 1969, has served on the organization's Nominating Committee in 1993 and on the committee for the Frank Jewett Mather Award in 1987, and has been guest editor for the winter 1994 issue of *Art Journal*, entitled "Sculpture in Postwar Europe and America, 1945–1959."



Alfred J. Quiroz

Alfred J. Quiroz
University of Arizona

Candidate's Statement: My primary reason for seeking election to the CAA Board of

Directors is to be a representative of the Southwest region, which is demographically one of the fastest growing areas in the western United States. Currently the Board has no representation in this region. It serves the CAA well to be the example of equality and diversity at all the levels of collegiate society.

As a member of the CAA Nominating Committee (1999–2002), I was provided with the wonderful experience of seeing firsthand the nomination process and the importance of CAA members who were selected as finalists. I am deeply honored to have been appointed for election to this important position. I have been a member of the CAA since 1991.

One of my educational concerns is the provision of environmentally safe studio spaces and practices for students. Several schools are aware of the environmental concerns and are disseminating information, as are art-product suppliers. This is a very important national issue, and I intend to make it a viable concern for CAA. As the head of painting at the University of Arizona, I made it an imperative to have a ventilation system and proper waste-disposal system in our drawing and painting studios in order to be compliant with the Environmental Protection Agency and local environmental laws. It was a sad day to see the demise of the publication *Art Hazard News*, since this was what I used to implore administrators to fund the ventilation system, showing them that the threat of costly fines or lawsuits outweighs the installation of a proper ventilation system.

2003-2004

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It is imperative that art instruction includes the hazards of materials and environmental issues as an element of the pedagogy.

Biography: Alfred J. Quiroz, a painter and mixed-media artist, was born in Tucson, AZ. He served in the U.S. Navy during the Vietnam War (1963–68) and attended the San Francisco Art Institute, earning a B.F.A. in painting in 1971. He earned an M.A.T. at the Rhode Island School of Design in Providence in 1974 and completed his M.F.A. in painting at the University of Arizona in 1984.

Quiroz was selected into the Artist-in-Education Program for the Arizona Commission on the Arts from 1985 to 1989. He also began to exhibit nationally and in 1988 was awarded the prestigious Arizona Arts Award from the Tucson Community Foundation. He was selected by Partners of the Americas to conduct a mural project with children in Oaxaca, Mexico, in 1995. During the following year he was artist-in-residence in San Cristobal de las Casas, Chiapas, Mexico.

Hired by the University of Arizona as an assistant professor in 1989, Quiroz was promoted to associate professor with tenure in 1993 and was appointed area director of painting and drawing in 1993–95 and 1997–99. He became a full professor in 1998 and was elected to a two-year term as division cochair for the studio program for 1998–99. Also that year, he was invited to participate in year-end evaluations at the Academy of Fine Arts and Design in Bratislava, Slovakia.

His most recent solo exhibition was held in 2001 at the University of Texas at El Paso. Other national exhibition venues include a two-person show with Luis Jimenez at the Davis Dominguez Gallery in Tucson in 2001, and *Chispa*, a three-person exhibition at Apex Gallery in New York in 2000. He has exhibited extensively in state, regional, and national venues, as well as international ventures in Slovakia, Mexico, and Spain.

Quiroz was awarded two Visual Arts Fellowships from the Arizona Commission on the Arts in 1989 and 1994 and two Visual Arts Fellowships from the Tucson-Pima Arts Council in 1996 and 2000. His work was selected for inclusion in *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education* (Tempe, AZ: Bilingual Review/Press, 2002) and the *St. James Guide to Hispanic Artists* (Farmington Hills, MI: St. James

Press, 2002). His work was also published in *Redefining American History Painting* (New York: Cambridge University Press, 1995). He was elected to the CAA Nominating Committee and has served as juror on visual-arts panels for the National Endowment for the Arts, the General Services Administration, Arts Midwest, the Mid-America Art Alliance, the Southern Arts Federation, the Western States Arts Federation (board member 1993–96), as well as for several state arts organizations.



Garrison Roots

Garrison Roots
University of
Colorado

Candidate's

Statement: As a candidate for the CAA Board of Directors I am most interested in

issues of accessibility regarding an education in the arts. Issues concerning how open art programs really are and what roles they actually play regarding faculty and students of different ethnic backgrounds and a broader worldview are in dire need of review. I am interested in how we honor and attract people who feel as though they are outsiders and respectfully listen to what is being said, as well as enter into a broader dialogue.

As an artist and faculty member at the University of Colorado, I believe strongly in CAA and the possibilities it offers to art students, artists, art historians, and critics. It is clear that such a forum as provided by CAA is priceless to individuals entering or continuing to pursue their interests in the arts. It is our responsibility to use such a forum wisely. I would be honored to engage in a small part of that history. Thank you for the opportunity to offer my qualifications and service to the CAA Board of Directors.

Biography: Garrison Roots is an artist based in Boulder, CO, best known for his public works and large, site-specific sculptural installations. Currently, he is professor of fine arts and area coordinator of sculpture at the University of Colorado at Boulder, where he has been teaching since 1982. He received his M.F.A. in sculpture from Washington University in St. Louis in 1981 and a B.F.A. in sculpture from Massachusetts College of Art in Boston in 1979. In addition to his teaching he has

lectured in the U.S., Mexico, and China.

Roots has received numerous awards, including an Individual Fellowship from the Western States Arts Federation and the National Endowment for the Arts (NEA) in 1995; Helena Presents, New Forms Regional Grant Initiative in 1993; an Individual Fellowship from the Colorado Council on the Arts in 1986 and 1994; and an Individual Fellowship from the NEA in 1982 and 1984.

His solo exhibitions have been staged at the Bemis Center for Contemporary Art in Omaha, NE (1999); the Laumeier Sculpture Park and Museum in St. Louis (1996); SW China Normal University, Beibei, Chongqing, Sichuan, China (1993); the CU Art Galleries at Colorado University in Boulder (1993); the Institute for Design and Experimental Art in Sacramento, CA (1992); SPACES in Cleveland, OH (1991); the Cincinnati Artists Group Effort in Ohio (1989); the University of Colorado Art Galleries in Boulder (1987); the Alternative Museum in New York (1986); the Arvada Center for the Arts in Arvada, CO (1984); the Contemporary Arts Center in New Orleans, LA (1984); the Ft. Worth Art Museum in Texas (1984); Los Angeles Institute of Contemporary Art (1983); and Center for Idea Art in Denver (1983). Roots has also exhibited internationally, and his public projects have been exhibited in Memphis, Miami, Dallas, and Denver.

Most recently, Roots has edited a new book, *Designing the World's Best: Public Art* (Mulgrave, Australia: Images Publishing Group, 2002), and his work was featured in the November 2002 issue of *New American Painters* for the Open Studios Press's 2002 Western Competition. His work has been reviewed in numerous periodicals, including the *New York Times*, *Boston Globe*, *Los Angeles Times*, *Sculpture Magazine*, *Arts Magazine*, *Art in America*, and the *New Art Examiner*, to name a few.



Christine L. Sundt

Christine L. Sundt
University of
Oregon

Candidate's

Statement: CAA's challenge in the twenty-first century, I believe, is to create pathways in a world of changing directions

and dialogues where traditional arts now share the same spotlight with broader aspects of culture and nontraditional diversity. Within this context we are faced with new concerns about how CAA can serve all membership sectors equitably and effectively in its programs and publications.

My goal as a board member would be to encourage stronger bonds among its members. My experiences with CAA's Intellectual Property Committee and the National Initiative for a Networked Cultural Heritage (NINCH) Copyright Town Meetings have given me a fresh look at the need for better collaboration on issues that affect us all, albeit sometimes in different ways. As an active member of a number of professional organizations and as a journal editor, I am well positioned to exercise this goal and to enhance the importance of CAA as the leading arts organization for all member groups.

Biography: Christine Leszczynski Sundt is a visual-resources curator who has always considered herself first an art historian and next a librarian. She received her B.A. from the University of Illinois, Chicago, in 1969, majoring in art history with a studio minor in photography. Sundt

completed her M.A. at the University of Wisconsin, Madison, in 1972 with specialization in late Gothic and early Renaissance painting in Florence and Siena, followed by coursework toward a Ph.D.

In 1973 she began her career in visual resources at the University of Wisconsin, Madison, where she nurtured her interests in photographic conservation and visual-resources management. Prior to moving to Oregon in 1983, Sundt was one of the founders as well as the first president of the Visual Resources Association (VRA). As a faculty member and visual-resources curator in the library at the University of Oregon since 1985, she was promoted to full professor in 1999. In addition to her full-time career, Sundt is also a jewelry artist represented by the Alder Gallery in Oregon.

Among her recent publications are "The Image User and the Search for Images," in *Introduction to Art Image Access: Tools, Standards, and Strategies* (Los Angeles: Getty Publications, 2002); "Visual Resources," in *Information Sources in Art, Art History, and Design* (Munich: Bowker-Saur, 2001); and "The Quest for Access to Images: History and Development," in

volume 22 of *Advances in Librarianship* (New York: Academic Press, 1998). Recent articles have appeared in the *Journal of the American Society for Information Science* ("Testing the Limits: The CONFU Digital Image and Multimedia Guidelines and the Consequences for Libraries and Educators") in 1999 and in the NINCH Copyright Town Meeting report for the 2000 series ("Been There, Done That! The State of the Question Regarding Copyright, Fair Use, and Intellectual Property in the Arts"). She received the VRA's Distinguished Service Award in 1988 and won the Nancy Delaurier Writing Award for her website, *Copyright & Art Issues* (<http://darkwing.uoregon.edu/~csundt/copyweb>) in 2002. A member of CAA since 1970, Sundt has been a program organizer and presenter (CAA-NINCH Copyright Town Meetings and the Magic Classroom, 1997 and 2000), cochair of CAA Committee on Intellectual Property (1995–98), and a representative for CAA at the Conference on Fair Use (1995–96).

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ANNUAL CONFERENCE UPDATE

HOST A STUDENT AT THE 2003 ANNUAL CONFERENCE

CAA's Student and Emerging Professionals Committee (SEPC) will again coordinate the Host a Student Program for the 2003 CAA Annual Conference in New York. To this end, the committee extends an invitation to all CAA members in the New York area to host a student member during the conference. A willingness to accommodate more than one student or last-minute student requests for housing is especially appreciated. Potential hosts as well as students interested in finding a host should contact Becca Albee at balbee@stetson.edu for further information. SEPC hopes to be able to accommodate everyone, but it cannot guarantee that all applicants will be matched with a host.

STUDENT SURVIVAL GUIDE NOW ONLINE

CAA's Student and Emerging Professionals Committee (SEPC) is pleased to announce the completion of the Student Survival Guide to the Annual Conference, which provides links to economical hotels, restaurants, and subway maps, as well as to museums, galleries, and other sites in the New York area. The guide is available at www.collegeart.org/caa/conference/2003/survival_guide.html.

GRANT-WRITING WORKSHOP FOR ARTISTS

CAA is pleased to announce a special, pre-conference grant-writing workshop for visual artists. Led by Barbara Bernstein, head of the Fine Arts Department at the Ringling School of Art and Design in Sarasota, FL, and Douglas Chismar, director of the Chowan College Center of Ethics in Murfreesboro, NC, the workshop will be given in two parts. The first is an overview of the complete grant proposal writing process for individual and/or collaborative projects, including gathering

background information, setting goals and objectives, activity plans, budget, and assessment. In Part 2, small groups will engage in "hands on" practice exercises, including writing abstracts, conceiving goals and objectives, creating documentation and assessment plans, and formulating a budget. Information on researching sources of grant funding will be provided at both sessions. The two parts of the grant-writing workshop will run back-to-back and be held on Wednesday, February 19, 2003, at 2:00–5:00 P.M. Each session is limited to fifty persons. To register, please write to bbernste@ringling.edu or socratez44@msn.com.

MEET THE EDITORS AT THE CAA BOOTH

During the 2003 CAA Annual Conference in New York, come meet the editors of *Art Journal*, *CAA.Reviews*, and *The Art Bulletin* at the CAA booth in the Book and Trade Fair. Discuss the journals, present your ideas, and ask questions!

Prof. Patricia C. Phillips, executive editor of *Art Journal*, will be at the booth on Friday, February 21, at 10:00–11:00 A.M.; Prof. H. Perry Chapman, editor-in-chief of *The Art Bulletin*, will be there on Friday, February 21, at 11:00 A.M.–noon; and Prof. Larry Silver, executive editor of *CAA.Reviews*, will be at the booth on Friday, February 21, at 3:30–4:30 P.M.

SPECIAL DISCOUNT FOR ADAA ART SHOW

As the foremost art fair in New York City, "The Art Show" offers an outstanding exhibition of painting, sculpture, drawings, prints, and photographs at the Seventh Regiment Armory, Park Avenue at 67th Street. Organized by the Art Dealers Association of America (ADAA), the exhibition will run on February 20–24, 2003, almost concurrently with the CAA Annual Conference. Seventy of the nation's leading dealers will participate in the exhibition, which will feature museum-quality works from the fifteenth century to the modern and contemporary periods. A special admission price of \$8.00 is being offered to CAA conference attendees who present their conference badges (regular admission is \$15.00). Show hours are Thursday–Saturday, noon–8:00 P.M.; and

Sunday and Monday, noon to 6:00 P.M. For more details, visit www.artdealers.org.

PROFESSIONAL DEVELOPMENT ROUNDTABLES OFFERED

Join your colleagues at the 2003 CAA Annual Conference in New York to discuss the challenges, opportunities, and problems that affect you on the job. The moderated roundtables for emerging and mid-career professionals will address topics that are frequently mentioned by members as being of interest to them (for example: Taking a First Job while Finishing School; Juggling Multiple Part-Time Jobs; Making Time for Your Own Creative or Scholarly Work; Keeping Fresh with the Same Teaching Schedule; and Classroom to Meeting Room: Moving to Administration). The roundtables will be held on Thursday, February 20, at 12:30–2:00 P.M. To participate, show your membership card or conference badge for admission. If you wish to be a roundtable discussion leader, please see the following call for mentors.

MENTORS SOUGHT FOR PROFESSIONAL DEVELOPMENT ROUNDTABLES

CAA is seeking mentors and discussion leaders to assist with Professional Development Roundtables, CAA's mentoring program that will be offered at the 2003 Annual Conference.

Prospective mentors do not need to be

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2003 CAREER DEVELOPMENT WORKSHOPS

THURSDAY, FEBRUARY 20 & FRIDAY, FEBRUARY 21, 2003

Check one topic, indicating your area of specialization.
If choosing more than one specialty, please indicate the order of your preference.

ART HISTORY

☐ Ancient to Medieval
☐ Renaissance, Baroque, 18th Century
☐ 19th Century to Modern
☐ Contemporary
☐ Africa, Asia, Oceania, Americas
☐ Architectural History

STUDIO ART

☐ Painting
☐ Sculpture / Installation
☐ Ceramics / Metal / Jewelry
☐ Drawing / Printmaking / Works on Paper
☐ Photography / Film / Video
☐ Computer Graphics / Illustration / Graphic Design
☐ Performance

OTHER

☐ Curatorial
☐ Publishing
☐ Nonprofit

NAME _____

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Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001
Deadline: January 24, 2003

career specialists, but should have an interest in the emerging generation of scholars and artists or the desire to discuss mid-career-related issues with colleagues. Candor, a sense of humor, the ability to listen, and two hours of time are required. Interested individuals must be CAA members in good standing, be registered for the conference, and be available on Thursday, February 20, at 12:30–2:00 P.M. Please write to Lauren Stark, Conference Coordinator, at lstark@collegeart.org.
Deadline: February 3, 2003.

CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

The Artists' Portfolio Review at the 2003 Annual Conference in New York will provide an opportunity for artists from a wide range of backgrounds to have slides or videos of their work critiqued by professionals. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled on two days: Thursday, February 20, and Friday, February 21, 2003. Whenever possible, artists are matched with reviewers based on medium or discipline.

Curators and critics who volunteer provide an important service to early-career artists. Given the competitiveness of

today's art world, the value to artists of this contribution cannot be overestimated.

Interested individuals must be CAA individual members in good standing, must register for the conference, and must be willing to contribute one two-hour period for five successive twenty-minute critiques. If you are a critic or curator interested in participating in this valuable program, send a brief letter of interest and résumé to Programs Coordinator, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline extended: January 24, 2003.

CAREER DEVELOPMENT WORKSHOPS OFFERED

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields at the 2003 CAA Annual Conference in New York. The Career Development Workshops offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 20, and Friday, February 21. Workshops are by appointment only; all participants must be CAA members in good standing for 2003.

To apply, complete the Career Development Workshop coupon at the

upper left. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail. While CAA will make every effort to accommodate all applicants, workshop participation is limited. Please send the completed coupon to Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: January 24, 2003.*

CAA PUBLICATIONS COMMITTEE COSPONSORS PRACTICUM SESSIONS

"Problems of Publishing for Tenure in the Arts and Art History" and "Clearing Rights and Permissions: How To, Why To, When To" are two sessions that will provide scholars, authors, and artists with useful nuts-and-bolts information about the current state of arts publishing. Ample time will be given to taking questions from the audience, and handouts will be provided.

The first session, "Problems of Publishing for Tenure in the Arts and Art History," taking place on Friday, February 21, noon–1:30 P.M., will focus on the problems of getting a scholarly art-history article, essay, or book published in an increasingly difficult publishing environment. Speakers will address the particular problems of art publishing—high picture-rights and production costs, image-copyright obstacles, fragile markets, changes in library purchasing—and the need for tenure and promotion committees to broaden their definitions of a "scholarly contribution." What has become of the tenure article? What is the status of the scholarly museum exhibition catalogue? When is organizing an exhibition the equivalent of a publication? And what can CAA's members—authors, scholars, publishers, museum professionals, deans, and provosts alike—do to ensure that the field of art history continues to flourish?

The second session, "Clearing Rights and Permissions," is cosponsored with the CAA Committee on Intellectual Property and the Association of Art Editors, a CAA affiliated society. It will discuss the increasingly complex process of obtaining legal permission to publish artworks and other images, both those under copyright and those in the public domain. What does an author publishing in the arts today need

to know about copyrights and permissions? What does an artist need to know about controlling his or her copyrights? How long does copyright last? What is the difference between public domain and fair use? This practical session will cover the basics from the viewpoints of the law, the rights-holder, the scholar, the museum, and the publisher. Artists who wish to learn more about how to control their copyrighted material should also attend. This session will take place on Saturday, February 22, at 12:30–2:00 P.M. Note: this session will be followed by a related session on art publishing in the digital and electronic environment.

Please see the final *Program* for full details on these two important sessions.

CAA/NINCH COPYRIGHT TOWN MEETING HELD AT CONFERENCE

“Digital Publishing: A Practical Guide to the Problem of Intellectual Property Rights in the Electronic Environment, for Artists, Museums, Authors, Publishers, Readers and Users,” will take place at the 2003 CAA Annual Conference in New York on Saturday, February 22, at 2:00–4:30 P.M.

Because it offers the potential for reaching wide and often new audiences, to many authors the advantages for publishing online seem clear. Yet, owners of images and many publishers are not so sure about the benefits of the move online. For many, the difficulty is the fear of losing economic control of their copyrighted material. This CAA/NINCH Copyright Town Meeting will survey the rights challenges of publishing art history and art criticism online. It brings together authors, publishers, museum administrators, legal counsel, and culture and media historians to discuss their experiences and provide their advice for moving forward. As with all Copyright Town Meetings, the audience is encouraged to participate, and ample time is reserved for that purpose.

Chairs of the CAA/NINCH Copyright Town Meeting are: Robert A. Baron, chair of the CAA Committee on Intellectual Property, and David Green, executive director of NINCH.

Participating in the first section of this session, “Publishing Online: The Rights Issues,” will be Susan Chun of the Metropolitan Museum of Art, Jeffrey P.

Cunard of the law firm Debevoise & Plimpton and CAA Counsel, and Petra Chu of Seton Hall University with Peter Trippi from the Brooklyn Museum of Art (both representing the Association of Historians of Nineteenth-Century Art).

In the second section, “Rights, Permissions, and Risk Management,” Siva Vaidhyathan, Department of Culture and Communication at New York University, with Christine Sundt, Visual Resources Collection, University of Oregon will be speaking on “Permission Denied—What Next?” When a scholar or publisher’s request to gain access to historical or pictorial resources is denied or their use is prohibited, what recourses and strategies are available as a remedy? What is the significance of these actions for the practice of scholarship?

Kenneth Crews, professor of law at Indiana University and director of Indiana University Copyright Management Center will speak on “The TEACH Act: The Relevance of the TEACH Act to E-publishing.” The TEACH Act defines how intellectual property may be used in the course of distance education. What significance does this legislation have for the advent of electronic publishing in the university?

Additional details will be posted to www.studiolo.org/IP/2003NYTM/index.htm. Please consult the final *Program* for the room location of this session.

ART JOURNAL ORGANIZES PEDAGOGY MEETING

The *Art Journal* Editorial Board and CAA invite junior and senior professors of art and art history to attend an informal conversation during the 2003 CAA Annual Conference about teaching art-historical survey courses. We are interested in thinking about the gap between the curriculum taught in graduate art history and visual culture Ph.D. programs and the demands of the undergraduate survey course. The meeting will be held on Friday, February 21, at 2:30–4:30 P.M. at the Hilton New York. *Art Journal* intends to publish a series of articles devoted to pedagogy in forthcoming issues, and this session will help to shape our inquiry.

Space is limited; please send an email message of interest, describing the courses you teach and/or your particular interest in

the topics, to Peggy Phelan, *Art Journal* Editorial Board chair, at pphelan@stanford.edu, with a cc to jhannan@collegeart.org. Deadline: February 1, 2003.

NEW YORK MUSEUMS HOST SESSIONS

The 2003 CAA Annual Conference program will again be graced by a number of sessions of special interest to museum professionals but having universal appeal. These sessions, marked with a special icon in the *Preliminary Program* and the final *Program*, are intended to highlight special exhibitions, aspects of collections, and topics of professional interest for curators and museum educators. Please check the final *Program* for exact times and locations.

Topping the list are four sessions that will be held at museums. Related to a concurrent exhibition on Leonardo da Vinci’s drawings to be held at the Metropolitan Museum of Art, “The Timeless Genius of Leonardo da Vinci: New Research,” chaired by curator Carmen C. Bambach of the museum’s Department of Prints and Drawings, who coorganized the show, will be held at the museum on Saturday morning, February 22, 2003.

Focusing on a masterwork in the collection, “Viewing and Reviewing Fragonard’s *Progress of Love* at the Frick Collection,” chaired by the Frick’s Colin B. Bailey, will take place on Thursday morning at the Frick.

Offered in two parts at the newly opened American Folk Art Museum on Saturday morning and afternoon is “Inclusive Strategies for a Fugitive Practice: Futures for Contemporary Self-Taught Artists and Outsider Art,” chaired by Brooke Davis Anderson of the museum and Colin Rhodes of Loughborough University.

Finally, the Bard Graduate Center for Studies in the Decorative Arts will host “Designed for Children,” chaired by the center’s Kenneth Ames, on Saturday, February 22, at 2:30–5:00 P.M., which will explore objects designed for the use of children.

A number of sessions, held onsite at the Hilton New York, will be devoted to subjects of broad and topical interest, ranging from installation of permanent collections



American Identities: A New Look, a major reinstallation of the Brooklyn Museum of Art's American art holdings, opened in September 2001

and audience evaluations to assessing the role of artists in the museum.

These include "Artists and the Making and Remaking of Museums," chaired by Jeffrey Abt; "Reframing American Art for the Public: Current Ideas about Permanent Reinstallations," chaired by Teresa Carbone of the Brooklyn Museum of Art (who recently reinstalled that museum's American collection) and sponsored by the Association of Historians of American Art; "Audience Research and Evaluation in Art Museums," chaired by Robert Eskridge of the Art Institute of Chicago; "Curator as Collaborator," cochaired by Alan Michelson and Ingrid Schaffner; "Making Art Make History: Art Gallery as Institution," cochaired by Joann Bryce and Sandra Esslinger; and "New Directions in Whistler Studies," chaired by Kenneth Meyer of the Freer Gallery of Art.

There are two sessions devoted to policy issues: CAA's Museum Committee is sponsoring a session on "Cultural Patrimony: Creative Solutions to Questions of Ownership," chaired by Susan Kennedy Zeller of the Brooklyn Museum of Art; and "Cultural Policy and the Visual Arts: Historical and Political

Perspectives," chaired by Kimerly Rorschach of the David and Alfred Smart Museum at the University of Chicago.

Among the short, special sessions sponsored by CAA affiliated societies scheduled during the lunch and dinner hours, there are the Association of College and University Museum and Galleries-sponsored session on the current matter of "Protecting the Integrity of and Permanence of University Art Museums," chaired by Bonnie G. Kelm, University Art Museum at the University of California, Santa Barbara; and the Pacific Arts Association-sponsored session on "Exhibiting Pacific Arts," chaired by Carol Ivory of Washington State University, Pullman, and Virginia Lee Webb of the Metropolitan Museum of Art.

CONSERVATION SESSIONS OFFERED AT CONFERENCE

At the 2003 CAA Annual Conference, sessions devoted to conservation bring professional conservators together with artists and art historians. This year there are three sessions that aspire to this multidisciplinary ideal.

The American Institute for Conservation of Historic and Artistic Works, a CAA affiliated society, is sponsoring two sessions, one regular program session, "Artists, Restorers, and Objects," chaired by Jay Krueger of the National Gallery and Rebecca Ann Rushfield, and one lunch-hour special session, "Learning through Looking: Examining Postwar Painting," organized by Andrea Kirsh and hosted by the Whitney Museum of American Art (preregistration required).

In addition, Joyce Hill Stoner, CAA

Board member, will chair a session for artists, "Preserving Your Work: Conservation and Archival Issues with an Emphasis on Electronic and Digital Work," which will be offered at ARTspace on Saturday, February 22, at noon.

CHANGES AND ADDITIONS TO PROGRAM ANNOUNCED

The session "Islamic Art: Between 'Western' and 'Non-Western'?", chaired by Renata Holod, will be held on Saturday, February 22, at a new time: 12:30–2:00 P.M.

The American Society for Eighteenth-Century Studies-sponsored session chaired by Alisa Luxemberg, "Beyond The Pyrenees: Franco-Spanish Imagery and the Constructions of Identity, 1659–1814," will take place on Saturday, February 22, at 9:30 A.M.–noon, a new time.

Carmen Bambach's offsite session at the Metropolitan Museum of Art, "The Timeless Genius of Leonardo da Vinci: New Research," will be held at a slightly later time: Saturday, February 22, at 10:30 A.M.–1:00 P.M.

The prospective CAA affiliated society, Art History Technology Consortium (AHTC), will sponsor a special session on Thursday, February 20, at 5:30–7:00 P.M., entitled "The Impact of New Technologies on the Pedagogy of Art History." The impact of new technologies is starting to make itself felt in art history, well behind other disciplines. This panel aims to initiate a long-term dialogue on this impact. It addresses three areas where technology is being applied to the teaching and learning of art history, especially on the introductory level: the collection and development of new visual resources; multimedia, skills-based homework for traditional students; and online teaching and discussion. The session will be chaired by Laetitia La Follette of the University of Massachusetts, Amherst. AHTC will hold its business meeting on the same day at 7:30 A.M.

The Art Museum Image Consortium, a CAA affiliated society, will hold its business meeting on Saturday, February 22, at 12:30–2:00 P.M.

The Association of Art Editors, another affiliated society, will hold its business meeting on Thursday, February 20, at 5:30–7:00 P.M.

MEET THE CANDIDATES

Friday, February 21
4:45–5:45 P.M.

Become an engaged and educated voter. Learn the backgrounds and positions of the candidates for the CAA Board of Directors. All CAA members are strongly urged to attend this important meeting.

ANNUAL BUSINESS MEETING

Saturday, February 22
7:30–9:00 A.M.

See your Board of Directors in action. You are cordially invited to attend this important meeting to hear the latest reports on what's happening at CAA. Please see the final *Program* for this session's location.

ADVOCACY UPDATE

PARTICIPATE IN ARTS AND HUMANITIES ADVOCACY EVENTS

CAA will again be a national cosponsor of two arts and humanities advocacy events in Washington, DC, this year.

Humanities Advocacy Day will take place February 24–25, 2003. Advocates from across the country will have the opportunity to promote federal support for the humanities. For information on how to get involved, please visit the National Humanities Alliance website at www.nhalliance.org.

Arts Advocacy Day will take place March 25–26, 2003. The event gives grassroots advocates the opportunity to shape federal arts policy. For information on how to get involved, please visit the Americans For the Arts website at www.artsusa.org.

CAA encourages all of its members to communicate the value of the arts and humanities to the newly elected Congress by participating in both Humanities Advocacy Day and Arts Advocacy Day.

PRESIDENT BUSH TO NOMINATE CALIFORNIA POET TO CHAIR THE NEA

On October 23, 2002, President George W. Bush announced his intention to nominate poet, critic, and educator Dana Gioia as the next chair of the National Endowment for the Arts (NEA). Gioia is best known for his book about the role of poetry in contemporary culture, *Can Poetry Matter? Essays on Poetry and American Culture* (St. Paul, MN: Graywolf Press, 1992). He has taught as a visiting writer at Johns Hopkins University in Baltimore, Sarah Lawrence College in Bronxville, NY, and Wesleyan University in Middletown, CT. Previously, he spent fifteen years as a business executive for General Foods. Once the nomination is made, the Senate Committee on Health, Education, Labor, and Pensions will review it. Once confirmed, the new chair will serve a four-year term.

NEA AND NEH FUNDING STILL DELAYED

At press time, Congress had passed yet another Continuing Resolution (CR), once again postponing action on the annual appropriations, including those for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and virtually the entire federal government, except for the Pentagon. The recently passed CR gives the new Republican-controlled 108th Congress until January 11, 2003, to make changes and decisions about federal-agency appropriations for fiscal year 2003. As a result of this, most federal agencies will continue to operate at last year's appropriation levels for what will be at least a quarter of the new fiscal year.

With the results of the November 2002 election now in, Senate Democrats will lose their committee chairs when the 108th Congress convenes. The House subcommittee that oversees the budget for NEA and NEH will also get a new chair as Representative Joe Skeen (R-NM) retired. When the new Congress begins to address the fiscal year 2003 budget, deep cuts to domestic programs are expected in an attempt to come closer to the President's spending-level recommendations. Whether or not the 108th Congress will reduce the funding increases for the NEA and NEH that the House approved last July remains to be seen.

CONGRESS PASSES TEACH ACT

A critical distance-education legislation, the Technology Education and Copyright Harmonization (TEACH) Act, has now passed both houses of Congress as an amendment to the Justice Department reauthorization bill (H.R. 5512). President Bush is expected to sign H.R. 5512 soon, and the TEACH Act will go into effect immediately.

As reported in the September 2002 issue of *CAA News*, this legislation will make it easier for accredited nonprofit educational institutions to use copyrighted material for instruction without securing a copyright holder's specific permission. The TEACH Act will allow distance-education providers to show portions of movies, plays, and dramatic works and transmit nondramatic literary and musical works

digitally. The law, however, is complex and details numerous responsibilities that must be met before educational institutions can benefit from the exemptions.

CAA NEWS

CAA BOARD APPROVES NEW AND REVISED GUIDELINES

CAA's Board of Directors approved new guidelines for consideration in establishing arrangements between museums and three categories of outside professionals—guest curators, exhibitors and artists, and catalogue essayists—at its October 2002 meeting. The “Guidelines Regarding the Hiring by Museums of Guest Curators, Exhibitor/Artists, and Catalogue Essayists as Outside Contractors” is divided into two parts. First, a summary checklist identifies the subjects that the parties to such arrangements may wish to take into account in their negotiations. Second, a paper describes in greater detail the specific matters addressed in the summary checklist. All CAA members are encouraged to review the new guidelines, which are available at www.collegeart.org/caa/ethics/index.html. Please forward any comments on this new set of guidelines to Marta Teegen, Director of Governance and Advocacy, at mteegen@collegert.org.

CAA's Board also approved revisions to CAA's “Standards for Retention and Tenure of Visual Arts Faculty” and “Standards for Retention and Tenure of Art History Faculty.” The revisions state that when either a studio artist or an art historian is moved from a nontenure-track position to a tenure-track position within an institution, the faculty member should be informed of the status of all scholarly products produced before the tenure review, especially those produced at that institution. Candidates must have good information regarding the status of their work relative to the tenure review. As such, CAA's standards state that institutions must inform faculty in redefined positions (that is, nontenure track to tenure track) which scholarly products will count toward tenure. The revised tenure standards are available at www.collegeart.org/caa/ethics/index.html.

Lastly, CAA's Board approved a statement on conflict of interest for CAA's awards committees. The statement requires all members of a CAA award committee to disclose any personal, financial, or professional interests in any nominee being considered for an award. The complete conflict of interest statement is available at www.collegeart.org/caa/aboutcaa/awards_comm.html.

NOMINATIONS REQUESTED FOR 2004–8 CAA BOARD

Nominations and self-nominations are sought for individuals interested in serving on CAA's Board of Directors for the 2004–8 term. The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations should include the following information: name, affiliation, email address, and telephone number, as well as the name, affiliation, and email address of the nominator, if different from the nominee. Please forward nominations and self-nominations to Rebecca Cederholm, Governance and Advocacy Associate, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; rcederholm@collegeart.org. *Deadline: April 11, 2003.*

EDITORIAL BOARD MEMBER NOMINATIONS SOUGHT FOR THE ART BULLETIN

CAA invites nominations and self-nominations for individuals to serve on the *Art Bulletin* Editorial Board for a three-year term, July 1, 2003–June 30, 2006. *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English. The ideal candidate has published substantially in the field and may be an academic, museum-based, or independent scholar. Specialists in Asian, African, and Latin American art, as well as twentieth-century art, are especially invited to apply, as are museum curators. All candidates must be CAA members in good standing.

Nominators should ascertain their nominee's willingness to serve.

The Editorial Board advises the editor-in-chief and assists him or her to identify and solicit authors, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on its behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other relevant academic conferences, symposia, and events in their fields of specialty.

The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay their own way to the Annual Conference.

Please send a letter of interest, c.v., and contact information to Mimi Hall Yiengpruksawan, Chair, Editorial Board, *The Art Bulletin*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2003.*

ART JOURNAL SEEKS EDITORIAL-BOARD MEMBER

CAA invites nominations and self-nominations for an individual to serve on the *Art Journal* Editorial Board for a three-year term, renewable once, beginning July 1, 2003. *Art Journal*, published quarterly by CAA, promotes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

The candidate should be an individual with knowledge of modern and contemporary art. He or she may be an artist, art historian, art critic, art educator, curator, or other art professional, and must be a CAA member in good standing; institutional affiliation is not required.

The Editorial Board assists and advises the executive editor to seek authors, articles, artist projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on its behalf. The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members

New for CAA Members!

Take advantage of learning opportunities from the American Association of Museums and get a discount with your CAA member number.

Discounted AAM learning opportunities

- ✦ CEOs and Governance—March 21–22, 2003
- ✦ Secrets of Institutional Planning—June 13–14, 2003

Also of interest

- ✦ Legal Problems of Museum Administration
March 26–28, 2003 (discount not available)



Visit the AAM Web site at www.aam-us.org for program details

Use your CAA individual member number to register at the discounted AAM rate

for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay their own way to the Annual Conference. Nominators should ascertain their nominee's willingness to serve.

Please send a letter of interest, c.v., and contact information to Peggy Phelan, Chair, Editorial Board, *Art Journal*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2003.*

MILLARD MEISS PUBLICATION FUND COMMITTEE SEEKS MEMBER

CAA seeks nominations and self-nominations for an individual to serve on the Millard Meiss Publication Fund Committee from winter 2003 to summer 2006. The committee serves as a jury to award grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects. It reviews manuscripts and grant applications twice a year and meets in New York in spring and fall to select awardees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information on the Millard Meiss Publication Fund, see www.collegeart.org/caa/resources/meiss/index.html. Candidates must be CAA members in good standing, and nominators should ascertain their nominees' willingness to serve. Applications by specialists in African, Asian, and Latin American art and other non-Western fields of art history are especially welcome for the current opening. Candidates should submit a c.v. and a letter explaining their interest in and qualifications for appointment. Nominations and self-nominations should be sent to Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 1, 2003.*

REDESIGNED CAA.REVIEWS WEBSITE TO LAUNCH

In mid-January, *CAA.Reviews*, CAA's online reviews journal, will relaunch with a sleek, new design and improved features, including advanced search capabilities, broader review categories, and a new Essays section.

In addition, *CAA.Reviews* is now a benefit of CAA membership; all reviews published on the website have become password protected. General site information as well as the first paragraph of each review remain open to the public.

CAA members may use their membership ID number, which can be found on your ID card or journal mailing label, as their login name; users may choose their own password. Users will have the option to sign in only once; your computer can remember your login information.

Look for an article in the March issue of *CAA News* for full details, visit the CAA booth in the Book and Trade Fair at the 2003 Annual Conference in New York, or write to caareviews@collegeart.org.

MILLARD MEISS FUND GRANT WINNERS ANNOUNCED

CAA is pleased to announce eight Millard Meiss publication subsidies for fall 2002. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support publication of scholarly books in art history and related fields. Grants are also available to an author whose book has received a Meiss award to subsidize photography expenses.

The most recent winners are: at Cambridge University Press: **Sharon Hirsh**, *Symbolism and Modern Urban Society*; **Jenny Anger**, *Paul Klee and the Decorative in Modern Art*; **Andrew Stewart**, *Little Barbarians: A Pergamene Battle Monument in Athens and Its Legacy*; and **Claudia Swan**, *Mimesis and the Imagination in Seventeenth Century Dutch Art*; at the University of Chicago Press: **Hanneke Grootenboer**, *The Rhetoric of Perspective*; at Stanford University Press: **Eric Michaud**, *An Art for Eternity: The Cult of Art in Nazi Germany*; and at Viella Press: **Caroline Bruzelius**, *The Stones of Naples: Church Building in the Angevin Kingdom*. An author grant was awarded to **Richard Steven Street** for *Shooting Farm Workers: Photography, Photographers, and the Farm Worker Experience in California, 1850–2000* (Stanford University Press).

Books eligible for a Meiss Fund subsidy are those already under contract and whose subject is in the arts or art history. Authors must be CAA members in good standing.

For application criteria and guidelines, please write to publications@collegeart.org or visit www.collegeart.org/caa/resources/meiss/index.html. *Deadlines: March 15 and October 1 of every year.*

MOREY AND BARR AWARD FINALISTS CHOSEN

CAA is pleased to announce the finalists for the 2003 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both awards will be announced at the 2003 CAA Annual Conference in New York.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language between September 1, 2001, and August 31, 2002. Finalists are: **Jonathan M. Bloom**, *Paper before Print: The History and Impact of Paper in the Islamic World* (New Haven: Yale University Press, 2001); **John Klein**, *Matisse Portraits* (New Haven: Yale University Press, 2001);



Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*

Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (New York: Oxford University Press, 2002); **Lowery Stokes Sims**, *Wilfredo Lam and the International Avant-Garde, 1923–1982* (Austin,

University of Texas Press, 2002); and **Natasha Staller**, *A Sum of Destructions: Picasso's Cultures and the Creation of Cubism* (New Haven: Yale University Press, 2001).

The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art, published from September 1, 2001, to August 31, 2002, under the auspices of a museum, library, or collection. Finalists are: **Thomas P. Campbell**, *Tapestry in the Renaissance: Art and Magnificence* (New York: Metropolitan Museum of Art in association with Yale University Press, 2002); **Douglas Druick** and **Peter Kort Zegers**, *Van Gogh and Gauguin: The*

Studio of the South (New York: Thames and Hudson, 2001); **Shelley Bennett** and **Robyn Asleson**, *British Paintings at the Huntington* (New Haven: Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, 2001); and **Barbara Maria Stafford** and **Frances Terpak**, *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001).

CAA'S CULTURAL DIVERSITY DIRECTORY IN PREPARATION

CAA's Cultural Diversity Directory will list artists and art scholars, as well as scholarship, by or about cultures, ethnicities, or other groups whose art and scholarship is generally underrepresented in mainstream studies of art. The purpose of the directory is to offer both institutions and individuals access to representatives and experts in this great variety of fields and expressions, as well as offering the artists and scholars themselves an enhanced opportunity for networking. It is our goal to have the directory available online in 2004. To be included in the Cultural Diversity Directory, please complete the online form at www.collegeart.org/caa/advocacy/DiversityForm.html.

STAFF CHANGES

Rebecca Cederholm joins CAA as Governance and Advocacy Associate. Originally from Malmö, Sweden, Rebecca graduated from New York University in 2002, where she received an M.A. in visual-arts administration. Before moving to New York, she studied art history, art criticism, film history, and museology at the University of Lund, Sweden, where she earned her Fil. Kand. (equivalent to a B.A.).

Cederholm's work experience includes art administration and art education both in New York and Sweden. Most recently she has been working at the Brooklyn International Film Festival. She will be working closely with Susan Ball, CAA Executive Director, and Marta Teegen, CAA Director of Governance and Advocacy.

AFFILIATED SOCIETY NEWS

AMICO TO HOLD USERS MEETING AT CAA CONFERENCE

The Art Museum Image Consortium (AMICO) will hold a users meeting for subscribers and potential subscribers to The AMICO Library at the 2003 CAA Annual Conference in New York. The meeting will focus on input provided by current and future users of AMICO. All users of The AMICO Library are invited to come and contribute ideas about how the consortium can help incorporate new kinds of digital resources into college and university teaching. The meeting will be held on Saturday, February 22, at 12:30–2:00 P.M. For more information, please visit www.amico.org.

FATE BECOMES NONPROFIT

Foundations in Art: Theory and Education (FATE) President Reid Wood is happy to report that the organization has been granted 501(c)(3) status by the Internal Revenue Service. Although FATE has been an affiliated society of CAA since the mid-1970s, it had not previously pursued 501(c)(3) status. The granting of nonprofit status should help both in the planning of future biennial conferences and in obtaining other kinds of support, such as grants. Please visit www.foundationsinart.org.

HGCEA RECEPTION AND SESSION AT CAA CONFERENCE

The Historians of German and Central European Art and Architecture (HGCEA) will hold its annual member reception on Thursday, February 20, 2003, at 5:00–7:00 P.M. in the Liberty 4 room of the Sheraton New York Hotel and Towers during the 2003 CAA Annual Conference in New York. The reception will be followed by the HGCEA-sponsored session, "Models of the Visual in Germany and Central Europe, 1800–2000," at the New York Hilton at 8:00–10:30 P.M. Chaired by Frederic Schwartz, the panel will include papers by Shulamith Behr, Brigid Doherty, Andrew Herscher, Juliet Koss, and

Michael Jennings. The HGCEA board will also hold its annual meeting at CAA; members are asked to send agenda items to Maria Makela, HGCEA Secretary, at marmakela@aol.com.

HNA PUBLISHES NEW ISSUE OF ONLINE JOURNAL

The Historians of Netherlandish Art (HNA) has published a new issue of *HNA News* and the *HNA Review of Books* at www.hnanews.org. Also available on the website is the Membership Directory, which is only accessible to members. If you would like to join, please download the membership form from the website and proceed as instructed.

ISC HOSTS AWARDS PROGRAM

The International Sculpture Center (ISC) invites all CAA members to participate in its 2003 Outstanding Student Achievement in Contemporary Sculpture Awards program. For more information, visit the ISC award-winning educational website, www.sculpture.org, and click first on News and then on 2003 Student Awards. *Deadline: May 1, 2003.*

To learn more about ISC's program and other recognition opportunities for your educational institution, join us at our presentation at the 2003 CAA Annual Conference in New York on Thursday, February 20, at 12:30 P.M. We look forward to meeting you.

PAA ACTIVE AT CONFERENCE

The Pacific Arts Association (PAA) invites CAA members interested in Pacific art to our business meeting at the 2003 CAA Annual Conference in New York, to be held Friday, February 21, at 7:00 A.M., and to our panel session, "Exhibiting Pacific Art," the same day at noon.

The European chapter of PAA will meet in Leiden, the Netherlands, in April 2003 in conjunction with an exhibition of Mimika, New Guinea art. See www.pacificarts.org for the specifics.

Please see the Society for Photographic Education's call for journal contributions on page 21



Mel Smothers, *Qoyllar-Riti #2 (Glacier Walkers)*, 2002, oil on canvas, 54 x 96"

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. An expanded listing can be found on the CAA website. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium (or website address of online exhibitions). Omission of membership ID number from your submission may prevent your listing from being published. Photographs and slides are welcome but will be used only if space allows; please include the work's title, date, medium, and size. Images cannot be returned. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY 10001; caanews@collegeart.org.

MID-ATLANTIC

Anne J. Banks. Gallery 10 Ltd., Washington, DC, October 30–November 23, 2002. *Iconic Images*. Drawing, painting, collage, and sculpture.

Les Barta. Center for Creative Arts, Yorklyn, DE, January 10–31, 2003. *Designed Reality*. Photoconstructions.

Charles W. Goolsby. New Light Gallery, Abingdon, VA, October 18–November 28, 2002. *The Psychological Landscape: New Oils and Monotypes*.

Michael Krueger. Second Street Gallery, Charlottesville, VA, October 4–27, 2002. *Everyday Alchemy*.

Philip Lindsey. Morrison Gallery, Pennsylvania State University, Harrisburg Campus, Middletown, PA, July 1–September 13, 2002. *Recent Works*. Painting and drawing.

James Thurman. Pennsylvania Center for the Book, University Park, PA, August 27–December 13, 2002. *Bookworks*. Sculpture.

Thomas Xenakis. National City Christian Church, Washington, DC, September 8–November 3, 2002. *Staring at Heaven*. Painting.

MIDWEST

Marcia Freedman. Cary Gallery, Rochester, MI, September 13–October 11, 2002. *A Line of Color*. Painting.

Karen Gunderson. Peter Paul Luce Gallery, Cornell College, Mount Vernon, IA, October 6–November 17, 2002. *Moral Courage during WWII: Denmark and Bulgaria*. Painting and drawing.

Charles Matson Lume. Johnson Gallery, Bethel College, St. Paul, MN, January 8–March 13, 2003. *intersect (for Wayne Roosa)*.

Laura Ruby. Denison University Art Gallery, Granville, OH, February 21–March 30, 2003. *Nancy Drew Series*.

Patrick Schmidt. Kansas City Art Coalition, Kansas City, MO, May 3–June 1, 2002. Painting.

Patrick Schmidt. Firelands College, Bowling Green State University, Huron, OH, August 26–September 26, 2002. Painting installation.

NORTHEAST

Linda Leslie Brown. New England School of Art and Design, Suffolk University, Boston, MA, November 1–December 5, 2002. *Loveland: Altered Digital Prints*.

Blane de St. Croix. DeCordova Museum and Sculpture Park, Lincoln, MA, March 2003. *Vision*. Sculpture.

Barbara Fox. Fine Arts Library, University of Rochester, Rochester, NY, November 3–30, 2002.

Jean Linville. Rockefeller State Park Preserve, Pocantico Hills, NY, October 11–December 31, 2002. *Trees: Messengers for Our Time*. Photography, sculpture, and poetry.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, November 7–10, 2002. *Landscapes: The Healing Hand of Nature*. Painting.

Maria Spector. Hallway Project, PS 122 Gallery, New York, October 12–November 3, 2002.

Gayle Tanaka. Access Gallery, Newhouse Center for Contemporary Art, Staten Island, NY, October 20–December 15, 2002. *It's About Time*. Mixed media.

Marianne Weil. Elsa Mott Ives Gallery, New York, October 22–November 30, 2002. *Changed Landscapes*. Sculpture.

SOUTH

Michael Aurbach. Leu Gallery, Belmont University, Nashville, TN, January 12–March 1, 2003. Sculpture.

Blane de St. Croix. City of Delray Beach, FL, January 2003. *Vanishing*. Sculpture; South Florida Art Center, Miami, September 9–October 9, 2002. *Swallow*.

Aaron P. Hussey. Oculus Gallery, Baton Rouge, LA, May 8–June 5, 2002. *Projected Idol: A Madman's Obsession*. Installation.

Duane Paxson. Malone Gallery of Fine Arts, Troy State University, Troy, AL, August 19–September 2, 2002. Sculpture.

Rose Marie Prins. Spiller Vicenty Gallery, Jacksonville, FL, September–October 2002; Gallery Enormous, St. Petersburg, FL, October–November 2002; Mira Mar Gallery, Sarasota, FL, December 3–31, 2002; Lewis House, Eckerd College, St. Petersburg, FL, December 2002.

WEST

David Brody. Esther Claypool Gallery, Seattle, November 7–30, 2002. Painting.

Matthew Gehring. Reese Bullen Gallery, Humboldt State University, September 27–October 26, 2002. *Allegories and Games*. Sculpture and conceptual projects.

Suzanne Klotz. Gallery 465, Sedona, AZ, December 14, 2002–January 17, 2003. *Kross Kultural Kombines*. Sculpture and mixed media.

Madeline Silber. Heather Marx Gallery, San Francisco, November 14, 2002–January 4, 2003. *Brink*.

Mel Smothers. Center for Contemporary Art, Sacramento, CA, December 2002. Painting; and Elliot Fouts Gallery, Granite Bay, CA, December 7–31, 2002. Painting.

BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher's name and location, and year published (no earlier than 2001) to caanews@collegeart.org.

Dora Apel. *Memory Effects: The Holocaust and the Art of Secondary Witnessing* (New Brunswick, NJ: Rutgers University Press, 2002).

Nancy Azara. *Spirit Taking Form: Making a Spiritual Practice of Making Art* (York Beach, ME: Red Wheel/Weiser, 2002).

Colin B. Bailey. *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris* (New Haven: Yale University Press, 2002).

Francesco Carradori, translated and with an introduction by **Matti Auvinen.** *Elementary Instructions for Students of Sculpture* (Los Angeles: J. Paul Getty Publications, 2002).

Jeffrey P. Cunard and Bruce P. Keller. *Copyright Law: A Practitioner's Guide* (New York: Practising Law Institute Press, 2001).

Nancy G. Heller. *Why a Painting Is Like a Pizza* (Princeton: Princeton University Press, 2002).

Wendy Katz. *Regionalism and Reform: Art and Class Formation in Antebellum Cincinnati* (Columbus: Ohio State University Press, 2002).

Stephen Lamia and Elizabeth Valdez del Álamo, eds. *Decorations for the Holy Dead: Visual Embellishments on Tombs and Shrines of Saints* (Turnhout, Belgium: Brepols, 2002).

Victor Margolin. *The Politics of the Artificial: Essays in Design and Design Studies* (Chicago: University of Chicago Press, 2002).

Richard Meyer. *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (New York: Oxford University Press, 2002).

Peter Selz. *Nathan Oliveira* (Berkeley: University of California Press, 2002).

Anna Sokolina, ed. *Architecture and Anthroposophy* (Moscow: KMK Scientific Press, Ltd., 2001).

Peter Trippi. *J. W. Waterhouse* (London: Phaidon Press, 2002).

PEOPLE IN THE NEWS

IN MEMORIAM

Manuel Alvarez Bravo, a master Mexican photographer, died on October 19, 2002. He was 100.

Alvarez Bravo's photography combined influences from foreign artists with unique, Mexican subject matter. Along with the painters Diego Rivera and José Clemente Orozco, Alvarez Bravo played a leading role in the artistic renaissance that flourished in Mexico after the Mexican Revolution of 1910–21. At that time, Mexican artists emerged as the keepers of revolutionary conscience as political radicalism was on the wane. He was also a friend and peer of other modernist photographers who lived and worked in Mexico, such as Edward Weston, Tina Modotti, and Henri Cartier-Bresson.

Alvarez Bravo's images of street life depict Mexico's as an urban center, and his landscapes beautifully picture the Mexican countryside. Many have said his work highlights the link between Mexico's past and present, yet the photographer portrayed his subjects in unconventional ways.

Alvarez Bravo grew up in a time of bloody political turmoil, a theme that surfaced often in his work throughout his

career. He left school at age 13 to work in offices and later for the new government. He learned basic photography after a family friend gave him a second-hand camera.

At age 21, Alvarez Bravo met the noted German photographer Hugo Brehme, who had come to Mexico on assignment and stayed. Brehme taught Alvarez Bravo advanced photographic techniques and introduced him to another German-born photographer living in Mexico, Wilhelm Kahlo, father of Frida Kahlo. The Italian photographer Modotti, who also had strong ties to other Mexican painters, helped Alvarez Bravo publish his first professional work in the mural and arts magazine, *Mexican Folkways*. When Modotti was deported in 1930 for her political communist activities, he was given her camera and took over for her at the magazine.

The photographer's work from the 1920s to the 1940s is considered to be the height of Alvarez Bravo's career, coinciding with the apex of other artists who prospered during Mexico's postrevolutionary cultural renaissance. After this era, Alvarez Bravo produced more excellent work, but for a long time he received little international recognition, even in his own country.

In recent years, Alvarez Bravo finally achieved international attention. A major exhibition at the J. Paul Getty Museum in Los Angeles in 2001–2, *Manuel Alvarez Bravo: Optical Parables*, honored the photographer for his 100th birthday. The show featured more than one hundred of his photographs, spanning his long career.

Harvey Stahl, professor of medieval art, a leading historian of French Gothic art and culture, and an inspiring teacher at the University of California, Berkeley, for more than two decades, died on June 22, 2002. He was 61. An outgoing and supportive colleague, former department chair, and enthusiastic mentor, he is greatly missed.

Born to immigrant parents in Dallas, TX, Stahl received his B.A. from Tulane University in 1964 and his Ph.D. from New York University's Institute of Fine Arts in 1974, where he completed his dissertation under the direction of Hugo Buchthal, a leading scholar of Byzantine painting and its influence in the West. In 1983, Stahl and other students of Buchthal organized that scholar's essays in a still-standard survey of the art of the Mediterranean world from A.D. 100 to 1400.

Drawn to the close study of original works of art, Stahl began his professional career as an assistant curator in the Dept. of Medieval Art of New York's Metropolitan Museum of Art and the Cloisters, working also in the museum's Educational Dept. In early adjunct appointments at Cooper Union and the Parsons School of Design, both in New York, Stahl taught students of art and design, refining his lifelong interest in the links between artistic practice and expression, and between aesthetic and historical forms. Stahl taught at Manhattanville College in Purchase, NY, from 1973 until his move to Berkeley in 1980. In more than 20 years at Berkeley he taught undergraduate and graduate courses on the history of manuscript illumination and Romanesque, Gothic, and Later Byzantine art, focusing on painting, stained glass, metalwork, ivory, and architecture. Stahl opened students' eyes to the complexly layered meanings of works of medieval art. He encouraged them to study the ideals and values expressed in works of art and to appreciate the aesthetic resources artists employed to give shape and resonance to these concerns. Among the professional honors he received were a Fulbright Fellowship for study in Paris and grants from the National Endowment for the Humanities, the American Philosophical Society, and the American Council of Learned Societies.

Stahl's research focused particularly on the thirteenth-century French court, spanning such subjects as royal iconography, pictorial narrative, Latin Crusader culture, and women's visual experience in the High Middle Ages. He published important articles on Old Testament illustration during the reign of St. Louis, narrative structure in Gothic ivories, the human qualities of the Hildesheim bronze doors, and an innovative image of the Heavenly Elect in a Cambrai Book of Hours. But his chief passion was the great St. Louis Psalter in the Bibliothèque Nationale in Paris, on which he became the world's expert.

As one of the foremost historians of Latin Crusader culture Stahl pursued the question of what is now called "multiculturalism," his visionary conception of which has influenced many younger scholars. Stahl's insight that cross-cultural and cross-religious communication and

conflict remains one of the great questions of our own age as well as of the Middle Ages, and that it requires the greatest care, tact, and knowledge to understand, might well be his most lasting legacy. On a different level, the St. Louis Psalter is closely related to the so-called Isabella Psalter in Cambridge, England, produced in the same workshop for a female member of the royal family; and Stahl was one of the first to address the issue of women's visual experience in the Middle Ages. Finally, both psalters echo contemporary styles in sculpture, such as the south portals at Notre Dame de Paris, and in part because of his deep experience with medieval book design Stahl also did pioneering work on problems of storytelling in medieval sculpture. His work combines the best of earlier twentieth-century art history and the innovative rethinking of visual culture launched by his own generation of art historians. To use the phrase of the famous medievalist Otto Pächt, Stahl had the ability to "listen with his eyes."

At the time of his death, Stahl had nearly finished his magnum opus on the St. Louis Psalter. As was apparent from his recent lectures at national and international conferences, his goal in this study was nothing less than to redefine scholarly thinking about high medieval book illumination. His students and colleagues will now see it through to press.

But Stahl also characteristically combined his highly specialized research with a broad vision of the discipline of art history as a whole. Invited in 1985 to organize the CAA Annual Conference in Los Angeles, he fundamentally rethought the purposes and shape of the meeting. Substituting sessions and panels focused on current and emerging problems (historical, disciplinary, and methodological) for the ad hoc research papers that had dominated earlier conferences, he drew leading scholars from sister disciplines, as well as European colleagues, to participate. The result was electrifying, doing more to energize the discipline of art history in the U.S. and to nudge it toward much-needed critical reflection than any other initiative before or after. All subsequent CAA conferences (and those of other similar organizations) have emulated and built upon the innovations he introduced in Los Angeles, and his achievement there underlies important changes that emerged in the editorial policies of some of our leading academic journals. Predictably, this meeting is still known to many of us as "Harvey's CAA."

Stahl was a loving and devoted husband and father to three sons. He was a founding member of Berkeley's Congregation Netivot Shalom and contributed significantly to its spirit and vitality. Human warmth pervaded his family and social life and all his activities as a thinker and scholar. He was taken from us at the height of his powers by a cruel and debilitating disease: he is mourned and warmly remembered by his beloved family, colleagues, students, and friends.

—Whitney Davis, James Marrow, and Andrew Stewart

VISITING ARTIST PROGRAM 2002-03

SOUTHERN ILLINOIS UNIVERSITY

School of Art & Design

CARBONDALE

Hamza Walker Education Director, Renaissance Society at the University of Chicago	09.09.02
John Waters Filmmaker, Director, Essayist, Artist	10.07.02
Bernard Welt Art Historian, Writer, Critic	11.11.02
Victor Margolin Professor of Design History University of Illinois at Chicago	02.06.03
Janet Koplos Senior Editor, <i>Art In America</i>	03.19.03
John Post Lee President, Gorney Bravin + Lee, New York	04.21.03

The School of Art & Design gratefully acknowledges the generosity of the SIUC Student Fine Arts Activity Fee and our community sponsors.

For further information contact VAP Director Joel Feldman or Barb Bondy at 618.453.7792.

ACADEME



Frima Fox Hofrichter

Frima Fox Hofrichter has been appointed chair of the History of Art Dept. at Pratt Institute in Brooklyn, NY.

Anthony F. Janson has retired from his

professorship at the University of North Carolina, Wilmington.

Todd Porterfield has been named Canada Research Chair and associate professor of art history at the Université de Montréal in Canada.

Patrick Schmidt has been selected assistant professor of art at Washington and Jefferson College in Washington, PA.

Patricia Grieve Watkinson, formerly executive director of the Fort Wayne Museum of Art in Fort Wayne, IN, has been appointed executive director of the Pilchuck Glass School in Seattle.

The Dept. of Art at Auburn University in Auburn, AL, has appointed **Kelly Vornauf Bryant** and **Dana Ezzell Gay** as assistant professors in the graphic-design program.

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MUSEUMS

Barbara Bloemink, formerly director of the Guggenheim and Hermitage Museums in Las Vegas, NV, has joined the Smithsonian Institution's Cooper-Hewitt, National Design Museum, in New York as curatorial director.

Rhoda Eitel-Porter has been appointed Charles Engelhard Curator and head of the Dept. of Drawings and Prints at the Morgan Library in New York.

Stephan Jost, formerly curator of academic programs and exhibitions at Oberlin College's Allen Memorial Art Museum in Oberlin, OH, has been appointed director of the Mills College Art Museum in Oakland, CA.

Ian Kennedy, founding director of the New York fine-art agents and dealers Dickinson Roundell Inc., has been named the Louis L. and Adelaide C. Ward Curator of European Painting and Sculpture at the Nelson-Atkins Museum of Art in Kansas City, MO.

Kate Kramer, formerly associate curator of the Naples Museum of Art in Naples, FL, has been chosen director of the Florida Gulf Coast University Arts Complex art gallery in Fort Myers.



Helen Molesworth

Helen Molesworth, formerly curator of contemporary art at the Baltimore Museum of Art in Maryland, has been appointed chief curator of exhibitions at the

Wexner Center for the Arts in Columbus, OH.

John Stomberg, formerly director of the Boston University Art Gallery, has been selected associate director of administration and programs at the Williams College Museum of Art in Williamstown, MA.

The J. Paul Getty Museum in Los Angeles has appointed **Jon Seydl** and **Charlotte Eyerman** as assistant curators in the Paintings Dept.

ORGANIZATIONS

Schroeder Cherry, formerly deputy director for education and public programs at the Maryland Historical Society in Baltimore, has been named deputy director for museum services of the Institute of Museum and Library Services in Washington, DC.

GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual CAA members are listed. Submit name, membership ID number, institutional affiliation, title of the grant, award, or honor, and use or purpose of grant to caanews@collegeart.org.

Edna Andrade has been named a distinguished Daughter of Pennsylvania for her achievements as an artist and educator in the state.

Anne D'Alleva has been awarded a 2001–2 residential fellowship from the University of Connecticut Humanities Institute to work on her project, "Pacific Evangelicals: Art, Religion, and Society in Nineteenth-Century Polynesia."

Marc De Mey, professor of cognitive science at Ghent University in Belgium and member of the Royal Flemish Academy of Belgium for Science and the Arts, has been chosen as the local host at the Flemish Academic Centre in Brussels.

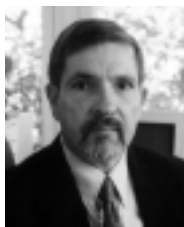
Blane de St. Croix has been accepted to the Djerassi Resident Artist Program in Woodside, CA, for summer 2003.

Charles W. Goolsby, associate professor of art at Emory and Henry College in Emory, VA, has been granted fellowships for residencies at the Virginia Center for the Creative Arts in Sweetbriar and the Vermont Studio Center in Johnson during 2002.

Irina Hans has been awarded the 2002–3 Harry and Beverly Mandil Internship for the Smithsonian American Art Museum's Advanced-Level Program.

Isabelle Hyman, professor of fine arts at New York University, has been selected 1 of 2 winners of the 2002 Alice Davis Hitchcock Award for her book, *Marcel Breuer, Architect: The Career and the Buildings* (New York: Harry N. Abrams, Inc., 2001). The award is given annually by the Society of Architectural Historians for the most distinguished work of scholarship in the history of architecture.

Amy Kirschke represented CAA at the inauguration of Carolynn Reid-Wallace, the first woman president at Fisk University in Nashville, TN. Kirschke was included in a group of 10 delegates representing "Educational Associations and Learned Societies" at the ceremony.



Charles R. Mack

Charles R. Mack, professor of art history at the University of South Carolina in Columbia, has been elected to a 3-year term as president of the Southeastern College Art

Conference (SECAC), which celebrated its 60th anniversary this year at its annual meeting in Mobile, AL. SECAC met jointly with the Southeast Chapter of the Society of Architectural Historians, which presented Mack with its 2002 Award of Excellence for an article he had published in the 2001 issue of their journal *Arx*.

Carol J. Purtle, professor of art history at the University of Memphis in Tennessee, has been awarded an Academy Research Fellowship from the Royal Flemish Academy of Belgium for Science and the Arts.

Celia Rabinovitch has received a grant from the Dept. of Foreign Affairs and International Trade of the Government of Canada for a 4-person exhibition in Vienna, Austria, entitled *Quattro: Internationale Gruppenausstellung*, that took place in fall 2000.

Peter Selz, professor emeritus at the University of California, Berkeley, has received a grant from the Henry Moore Foundation to research the early work of Eduardo Paolozzi.

Anne Swartz, art-history professor at the Savannah College of Art and Design in Savannah, GA, has been awarded a Fulbright Scholar grant to lecture at Kyoritsu Women's University, Japan's Women's University, and Tsuda College, all in Tokyo, during the 2002–3 academic year. Her lecture is entitled "Ecology, Technology, and the Female: Recent Critical Trends in Contemporary American Art."

The American Council of Learned Societies has announced the results of their 2001–2 fellowships and grants competitions. The following CAA members have received awards: **Jennifer L. Allen**, **Elizabeth Childs-Johnson**, **Ellen K. Daugherty**, **Deborah J. Haynes**, **James D. Herbert**, **Catherine M. Lanford**, **Karen Y. Lemmey**, **Analisa P. Leppanen**, **Heping Liu**, **Lisa E. Pasquariello**, **Donald E. Sloan**, **Annabel J. Wharton**, and **Aida-Yuen Wong**.

The ArtCouncil, a San Francisco-based nonprofit organization dedicated to supporting individual artists, has awarded grants to CAA members **Liz Cohen** and **Nigel Poor**.

The Georgia O'Keeffe Museum Research Center in Santa Fe, NM, has named **Christina Grace Cogdell** and **Mary N. Woods** as 2002 scholars.

For its exhibition, *Biennial 2002: Expect the Unexpected*, the Peninsula Fine Arts Center in Newport News, VA, has given a Chairman's Award to **Ann Stoddard**; a Marc Printmaking Award to **Michelle O'Patrick**; and Awards of Recognition to **Brian Kreydatus** and **Leland Wallin**.

INSTITUTIONAL NEWS

The Getty Research Institute in Los Angeles has catalogued, microfilmed, and made accessible the Duveen Archive, the records of the celebrated Duveen Brothers fine-art dealership that operated from 1869 to 1964 in London, Paris, and New York. The archives have been deposited in the Metropolitan Museum of Art's Watson Library in New York, the Witt Library of the Courtauld Institute in London, and the Institut National d'Histoire de l'Art in Paris.

The Memorial Art Gallery of the University of Rochester in Rochester, NY, has unveiled a redesigned website with new links to the 9,000+ works in its collections database. Please visit <http://magart.rochester.edu>.

The Museum of Modern Art in New York has received a donation of archival and research material from the writer and critic Calvin Tomkins, including manuscript drafts, correspondence, and exten

sive transcripts of interviews with leading 20th-century artists, curators, architects, and photographers.

CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult www.collegeart.org.

CALLS FOR PAPERS

The Cleveland Symposium will be held at the Cleveland Museum of Art on April 4, 2003. Organized by the graduate students in the Cleveland Museum of Art/Case Western Reserve University joint program in art history and museum studies, the symposium is open to currently enrolled graduate students writing on topics related to art history. Interested



The Cleveland Museum of Art will host the 2003 Cleveland Symposium

candidates should submit a 1-page, single-spaced abstract; a detachable cover sheet including your name, email address, title of paper, and a short c.v. Email submissions are preferred. If you choose not to submit by email, please include a self-addressed, stamped postcard. Prospective papers may deal with any chronological period and geographical area. Abstracts will be printed in the symposium program; please limit to 400 words or less. Accepted presenters will be required to submit their paper in full 2 weeks prior to the symposium. All presentations must not exceed 20 minutes; 1 submission per person. Mail to Cleveland Symposium 2003 c/o Dept. of Art History, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-4118; clevelandssymposium@hotmail.com; www.cwru.edu/artsci/arth/arth.html. *Deadline: January 24, 2003.*

The 12th Annual Symposium on the Decorative Arts: Renaissance through Modern will be held at the Smithsonian Institution's Cooper-Hewitt, National Design Museum, on April 4, 2003. Papers are sought from graduate students, either master's or doctoral candidates, on all aspects of European and American decorative arts, material culture, and design. Presentations are 20 minutes. Please send a 2-page abstract, 1-page bibliography, and a c.v. to Sarah E. Lawrence, Director, Masters Program in the History of Decorative Arts, Cooper-Hewitt, National

Design Museum, 2 E. 91st St., New York, NY 10128-9990; 212/849-8344; fax: 212/849-8347; lawresa@si.edu.

Deadline: February 3, 2003.

Museum as Archive: Archive as Museum is sponsored by the University of Florida's Society of Art History Graduates, which is currently accepting abstracts for 20-minute papers on the theme to be presented at this year's graduate art-history symposium on March 29, 2003. Areas of inquiry might include the ways in which changing criteria for art-making and the proliferation of new media have affected museums and archives as institutions; the manner in which objects are stored and displayed in those sites; the problems confronting traditional spaces in the context of changing art practices; the transformation of collecting practices within modern museums that must deal with nontraditional media; and the implications of these developments for the disciplines of art, art history, and museum studies. Graduate students in all disciplines are invited to submit abstracts, along with a c.v., to Charles H. Meyer, President, Society of Art History Graduates, School of Art and Art History, University of Florida, P.O. Box 115801, Gainesville, FL 32611-5801; meyerc@ufl.edu. *Deadline: February 14, 2003.*

The 8th Annual International Comic Arts Festival (ICAF) will take place at Georgetown University in Washington, DC, on October 30–November 1, 2003. We welcome proposals for scholarly paper presentations from a variety of disciplines and theoretical perspectives. All proposals should address the history, aesthetics, cultural significance, or critical reception of comic art (including comic books, albums, graphic novels, comic strips, panel cartoons, caricature, or comics in electronic media). Proposals will be refereed via blind review by the ICAF Executive Committee. For its scholarly presentations, ICAF prefers argumentative, thesis-driven papers, clearly linked to larger critical, artistic, or cultural issues; we strive to avoid presentations that are merely summative or survey-like in character. Where possible, papers should be illustrated by relevant images (slides, transparencies). In all cases, presentations should be timed to finish within 20 minutes. Proposals should not exceed 300 words. At the bottom of the proposal, the author should state precisely his or her audio-visual equipment needs. Proposals requiring computers or data projection equipment should include exact system specifications. The final number of papers accepted will depend on the overall needs of the conference program as it develops; in the past ICAF has typically accepted about half of the proposals it has received. Please send to Charles Hatfield, Dept. of English, California State University, Northridge, 18111 Nordhoff St., Northridge, CA 91330-8248; charles.hatfield@csun.edu. *Deadline: February 28, 2003.*

TO ATTEND

The Philadelphia Museum of Art will hold a special symposium on February 10, 2003, on the occasion of the exhibition *Degas and the Dance* (February 12–May 11). Drawing on the scholarship and broad connections of guest curators for the exhibition, Richard Kendall and Jill DeVonyar, an international group of speakers will address both the complex issues of Degas's relationship to his dance subjects and also the equally complex (and evolving) world of the Paris Opéra, which held the artist's interest for his entire career. The symposium will feature 8 speakers, 2 moderators, and a tour of the exhibition from the guest curators; its goal is to gather those people who are most concerned with the mercurial and elusive artist to allow scholars from both art history and the history of dance to present new research concerning Degas's relationship to the world of dance in his era. Fees include a box lunch and a reception with the participants following the symposium: scholars and students, \$35; general public, \$75; members, \$50; and seniors, \$60. For tickets, please call 215/235-7469.



Edgar Degas, *The Ballet Class*, ca. 1878-80; oil on canvas, 81.6 x 76.5 cm. Philadelphia Museum of Art

The Business of Prints in Rome 1500–1650 will take place March 24–25, 2003, at the University of Edinburgh, Scotland. This conference will explore the innovations in the production and consumption of prints in Rome that led to an intensely creative diversity of practice during the period 1500–1650. It will coincide with the exhibition *The Print in Italy 1550–1620* at the National Gallery of Scotland. For more details, please contact Michael Bury, University of Edinburgh, History of Art, 19 George Square, Edinburgh EH8 9LD, Scotland; +44 (0) 131-650-4113 (or 4124); fax: +44 (0) 131-650-6638; mbury@cwcom.net.

Making Histories: Revolution and Representation, the annual conference of the Southern Graphics Council, will be held in Boston on April 2–5, 2003. This is a contemporary-printmaking event organized in collaboration with the Boston Printmakers, the Art Institute of Boston, Boston University, Mass Art, and the School of the Museum of Fine Arts, Boston. It will include discussion on

issues of representation, the digital revolution in printmaking, and the involvement of the contemporary print in social issues. Panels, workshops, and projects with invited international printmakers will be ongoing at the host schools. More than 30 print exhibitions will be held concurrently throughout Boston. More information can be found at www.bu.edu/cfa/events/printconferenceSGC or www.sgcprintconference.org.

Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe is the topic of the 2003 Lovis Corinth Research Symposium sponsored by the Art History Dept. of Emory University in Atlanta. Taking place on April 3–6, 2003, at the Michael C. Carlos Museum, the symposium will bring together an international group of scholars from such fields as art history, history, theology, German, and English. It will investigate the central role played by images of place and space in late medieval and early modern practices of religious self-formation and self-experience. To request symposium mailings, contact Toni Rhodes at 404/727-6701; trhodes@learnlink.emory.edu; www.emory.edu/HART/campbell/corinth.html.

The 2003 Museum Management Program will take place at the University of Colorado, Boulder, on June 29–July 1, 2003. Entitled "What Comes Next," the program will consist of short courses for museum directors and other senior administrators that will explore the latest developments and likely future directions and trends in museum operations and management, including the changing role and management of museums; strategic and long-range planning; transitioning governing boards; program and facility expansions; engaging families and communities; educational trends; more effective fundraising; and making technological infrastructure and Web decisions. For further information, please contact Victor J. Danilov, Director, Museum Management Program, 250 Bristlecone Way, Boulder, CO 80304; 303/473-9150; fax: 303/443-8486; vjdanilov@aol.com.

The 7th Annual International Limestone Sculpture Symposium will be held in the heart of limestone country at the Bybee Stone Company in Ellettsville, IN. Students may enroll in 1 or both sessions (June 8–14 and June 22–28, 2003) and can register for the work on their own (June 15–21, 2003). The symposium is open to all levels of carvers. Faculty experienced in ornate architectural carving, figure, large-scale, and lettering will be on hand to assist attendees one-on-one with their works. Tuition per session is \$650; \$825 with work on your own; or \$1,400 for all. Tuition includes a limestone block up to 8 cu. ft., cut to your dimensions, a banker (carving bench), electricity, a hose to an air compressor, breakfast, lunch, workshops, lectures, and onsite camping. For more information or to register, please call 812/334-3100; info@artlives.org; www.artlives.org. *Deadline: May 12, 2003.*

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, please consult www.collegeart.org.

CALLS FOR ENTRIES

The 16th Annual McNeese Works On Paper Exhibition, to be held March 27–April 18, 2003, seeks work in any media on paper, including photography, from all artists living in the U.S. Artwork must be original, have been completed in the last 2 years, and should not exceed 42 inches in any dimension, including frame. Each artist may submit 1–2 entries; entry fee is \$15. Please send 35-mm slides in standard mounts (no glass); label slides with name, title, medium, size, top, and year. Slides of accepted works become part of the McNeese State University (MSU) works on paper slide collection. Unaccepted slides will be returned if an S.A.S.E. is enclosed; allow approximately 4 weeks for return. \$3,000 will be available for the purchase of works for MSU's permanent collection, and a 20 percent commission will be charged on gallery sales to individuals by the Abercrombie Gallery. No commission will be charged on purchase-prize awards. For further information, please contact the Dept. of Visual Arts, 16th McNeese National Works on Paper, P.O. Box 92295, McNeese State University, Lake Charles, LA 70609-2295; 337/475-5060; fax: 337/475-5927; www.mcneeseartonline.org. *Deadline: February 1, 2003.*

Outfest 2003: The 21st Los Angeles Gay and Lesbian Film Festival seeks entries for its upcoming event, to be held July 10–21, 2003. Films and videos should be of interest to lesbians, gay men, bisexuals, and/or transgendered people; narrative, documentary, experimental, and animated film and video in 35-mm, 16-mm, or videotape formats—both features and shorts—are requested. Submission fees vary. For full details, please write to Outfest 2003, 3470 Wilshire Blvd., Ste. 1022, Los Angeles, CA 90010; 213/480-7088; fax: 213/480-7099; programming@outfest.org; www.outfest.org. *Deadline: March 14, 2003.*

The Long Beach Island Foundation of the Arts and Sciences seeks artwork for its 2003 national juried competition in photography and digital media, which will take place July 9–30, 2003. For prospectus, send an S.A.S.E. to Long Beach Island Foundation of the Arts and Sciences, 120 Long Beach Blvd., Loveladies, NJ 08008; office@lbifoundation.org. *Deadline: April 4, 2003.*

The Mesa Arts Center in Mesa, AZ, offers a low-cost alternative exhibition space to local artists and artist groups on a juried basis. The space is located in the main hallway of the center. Shows may be on view for up to 1 month. The

exhibiting artist or group is responsible for installing and removing the artwork and for publicity. A \$25 fee will be charged. Scheduling through July 2003 is now available. For more information, please contact Patty Haberman, Curator, at 480/644-2056.

CALLS FOR JOURNAL CONTRIBUTIONS

The Society for Photographic Education's journal, *exposure*, welcomes manuscripts for publication. For more than 30 years, *exposure* has brought its readers a lively mix of scholarly insight, historical perspectives, and critical dialogue. Submissions may be treatments from any methodological point of view of the history, theory, criticism, or pedagogy of photography and related media. Manuscripts should be 3,000–7,000 words long. Please send to *exposure*, Joel Eisinger, Editor, 4505 Oakland Ave. S., Minneapolis, MN 55407; eisingj@mrs.umn.edu. *Deadline: June 5, 2003.*

Resource Library Magazine seeks to expand content related to U.S. art history. Referrals of additional articles and essays by colleagues who wish to make available such knowledge is deeply appreciated. Editorial and submission information is available at www.tfaoi.com/articles/about1.htm, or write to PMB 392, 8502 E. Chapman, Orange, CA 92869-2461; 714/997-8500.

CALLS FOR PARTICIPANTS

The family of William Traher (1908–84), an internationally acclaimed muralist and miniaturist, is making available written and photographic records of the artist's life and work in seven media. Visual artists, historians, and academics; seekers of subject for doctoral thesis; and art-book publishers should write to Frances Traher, 2331 Niagara St., Denver, CO 80207.

GRANTS AND FELLOWSHIPS

The National Endowment for the Humanities offers teachers the opportunity to study humanities topics in a variety of summer seminars and institutes. All teachers selected to participate will be awarded a stipend of \$2,800, \$3,250, or \$3,700 (depending on the length of the seminar or institute) to help cover travel costs, books, and other research and living expenses. Full-time teachers in U.S. K–12 schools, whether public, private, or church-affiliated, are eligible; librarians and school administrators may also apply. Please send or email a request for application information and expanded project descriptions to the seminar and institute directors listed at www.neh.gov/projects/si-school.html. General questions concerning this program may be directed to 202/606-8463; sem-inst@neh.gov. *Deadline: March 1, 2003.*

The American Craft Council invites new artists to apply for the council's 2003 Emerging Artist Grants. The grants provide support for up to 10 craft artists who are in the beginning stages of their professional careers, and are given to artists working in all craft media—clay, fiber, glass, metal, wood, and mixed media, including both functional and nonfunctional objects. Up to \$7,000 per artist will be granted for travel, research, professional development, or to purchase studio equipment or supplies to explore new work; funding is not available for general living or operational expenses. Applications are available at www.craftcouncil.org or by contacting the council at 800/724-0859, ext. 231; mdavis@craftcouncil.org. *Deadline: March 7, 2003.*

The Architect of the Capitol invites applications for the United States Capitol Historical Society Fellowship, which is designed to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to 1 year; stipend is \$1,500 per month. For further information, please contact Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline: March 15, 2003.*

INTERNSHIPS

The Women's Studio Workshop (WSW) seeks interns to work full time alongside WSW artist staff and learn about papermaking, printmaking, book arts, and arts administration. Interns have access to available studios during their free time to pursue their own work. Housing and a \$100/month stipend are provided. To apply, submit a résumé, 10–20 slides of your work, 3 current letters of recommendation, and an S.A.S.E. for return of slides to Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472; www.wsworkshop.org. *Deadline for fall session (August–December): April 1, 2003.*

ONLINE

CORSAIR, the Morgan Library's digital catalogue of its collections, is now accessible through the Internet to scholars, researchers, and the public. With one database and using a single search interface, CORSAIR provides unified access to more than 200,000 records for medieval and Renaissance manuscripts, rare books, literary and historical manuscripts, music scores, ancient seals and tablets, drawings, prints, and other art objects. Point your browser to <http://corsair.morganlibrary.org>.

The Council on Library and Information Resources (CLIR) and **Cornell University Library** have launched the first in a series of Web-based tutorials on preservation and conservation. The tutorial is targeted toward libraries and archives in Southeast Asia and includes a self-assessment tool that helps users to evaluate their level of preservation, an instructional narrative, a

resource guide containing information on local suppliers of conservation materials and equipment, and a technical glossary with terms in the vernacular. Check out www.librarypreservation.org. CLIR also has released a large-scale study of how information usage patterns are changing among undergraduates, graduate students, and faculty members in U.S. academic institutions. The report, "Dimensions and Use of the Scholarly Information Environment: Introduction to a Data Set Assembled by the Digital Library Federation and Outsell, Inc.," can be found at www.clir.org/pubs/abstract/pub110abst.html and will soon be available in print.

The New York Foundation for the Arts (NYFA) has launched NYFA Source, the nation's most extensive database of grants, residencies, publications, and sources of information and assistance for artists of all disciplines. An easy-to-use search engine will allow users to narrow queries by discipline, location, gender, age group, application deadline, and more. The database can be accessed through NYFA's website, www.nyfa.org.

PROGRAMS

The School of the Art Institute of Chicago is offering a master of arts in arts administration program. Students will receive an exceptional foundation in non-profit business management through a unique partnership with DePaul University's Graduate Public Services Program, as well as a rigorous education in critical theory, interdisciplinary learning, and the use of new technologies for arts management. For further details, please visit www.artic.edu/webspaces/artsadmin.

The University of Pennsylvania's Dept. of Fine Arts has announced its new master's degree program in painting, sculpture, printmaking, and new media for the 2003–4 academic year. The dept. has changed considerably in the last few years with new appointments and a vastly expanded undergraduate facility, resulting in greatly enhanced opportunities in photography, film, video, and digital imaging for graduate students. A diverse and accomplished group of visiting and senior critics are expected in the coming year, who will spend time with graduate students individually and participate in intensive 3-day thesis reviews at the end of each semester. For more information, please write to University of Pennsylvania, Graduate School of Fine Arts, Dept. of Fine Arts, 100 Morgan Bldg., 205 S. 34th St., Philadelphia, PA 19104-6312; 215/898-8374; fine-art@pobox.upenn.edu; www.upenn.edu/gsfa. *Deadline for fall 2003: January 31, 2003.*

RESIDENCIES

Women's Studio Workshop offers fellowships in intaglio, water-based screenprinting, photography, papermaking, letterpress, and clay. These awards are designed to provide artists with concentrated work

time to explore new ideas in a dynamic and cooperative community of women artists in a rural environment. Fellows have unlimited access to the studio of their choice and may work in sessions of 2–8 weeks. Fellowship awards subsidize a portion of the studio operating expenses. The cost to fellowship recipients is \$200/week plus materials and includes onsite housing. Fellowships are awarded through a jury process. To apply, send a proposal, résumé, 10 slides of your work, proposed fellowship dates (September–February or March–August), length of fellowship, studio requested, and an S.A.S.E. for return of materials. Include an application form and indicate the program for which you are applying. For more information, please call 845/658-9133; www@ulster.net; www.wsworkshop.org. *Deadline: March 15, 2003, for September–February residencies and November 1, 2003, for March–August.*

WORKSHOPS

Art Workshop International is a visual-art program focusing on all media and all levels, including painting, drawing, artist's books, digital photography, and art history. Sessions of 2–4 weeks will take place February 23–March 8, 2003, in Oaxaca, Mexico; March 9–22 in Puerto Escondido; and June 29–July 25 in Assisi, Italy. For full details, please contact Art Workshop International, 463 West St., 1028H, New York, NY 10014; 866/341-2922; fax: 646/486-4701; kali@artworkshopintl.com; www.artworkshopintl.com.

Studio Art Centers International (SACI) has announced that photographer Ralph Gibson will offer a workshop at SACI's facilities in Florence, Italy, on March 24–29, 2003. The workshop will include a lecture and presentation on Gibson's work; instruction in portraiture, photographing the human figure and architectural elements, and computer-based bookmaking; and daily critiques.

CLASSIFIEDS

Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. Rates are \$1.50/word for members (\$15 minimum) and \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

FOR RENT

New York. Friendly hotel alternatives: private apartments, B&Bs, artists' lofts. www.CitySonnet.com; 212/614-3034.

New York City. Downtown renovated artist loft, 900 sf., 6 windows, 14 ft. ceil-

ings, full kitchen, bath, utilities, local phone, and linens included. \$800/wk. \$1,600/2 weeks. Clean, quiet single or couple only. References, deposit. Contact 917/408-0686.

Paris. Studio, 9eme, beautiful ground floor artist studio, 44 m2, high ceilings. Minutes walk from 4 metro stops. Available immediately through August 2003, possibly longer. Contact veeday@aol.com.

Rome. Fully furnished apartment for rent, near American Academy. 2 bedrooms, study, living-dining, bath, modern eat-in kitchen, 2 balconies, dish/clothes washers, central heat Available September 1, 2003. \$1,500 plus utilities. Prof. Jack Wasserman, U.S., 215/625-3902; Email jkwasse@attglobal.net.

Rome. Fully furnished apartment for rent, within easy reach of American Academy and excellent transportation to center city and train station. Bedroom, living-dining, eat-in kitchen, bath, large terrace, 3 balconies, dish/clothes washers, central heat. Available November 15, 2002, to February 28, 2003. Same apartment also available June 1, 2003 Prof. Jack Wasserman, U.S., 215/625-3902; Email jkwasse@attglobal.net.

OPPORTUNITIES

Dr. Randy Ploog is compiling a catalogue raisonné on American artist Manierre Dawson. He is searching for anyone not yet contacted about the project who may have information on Dawson's life and/or his work. Please contact Randy Ploog at 814/865-7317 or rpx5@psu.edu or Jennifer Streb at jls250@psu.edu.

French Painting Vacations/Workshops. Sunflowers, medieval village home. Fab. Chef & inspirational instruction. All levels. Or rent our facility for your own workshop. 707/823-9663, brochure: www.artfully.com.

Independent Day School seeks Artist in Residence. Enthusiastic working artist sought for production of own work during 4–6 week on campus residency. Exhibition, public lecture, and ability/willingness to provide K–12 students access to their artist thoughts and processes. Studio, housing, and stipend provided. Send letter of interest/intent, résumé, list of references and phone numbers, 10 slides of own work, and S.A.S.E. for return of slides to Todd Johnson, Webb School of Knoxville, 9800 Webb School Dr., Knoxville, TN 37923. *Application deadline: March 1, 2003.*

Italy. The Abruzzi Mountain Workshop's tenth year of innovative art programs. Spring 2003 inaugurates drawing/painting intensives on the Island of Ischia. Contact Barbara: LorcaB@aol.com; 718/383-0624; rmpa@gte.net.

National Gallery of Canada Research Fellowships 2003–4. The Research Fellowship Program of the National

Gallery of Canada encourages and supports advanced research. Open to international competition, all fellowships emphasize the use and investigation of the collections and resources of the National Gallery of Canada, including those of the Library and Archives. Juries will consider proposals in the fields of Canadian Art, European Art, Modern Art, History of Photography (The Lisette Model/Joseph G. Blum Fellowship), and Art Conservation (The Claudia De Hueck Fellowship). For details, consult the National Gallery of Canada website, <http://national.gallery.ca>, or contact Murray Waddington, Chief, Library, Archives, and Research Fellowship Program, National Gallery of Canada, 380 Sussex Dr., P.O. Box 427, Station A, Ottawa, ON, K1N 9N4; 613/990-0586; fax: 613/990-6190; mwadding@gallery.ca. *Deadline: April 30, 2003.*

The National Museum of Wildlife Art in Jackson Hole, WY, announces 2 internship opportunities for Summer 2003. The Roy A. Hunt Foundation Internship is designed for an upper-level undergraduate or graduate-level student interested in curatorial museum studies. The Johnston Family Foundation Education Internship is designed for an upper-level undergraduate or graduate-level student interested in art-education museum studies. A maximum \$6,000 stipend will be awarded for each internship. Internships will begin by June 15, 2003, lasting 8–12 weeks. For more information and internship application guidelines, call 800/313-9553, ext. 438, or visit www.wildlifeart.org (see Education/Internships). *Applications must be postmarked by February 3, 2003.*

DATEBOOK

January 17, 2003
Deadline for Advance registration for the 2003 CAA Annual Conference in New York

January 24, 2003
Deadline for applications to the Career Development Workshops at the 2003 CAA Annual Conference in New York

Deadline for critics and curators to apply for the Artists' Portfolio Review for the 2003 CAA Annual Conference in New York

January 31, 2003
Deadline for applications to the CAA Professional Development Fellowship Program

Deadline for receipt of job listings to be printed in booklet form for the first edition of the *CAA Careers Conference Supplement*

Deadline for reserving an interview table in advance for the 2003 CAA Annual Conference in New York

February 1, 2003
Deadline to participate in the *Art Journal* pedagogy meeting at the 2003 CAA Annual Conference in New York

2004 Call for Participation for the 92nd Annual Conference in Seattle mailed to members

February 3, 2003
Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2003 CAA Annual Conference in New York

February 18, 2003
Deadline for receipt of job listings to be printed on 8 1/2 x 11" paper for the first edition of the *CAA Careers Conference Supplement*

February 19–22, 2003
91st CAA Annual Conference in New York

March 1, 2003
Deadline for nominations and self-nominations for the Millard Meiss Publication Fund Committee

March 3, 2003
Deadline for submissions to the April 2003 issue of *CAA Careers*

March 14, 2003
Deadline for submissions to the May 2003 issue of *CAA News*

Deadline for the return of ballots for the CAA Board of Directors election

March 15, 2003
Deadline for spring applications for the Millard Meiss Publication Grant

April 1, 2003
Deadline for nominations and self-nominations for the *Art Bulletin* Editorial Board

Deadline for nominations and self-nominations for the *Art Journal* Editorial Board

April 11, 2003
Deadline for nominations and self-nominations for the 2004–8 CAA Board of Directors

May 2, 2003
Deadline for submissions to the June 2003 issue of *CAA Careers*

May 12, 2003
Deadline for the submission of preliminary proposals for the 2004 CAA Annual Conference to session chairs

May 15, 2003
Deadline for submissions to the July 2003 issue of *CAA News*

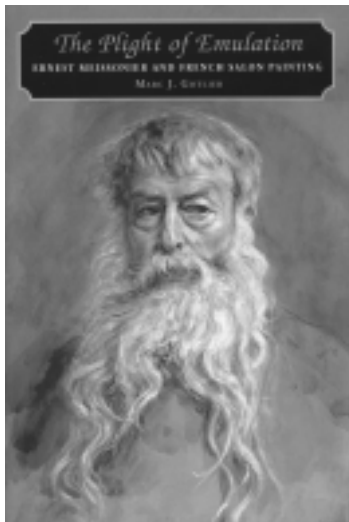
June 27, 2003
Deadline for submissions to the August 2003 issue of *CAA Careers*

June 30, 2003
Deadline for joining, rejoining, or renewing CAA membership for calendar year 2003

ART BULLETIN EDITOR NAMED

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among my principal concerns as editor-in-chief, in collaboration with the Editorial Board, the new book-reviews editor, Mariët Westermann, and the CAA Publications Department. Few art historians working today are likely to agree on what art history actually is. All the more reason for us to feel that here, in the pages of *The Art Bulletin*, is where it should happen."



Marc Gottlieb, *The Plight of Emulation: Ernest Meissonier and French Salon Painting*

Chapman, professor of art history at the University of Delaware and author of books and articles on Rembrandt and Jan Steen, remains as editor-in-chief of *The Art Bulletin* for one more year and will serve on the Editorial Board thereafter.

VANALYNE GREEN

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Institute is in the process of redefining itself. Faculty members are visibly committed to social change. As a result, the students, or at least the ones

this year, individuate from their role models by taking if not a more conservative stance than a more oblique stance to radical art forms.

It's interesting to watch. It calls up many of the same issues that confront young feminist artists who seek to embrace feminism, but in their own way. They're put in the position of feeling that they've betrayed their role models. A culture in which progressive art forms are marginalized in the public-education system makes it difficult for emerging artists to find nuanced responses to work and artists they respect but need to challenge.

CN: During the 2001–2 academic year you were a fellow of the American Academy in Rome. Was the time you spent there productive?

VG: Yes, very much so. The American Academy in Rome pampers visual-arts fellows with enormous studios. Mine was originally designed for equestrian sculpture and had twenty-nine-foot-high ceilings. The year off from teaching was crucial. I don't teach well when I'm only intermittently making my own work.

CN: How do the projects you worked on in Rome relate to your earlier work?

VG: I continue to be interested in what it means to be an American citizen critical of America. I worked on a feature-length videotape that uses the texts of the chaplains' prayers in the House and Senate as a satirical device to criticize the assumption that prayers and politics are equal and supportive practices in the public sphere.

I also did something I was hoping to do while there, which was to return to visual-arts projects. I made a twenty-

eight by twenty-eight-foot portrait of my cat, Juno, in 50,000 Post-it Notes. This was a necessary act of madness.

CN: Have the opportunities for video artists to exhibit their work been increasing or decreasing? What are your most important venues?

VG: Opportunities for video artists of single-channel work, which is the kind of work I do, diminished considerably, as funding for alternative film and video venues evaporated. By single-channel work, I mean work that is screened on one monitor and in which an audience is asked to see a piece from beginning to end. My work is shown at museums, film and video festivals, colleges and universities, and broadcast television—in that order.

CN: What does CAA mean to you? What have been your main concerns as a member of the Board of Directors?

VG: From inside the Board, CAA means something extraordinarily interesting and relevant to me. I wish more people knew how much thought, care, and vigilance goes into maintaining and improving the organization's services and mandates. It's been an honor and a learning experience to work with the Board members and the CAA staff.

ROGER SHIMOMURA

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Annual Conference in Philadelphia.

Shimomura is no stranger to the lectern. He attended every opening reception for *An American Diary* to talk about his work and experience, and

the artist has also spoken at more than 160 universities and museums across the U.S. Of his upcoming address at the 2003 CAA Annual Conference, Shimomura writes, "'63 Stages of the Yellow Brick Road' is a brief survey of how my life's work has been shaped not by didactic influences or aesthetic fashion, but by events

'63 Stages of the Yellow Brick Road' is a brief survey of how my life's work has been shaped not by didactic influences or aesthetic fashion, but by events.

that I passed through during my life, and how the visual environment with which I have myself, has reflected many of those events and eventually worked its way into my paintings and performances. I plan to do this without showing examples of my own work in order to maintain focus upon those influences."

Free and open to the public, Convocation will be held on Wednesday, February 19, 2003, from 5:30 to 7:00 P.M., in the East Ballroom at the Hilton New York. Shimomura's keynote address will be preceded by remarks from CAA President Michael Aurbach and the annual Awards for Distinction presentation. Immediately following Convocation is a reception at the Whitney Museum of American Art (for ticketholders only; please check your *Preliminary Program* for details).

MEET THE CANDIDATES

for the 2003–7
CAA Board of Directors

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Ballot on page 4



CAA NEWS

JANUARY 2003

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www.collegeart.org

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