

CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 1 JANUARY 2004

CAA MEMBERS' EXHIBITION AT CONSOLIDATED WORKS IN SEATTLE



Consolidated Works, Seattle

Suspension: *Sonic Absorption*, the CAA members' exhibition at the 2004 Annual Conference in Seattle, will present works of sound art. The exhibition is organized and hosted by the Seattle contemporary arts center Consolidated Works (ConWorks) and will run from February 17 to April 4, 2004. The opening reception will be held Thursday, February 19, at 5:30 PM.

The ConWorks curatorial team for *Suspension: Sonic Absorption* reviewed more than one hundred submissions from CAA artist members—works of

sound art experienced in space or through headphones, two-dimensional and three-dimensional multimedia installations, acoustic and digital “instruments,” objects that incorporate sounds elements, videos, and works that attempt to show us tangibly what sound looks or feels like. The curators mostly considered existing works but had a small budget to commission new works.

Many contemporary artists are exploring sound in their work or are using sound as a pure medium to create works that challenge our notion of what art is and should be. Sound art demands a sensory reeducation; we may experience a disconnection as sound alters or disrupts our perception of space. Recently, sound art has appeared in major art institutions and important biennials worldwide. Museums have included DJs and collaborative works by artists and musicians in exhibitions, most notably in the 2002 *Whitney Biennial* and *BitStreams* at the Whitney Museum of American Art in New York. PS1 Contemporary Art Center in Queens, N.Y., has regularly explored sound and music through DJ-hosted events. Locally in Seattle, the University of Washington's Henry Art Gallery recently exhibited *Volume: Bed of Sound*, an installation of sound art that had originated at PS1. The Seattle Art Museum will feature a retrospective of the multimedia sound artist Christian Marclay, on view during the post-Convocation reception Wednesday evening, February 18, 2004.

In the last fifteen years, Seattle has played a large part in defining what the world is listening to and what kind of role music plays in both pop culture and the art world. What vital music is the current scene producing? With the world's ears already tuned to the city, now is a great time to offer Annual Conference participants an opportunity to hear new sounds.

Founded in 1997, ConWorks is the Northwest's newest and most celebrated contemporary arts center. Its 34,000-square-foot warehouse facility is centrally located in Seattle's South Lake Union neighborhood. ConWorks houses a 6,500-square-foot visual-art space,

CONTINUED ON PAGE 25



Ellen K. Levy, CAA President-Elect

ELLEN K. LEVY IS CAA PRESIDENT-ELECT

Ellen K. Levy, an artist and a teacher at the School of Visual Arts in New York, has been elected president of the College Art Association for a two-year term, beginning May 2004.

Levy has explored the interrelationships among art, science, and technology in her art, writing, teaching, and lectures. Her work on complex systems has been shown in Europe and North America. Her solo exhibition, *Shared Premises: Innovation and Adaptation*, toured from 1999 to 2001, appearing in New York, Prague, New Britain, Ct., and Saratoga Springs, N.Y.

Levy has been a member of the Board since 2000 and served as vice president of Annual Conference from 2003 to 2004.

CAA's Board of Directors chooses the president-elect from among the elected officers in the fall during the current president's final year of service, thereby providing a period in which the incoming officer can learn the responsibilities of the presidency and prepare for his or her term. The president-elect continues to serve in his or her elected capacity until he or she assumes the office of the president.

IN THIS ISSUE

- 2 CAA Appoints New
Art Journal Reviews Editor
- 3 Candidates Announced for
2004–8 Board of Directors
- 7 Annual Conference Update

INSIDE: CONFERENCE CAREER FAIR GUIDE. See Insert

FROM THE EXECUTIVE DIRECTOR

GLOBAL ART EDUCATION: COMMUNICATION AND COLLABORATION



Susan Ball, CAA
Executive Director

This summer, the Organisation for Economic Co-operation and Development (OECD), an international think tank committed to democratic, economic,

and social issues, sponsored a seminar on current critical issues in arts-related higher education—management and organization, funding, research, teaching practices, personnel matters, postgraduate employment, and community involvement. More than eighty policy makers and administrators from eighteen countries participated in “Managing Arts Schools Today,” held in Paris. These officials represented schools and departments of art, architecture, design, theater, and music, as well as government ministries of culture and education. CAA was invited in our role as the most important visual-arts organization in higher education in the United States. Umbrella organizations similar to CAA were also in attendance, including the European League of Institutes of the Arts, the Consortium of Arts and Design Institutions in Southern England, and the Committee on Information Technology and Education (a project of several European academic institutions linking creativity and new technologies). I served as chair of a session entitled, “Shaping the Institution: Collaboration and Integration.”

The OECD’s Programme on Institutional Management in Higher Education, which organized the seminar, is an international forum serving administrators, researchers, and policy makers in higher education; it investigates research management, institutional governance, financial management, and internationalization. Most valuable to me was the opportunity to discuss recent trends in higher education and the arts with colleagues from other nations, and to understand the current conditions for arts education, scholarship, and research from this

broader international perspective.

Joining me at the event was Joe Deal, provost at the Rhode Island School of Design and a former CAA Board member, who gave the keynote address. Joe spoke on a subject of great concern to all of us at CAA: the shifting position of academic institutions within the larger community, and the pressures on institutions to privatize their values. He said, “There is a growing concern, both within and outside the educational community, that higher education may have become more of a private benefit than a public good.... The increasing cost of higher education, which, in the United States has grown at a rate far above the cost of living, has brought a great deal more scrutiny to the value received. The arts, just by the very nature of our disciplines, lend themselves to community engagement, just as much as they do to interdisciplinary work or to international collaboration. The arts seek public audiences; they create community.

“So much of the argument for greater community involvement asks for a rebalancing of our educational mission that would give greater weight to community service, would cause us to redefine what we mean by research, and ... would challenge our organizational model, if we are really serious about making an impact on the problems our communities face. I don’t think we can look at community engagement as simply sending students out to do good works in the community anymore than we can think of international collaboration as merely an exchange of students between two institutions in two different countries.”

It was useful to hear, in the course of several days of conversations, that the emphasis on community engagement, which we have viewed as particularly important at present in the United States, is equally so in Canada and Europe.

As this diverse international group compared notes and discussed solutions, several themes recurred: In Europe, as in the U.S., schools are focusing on new

CAA APPOINTS NEW *ART JOURNAL* REVIEWS EDITOR

Robin Adèle Greeley, assistant professor in the Department of Art and Art History at the University of Connecticut in Storrs, has been appointed to a three-year term as reviews editor of *Art Journal*. She succeeds Steven Nelson of the University of California, Los Angeles, whose term ends in July 2004.

Greeley received her S.M.Arch.S. from the Massachusetts Institute of Technology, and her Ph.D. from the University of California, Berkeley. She has published widely on Latin American art, and on art and politics, in *Art History*, *Oxford Art Journal*, *Bomb*, and *Word & Image*. She recently completed a manuscript, *Organizing Pessimism: Surrealism, Politics, and the Spanish Civil War*, and has contributed a chapter to *Surrealism, Politics, and Culture* (Burlington, Vt.: Ashgate Press, 2003). Her latest book projects, “Gendering Mexican Cultural Nationalism, 1920–1970” and “Surrealism and Latin America,” are in progress.

“It will certainly be hard to fill Steven’s shoes,” Greeley says, “but I look forward to expanding upon his vision for *Art Journal* reviews. Readers have come to expect the journal to take on the most pertinent issues of our day, whether theoretical, aesthetic, social, or historical, and thus to provide a high-quality forum for debate concerning the role of the artist, the intellectual, and the arts in society.”

CAA and the *Art Journal* Editorial Board take this opportunity to congratulate Nelson, to thank him warmly for his excellent, scrupulous, energetic work as reviews editor, and to welcome his successor.

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CONTINUED ON PAGE 25

CANDIDATES ARE ANNOUNCED FOR 2004–8 CAA BOARD OF DIRECTORS

CAA's 2003 Nominating Committee has selected the following slate of eight candidates for our Board of Directors for the 2004–8 term: **Coco Fusco**, Columbia University; **John Gordon**, San Diego State University; **Paul Jaskot**, DePaul University; **Scott Jost**, Bridgewater College; **Thomas DaCosta Kaufmann**, Princeton University; **John Kissick**, University of Guelph, Canada; **Bennett Peji**, Bennett Peji Design, San

Diego; **Duane Slick**, Rhode Island School of Design.

Electronic and paper ballots and candidate statements will be sent to all CAA members in January 2004. You may vote for no more than four choices to serve on the Board. Names of CAA members other than the eight proposed by the Nominating Committee may be submitted as write-in candidates. The four candidates receiving the most votes will be elected to the Board.

We urge you to attend our Meet the Candidates session at the CAA Annual Conference in Seattle on Friday, February 20, 2004, 4:45–5:45 PM. Please take this opportunity to introduce yourself to and speak informally with the candidates before casting your ballot. *Deadline to return ballots: March 12, 2004.*

Members of the 2003 Nominating Committee were: Andrea Norris, Spencer Museum of Art, University of Kansas, CAA Vice President for Committees, Chair; Nicola Courtright, Amherst College, Board representative; Phoebe Farris, Purdue University; Saralyn Reece Hardy, Salina Art Center; Virginia Mecklenburg, Smithsonian American Art Museum, Board representative; Gregory Sholette, School of the Art Institute of Chicago, Board representative; Larry Silver, University of Pennsylvania; Francisca Maria Velasco, University of Kansas.

For information on how to nominate candidates for next year's Board Election (for service from 2005 to 2009), please see the call and nomination form on page 10.

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CAA LAUNCHES ONLINE VOTING

In order to increase member participation in Board elections and the Annual Business Meeting, CAA has developed an easy-to-use, secure online voting system. Participation in online voting is voluntary—in order to participate, you must indicate that you agree to receive CAA ballot and proxy information via e-mail, which will allow you to cast your ballots and proxies through the online voting system.

All members are encouraged to complete the e-mail communications section on your membership form this fall, either by using the new Member Portal at www.collegeart.org or by completing the paper form you have received in the mail. This will enable you to cast your e-ballot in the 2004 Board election and your e-proxy for the 2004 Annual Business Meeting. If you do not indicate on your membership form that you want to participate in online voting, you will continue to receive paper ballots and proxies.

Please direct all questions regarding online voting to Marta Teegen at mteegen@collegeart.org.



This is the third in a series of articles sponsored by the CAA Committee on Intellectual Property (CIP),

in which a hypothetical question is posed on some aspect of rights, permissions, fair use, and related topics. We provide a short answer on the legal aspects of the question, followed by commentary from a practical perspective. This feature is intended to provide general information and does not constitute legal advice. If you have specific legal questions, please contact an intellectual-property attorney.

Q We would like to digitize slides from our institution's slide library for classroom presentation and student review on the Web, but we are uncertain about the copyright status of the slides. How should we proceed?

A The practices you are describing implicate the rights of two sets of rights holders: the owner of the copyright in the object depicted on the slide (if any) and the owner of the rights in the photograph. Several copyright rights are involved. First, the digitization of the slide involves the making of a copy. Second, the presentation of the slide in the classroom is a "public display." Third, making a copy for a Web server is a further reproduction, and, then, allowing students to view the slide remotely constitutes a public display. Of course, if you were to have all the necessary rights in both the photograph and the underlying work (or if that work is in the public domain), then there would be no copyright impediment to you going forward as planned.

As you are uncertain, however, with regard to the copyright status, you need to proceed with care. With respect to the initial digitization, the argument for a fair use would seem to be rather strong, as, absent a market in digital files, there is probably little commercial effect on any copyright owner of converting the slide to a digital file. As to the presentation in the classroom, section 110 of the Copyright Act specifically permits the display of a work (here, both the slide and the underlying work) in a face-to-face teaching setting (assuming that you are a nonprofit, educational institution).

Historically, this section also permitted transmissions of works through closed-circuit television to classrooms and places devoted to instruction.

Making the slide available on the Web, however, for remote access, has not previously fallen within the ambit of section 110. The Technology, Education, and Copyright Harmonization (TEACH) Act of 2002 expanded the scope of the exemption in that section, however, to allow accredited nonprofit educational institutions to use online technology to display a work "in an amount comparable" to usage "typically" displayed during a "live class session." There are statutory conditions, here, however. The use must be as an integral part of a "mediated instructional activity," made under direct supervision of an instructor and in a manner "analogous" to a use that would take place in a live setting. In addition, your institution must apply technological protection measures—such as password protection to enable access to the website—so that the slides are made available only to enrolled students. And, further, your institution must use digital rights management technologies that "reasonably prevent" students from maintaining the works for longer than the period of the class session. Your institution, however, may retain the material on the server for the duration of the course.

Of course, as the CIP Commentary below suggests, even if your institution cannot meet these strict requirements, the fair-use doctrine may nonetheless be available.

CIP COMMENTARY

Conventionally, it is incumbent upon the prospective image user to determine the copyright status of the depicted work, as well as that of the photographic image itself. However, the criteria for determining whether a given work is protected by copyright or exists in the public domain have been complicated by continually changing laws. Even if a depicted work is in the public domain, a photographic reproduction of that work may carry additional layers of copyright protection claimed by photographers, publishers, or museums. As many scholars can attest, the procedure of separating these layers and seeking requisite permissions for the sake of publication can be complex, painstaking, and financially onerous.

Consider, then, the magnitude of the

problem if this standard were applied to each and every image that is used for classroom teaching. The number of images concerned would be multiplied exponentially to the point that copyright clearance would be utterly impracticable. In this regard, institutions may choose instead to analyze whether or not their uses of the images are justified by the fair-use doctrine set out in section 107 of the Copyright Act.

An argument for fair use must be weighed against the four analytical factors set out in the Act:

1. *The purpose and character of the use.* Educational, nonprofit use, in and of itself, does not necessarily justify fair use, but is the firm basis from which other, supporting arguments may logically stem.
2. *The nature of the copyrighted work.* This factor, largely concerning the creativity of the original work, is difficult to apply to the issue at hand. Generally, images in art slides will be highly creative, rather than informational, a fact that ordinarily would cut against a finding of fair use. However, to the extent that the display of an image in the context of teaching art history involves fact, rather than a display for expressive or creative purposes, that type of use would support a finding of fair use.
3. *The amount and substantiality of the portion used in relation to the whole work.* For image users, this factor is a conundrum: nothing but the whole is relevant. On the other hand, the size and permanence of the display in a digital environment can qualify the nature of the use.
4. *The effect of the use upon the potential market or value of the copyrighted work.* It is hard to gauge this factor—which is seen to be the most significant in assessing fair use—for digitized images of slides. The effect of educational, nonprofit use on a market that has yet to take true shape is almost impossible to measure. Where a specific digitized image is readily available for sale or license, however, the argument that digitizing an image, storing it on a website, and making it available to students is a fair use probably is lessened, at least where those practices undercut the copyright owner's market for the digital image.

RULES OF THUMB

- Limit Web access to your institutional domain and limit access on a course-by-course basis to enrolled students and administrative staff as needed.
- An image-viewing website should be accompanied by a prominent written warning that the material presented is strictly for educational and research purposes.
- Use appropriate technological measures, including password protection, to provide access to the website, and to prevent files from being copied-and-pasted (exported or downloaded) from the site.
- Images viewed at the time of classroom presentation are necessarily of high-resolution quality; all other viewing, however, should be limited to low-resolution versions.
- Seek permission to digitize slides vended specifically for educational use. If a digitized image is readily available for sale or license, make use of this resource rather than digitizing independently. Periodically review the availability of such images.
- Consult your institution's legal counsel—but do so as a well-informed client, cognizant of fair-use parameters.

Among the many websites devoted to copyright issues, the following are of particular value to image users who want to learn more about fair use. Kenneth D. Crews of Indiana University-Purdue University at Indianapolis and Georgia Harper of the University of Texas are leaders in the field of copyright management who have lent their opinions to CAA-sponsored forums: www.copyright.iupui.edu/highered.htm and www.utsystem.edu/OGC/IntellectualProperty/copypol2.htm

The Visual Resources Association has established a set of guidelines for the acquisition and use of images in nonprofit, educational settings: www.vraweb.org/copyright/guidelines.html

Allan Kohl of the Minneapolis College of Art and Design has developed a step-by-step online "computator" for determining copyright status of images: www.vraweb.org/computator/welcome.html

CIP members Robert Baron and Christine Sundt are diligent observers of copyright issues who have compiled numerous resources at their respective websites: www.studiolo.org/index01.htm and darkwing.uoregon.edu/~csundt/copyweb

THE ART BULLETIN AND ART JOURNAL NOW AVAILABLE IN JSTOR



The College Art Association is happy to announce that our two print journals are now available in JSTOR®, the online journals archive. Users can browse and conduct full-text searches of all issues of *The Art Bulletin* (first published in 1913) and *Art Journal* (first published in 1941), up until but excluding the most recent three years. The JSTOR online archive comprises whole, intact issues of the journals, including complete articles, notes, illustrations, front and back matter, and advertisements.

The Art Bulletin and *Art Journal* are part of JSTOR's new art, art history, and architecture titles offered through the Arts & Science III Collection. Currently seven journals are available: *The Burlington Magazine*, *Gesta*, *Journal of the Society of Architectural Historians*, *Journal of the Warburg and Courtauld Institutes*, *October*, *The Art Bulletin*, and *Art Journal*. More art-related titles will be added to this cluster in the future.

JSTOR's Arts & Sciences III Collection is now available by subscription through institutions and libraries. If your school, library, or museum does not already subscribe to JSTOR, CAA urges you to advocate that it do so now. We are currently working on ways to provide online access to *The Art Bulletin* and *Art Journal* for individual CAA members who are not affiliated with an institution.

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



Deepali Dewan, in front of a wooden model of the Jaipur Gate (ca. late nineteenth century) in a collection-storage space at the Royal Ontario Museum

FOLLOW A FELLOW: THRILLING DISCOVERIES

Deepali Dewan has completed her second year as a CAA Professional Development Fellow. A graduate of the University of Minnesota, she is currently associate curator of South Asian art at the Royal Ontario Museum and assistant professor at the University of Toronto.

The Royal Ontario Museum's Christopher Ondaatje South Asian Gallery opened in November 2000 as the first of its kind in Canada. As a result, an endowed curatorial position for South Asian art was established through the collaborative efforts of the museum and Toronto's South Asian communities, who come from diverse regions in South Asia, Europe, East Africa, and the Caribbean. Although the museum's collection of South Asian art, which covers the visual cultures of present-day India, Pakistan, Sri Lanka, Bangladesh, Bhutan, Nepal, Tibet, Afghanistan, and the Maldives, is as old as the museum itself (founded in 1914), no curator has regularly worked in this area. In January 2002, I joined the museum as associate curator.

I spent much of my first year opening cupboards and drawers, exploring the extent of the holdings. This was a thrilling process—for while no one had overseen the collection in quite some time, no one had deaccessioned any material from it either. Thus everything that had been acquired since the early twentieth century is still here. The collection contains the usual works, such as religious sculpture and miniature paintings, found in most North American collections of South Asian art, but it also includes objects acquired by

the museum but never recognized as important. For example, nineteenth-century photographs of Sri Lanka by the British firm Skeen & Co. were meant to provide ethnographic information to complement art objects in the galleries. Today, these are considered works of art in their own right.

We also have decorative objects produced for and displayed in nineteenth-century international exhibitions in India and London and then dispersed to cultural institutions throughout the British Empire. Such works have interesting stories to tell; they bring up issues regarding the early history of museums, the circulation of objects, and the place of Canada within nineteenth-century colonial relationships. My own dissertation research on colonial art education and the production of art-historical knowledge intersects with the contents of the museum's collection and the history of collecting. I have been able to examine—now from within—the intersection of museum practice, the art market, and colonial forms of knowledge in the discipline of South Asian art history.

In fall 2002, I was appointed assistant professor in the Department of Fine Arts at the University of Toronto, teaching South Asian art history at the undergraduate and graduate levels. The Royal Ontario Museum started as the school's museum, and the two institutions maintain close ties. The university supports my engagement in both curatorial work and teaching. My current projects, "Nineteenth-Century Photography in Colonial South Asia" and "Contemporary South Asian Visual Cultures," bring aspects of the collection together with my teaching interests.

The South Asian art gallery at the museum is closing this month, reopening in December 2005 as part of a large-scale renovation project. The new galleries will cover approximately 4,000 square feet and contain nearly 400 objects. Much of my time now is dedicated to developing this space. It is a welcome challenge to think through the presentation of South Asian art in ways that take advantage of diverse and somewhat eclectic holdings and that make visible the politics of representation.

CAA's Professional Development Fellowship came at a critical point for me. It has allowed me to complete graduate studies in a timely manner and to explore new avenues in research, museum work, and teaching across national borders.

—Deepali Dewan

STATISTICAL snapshots

CAA'S INDIVIDUAL MEMBERSHIP

Who belongs to CAA? How many artists are there? Where are art historians based? CAA collects statistical information about our individual members—their professions, specializations, affiliations, employment status, and education, along with demographic data—through the Member Profile section of our individual membership form. This data will help us to explore specific issues in depth by comparing it with research conducted by other organizations about trends in the arts, humanities, and higher education.

Preliminary data from 2003 are presented below, with 2002 statistics providing context. (Percentages greater than 100 are due to rounded subcategories. Totals less than 100 percent indicate the presence of unreported responses and incomplete forms.) On the 2004 membership forms (both printed and online), many questions have been expanded to provide us with a fuller, more accurate picture of our field.

GENERAL

CAA had 14,418 individual members in 2003, a 2 percent increase over 2002. Sixty-two percent were women and 38 percent were men. Thirty-nine percent of individual members in 2003 specified the M.F.A. as the highest degree they had earned, 28 percent named the Ph.D., 17 percent the M.A., 6 percent the B.A., and 4 percent the B.F.A.

Seventy percent of individual members in 2003 indicated an academic affiliation, 7 percent identified a museum affiliation, and 16 percent specified that they were unaffiliated. The actual number of unaffiliated members increased by 8 percent over 2002.

Forty percent of individual members in 2003 selected Artist as their primary profession, 32 percent indicated Art Historian, 12 percent chose Student (though 18 percent enrolled as student members), 5 percent selected Curator, and 3 percent reported Administrator. Compared with 2002,

the number of individuals declined 7 percent in the Artist category and 14 percent in the Art Historian category, but rose 2 percent in Curator and 13 percent in Administrator.

SPECIALIZATIONS: ART HISTORY AND ARCHITECTURAL HISTORY

Fifty-two percent of individual members in 2003 (including professors, independent scholars, curators, administrators, and students) indicated that their primary specialization is art history or architectural history. For this group, the top five primary specializations were Renaissance, Baroque, and Eighteenth-Century Art (21 percent of all art-history and architectural-history responses); Nineteenth- and Twentieth-Century European Art (18 percent); Art of the United States (14 percent); Ancient and Medieval Art (13 percent); and Contemporary Art, Criticism, and Critical Theory (11 percent). The only primary specialization showing an increase over last year was Art of the United States (81 percent). The largest decreases were in Art of Africa, Oceania, and the Americas (5 percent); Nineteenth- and Twentieth-Century European Art (8 percent); and Contemporary Art, Criticism, and Critical Theory (28 percent).

SPECIALIZATIONS: VISUAL ARTS

Forty-five percent of individual members in 2003 (including professors, independent artists, curators, administrators, and students) indicated that their primary specialization was in the visual arts. The five highest-ranking specializations were Painting (38 percent); Sculpture (15 percent); Drawing, Printmaking, and Works on Paper (12 percent); Photography (10 percent); and Ceramics, Metal/Jewelry, Fiber, Glass, and Crafts (5 percent). The largest increases over last year were for Film, Video, and Photography (13 percent); Installation and Performance (14 percent); and Graphic Design and Industrial Design (22 percent).

EMPLOYMENT STATUS

Fifty percent of individual members in 2003 indicated that they were employed full-time, a 1 percent increase over 2002.

The number of individual members who stated that they were employed part-time in 2003 increased 8 percent over the year before, accounting for 22 percent of all CAA individual members. The number of those who indicated that they were self-employed decreased by 3 percent in 2003, a total of 12 percent of all CAA individual members. Four percent in 2003 indicated that they are retired, the same as last year.

GEOGRAPHIC DISTRIBUTION

Approximately 7 percent of individual members in 2003 were located in fifty-three countries outside the United States. These 995 non-U.S. members represent a 6 percent increase over 2002. The ten countries (other than the U.S.) with the most individual members in 2003 were Canada (287), the United Kingdom (203), Italy (69), Germany (50), Mexico (49), Australia (37), France and Japan (35 each), Switzerland (23), and Israel (21). Canada had 29 more members than in 2002, an increase of 11 percent. Of the other countries in the top ten, five (Australia, France, Germany, Israel, and Japan) had fewer members than in 2002.

Of the 13,423 individual members in the U.S. in 2003 (including 5 in U.S. territories and 2 with military post office addresses), 41 percent were based in the Northeast, 21 percent in the South, and 19 percent each in the Midwest and the West. The largest percentage increase over last year (7 percent) was in the West.

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ANNUAL CONFERENCE UPDATE

CAA ARTIST MEMBERS CAN DISPLAY WORK AT SEATTLE CONFERENCE

“Arts Exchange,” sponsored by CAA’s Services to Artists Committee, will be held at the 2004 Annual Conference in Seattle on Friday, February 20, 6:00–8:00 PM, in the fourth-floor exhibit hall at the Washington State Convention and Trade Center. “Arts Exchange” allows member artists attending the conference to display their recent work. Artists may register for a six-foot table to present small works on paper (mainly drawings, photographs, and prints) or to show work on a battery-powered laptop. Artists with laptop-only presentations will be assigned half a table to accommodate as many artists as possible. All reservations will be filled on a first-come, first-serve basis. Please write to Beauvais Lyons, University of Tennessee, Knoxville, at blyons@utk.edu with the subject heading “CAA Arts Exchange.” Indicate in your e-mail if you are showing a laptop-only presentation. All participants will be responsible for their work; CAA is not liable for any loss or damages. Sales of work are not permitted. Confirmation reply e-mails will be sent. *Deadline: February 1, 2004.*

HOST A STUDENT AT THE 2004 ANNUAL CONFERENCE

CAA’s Student and Emerging Professional Committee (SEPC) is coordinating the Host a Student Program for the 2004 CAA Annual Conference in Seattle. This program brings together CAA members living in the conference area with student members looking for alternative accommodation. To this end, the committee appeals to all CAA members in the Seattle area to host a student member during the conference. A willingness to accommodate more than one student or last-minute student requests is especially appreciated.

Potential hosts and students interested in finding housing should contact committee member Stephanie Thomas

at st4w@virginia.edu for further information. The SEPC hopes to find housing for all those who request it, but we cannot guarantee that all applicants will be matched with a host.

STUDENT SURVIVAL GUIDE NOW ONLINE

CAA's Student and Emerging Professional Committee (SEPC) has published the 2004 Student Survival Guide to the Annual Conference, which provides links to economical hotels, restaurants, and transportation in the Seattle area, as well as to museums, galleries, and other sites of interest. The guide is available at www.collegeart.org/caa/conference/2004/survivalguide.html.

ANNUAL BUSINESS MEETING Saturday, February 21 7:30–9:00 AM

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.

MEET THE CANDIDATES Friday, February 20 4:45–5:45 PM

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

ENVIRONMENTAL AND STUDIO HEALTH AND SAFETY SESSION Thursday, February 19 7:30–9:00 AM

Speakers to be announced; please see the final conference *Program* for listing.

SPECIAL ADVOCACY SESSION: REPORT FROM IRAQ Friday, February 20 2:00–4:30 PM

Speakers to be announced; please see the final conference *Program* for listing.

MEET THE EDITORS AT THE CAA BOOTH

During the 2004 CAA Annual Conference in Seattle, come meet the editors-in-chief of *The Art Bulletin*, *Art Journal*, and *caa.reviews* at the CAA booth in the Book and Trade Fair. Discuss the journals, present your ideas, learn how to submit material for consideration, and ask questions! All three editors—Prof. Marc Gottlieb of *The Art Bulletin*, Prof. Patricia C. Phillips of *Art Journal*, and Prof. Larry Silver of *caa.reviews*—will be at the booth Friday, February 20, 10:00 AM–12:00 PM.

GRANT-WRITING WORKSHOPS AVAILABLE AT 2004 CONFERENCE

CAA is hosting a special, preconference 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, Fla., and Douglas Chismar, program director of Ringling's Liberal Arts Program, 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, making activity plans, preparing budgets, and formulating assessment. In part two, small groups will engage in hands-on practice exercises of the activities mentioned above. Information on researching sources of grant funding will be provided at both sessions.

The two parts of this workshop will run back-to-back on Wednesday, February 18, 2004, 2:00–5:00 PM. Each session is limited to 50 people. To register, please write to dchismar@ringling.edu and bbernste@ringling.edu.

ART JOURNAL SEEKS PARTICIPANTS FOR CONFERENCE MEETING ON CORPORATIZATION IN HIGHER EDUCATION

The *Art Journal* Editorial Board seeks interested CAA members to join us at the 2004 Annual Conference in Seattle for a roundtable discussion on the corporatization of the university. The meeting will

take place Thursday, February 19, 2:00–4:00 PM, at the Sheraton Seattle Hotel and Towers. Led by Saul Ostrow, dean of fine arts at the Cleveland Institute of Art and member of the *Art Journal* Editorial Board, the conversation will consider how to understand the corporate model in higher education and how it affects the teaching of studio art and art history. Brief remarks by the guest speakers (to be announced) will be followed by a discussion moderated by Ostrow.

As space is limited, please send a brief e-mail explaining the nature of your interest in the topic, what you would bring to the table, and why you would like to attend to Saul Ostrow at sostrow@gate.cia.edu, with cc's to jhannan@collegeart.org and phillipp@lan.newpaltz.edu. In early February, we will contact approximately twenty invited participants with the location of the meeting. *Deadline: February 1, 2004.*

CAA TO HOST TOWN MEETINGS IN SEATTLE

With many of the goals in CAA's current Strategic Plan accomplished, CAA's Board of Directors and staff have recently begun work on the next plan, which will guide the organization in the years to come. As a part of the planning process, the membership, the Board, and the staff need not only to assess CAA's many strengths but also to confront its weaknesses. Members are encouraged to participate in two town meetings at the 2004 Annual Conference in Seattle, where you will be able to discuss issues of concern to you.

The first, "CAA Town Meeting: The Future Direction of Art and Art-History Scholarship," will take place Thursday, February 19, 12:30–2:00 PM. The second, "CAA Town Meeting: Opportunities for Artists," is scheduled for Friday, February 20, 12:00–1:30 PM.

We are counting on your participation throughout the planning process; close communication among the membership, the Board, and the staff will enable us to set meaningful goals for the years ahead. For more information on the town meetings, contact Marta Teegen at mteegen@collegeart.org.

2004 DISTINGUISHED SCHOLAR'S SESSION HONORS JAMES CAHILL

This year's Distinguished Scholar Session, "Decentered, Polycentric, and Counter-Canons in Chinese Painting," honors Prof. James Cahill, a renowned scholar of Asian art. Cahill will be joined on the dais by a distinguished panel: Richard Vinograd, Stanford University, chair; Julia Andrews, Ohio State University; Patricia Berger, University of California, Berkeley; Xiaoping Lin, Queens College, City University of New York; Yoshiaki Shimizu, Princeton University. This session will take place Thursday, February 19, 2004, 2:30–5:00 PM.

Cahill's distinguished career as a scholar, writer, teacher, curator, and art collector has been engaged with canon formation and deconstruction in multiple dimensions. The papers in this session will focus on early modern, modern, and contemporary eras and will treat various aspects of the Chinese painting canon; the polycentric formation of the Chinese painting canon in China, Taiwan, Japan, Europe, and America; the decentering of traditional painting canons in competition with Buddhist painting canons in late imperial China; and alternative or countercanons debated and proposed in the context of nation-building and national self-consciousness in the modern era.

MUSEUM COMMITTEE SESSION ADDED TO 2004 CONFERENCE

At the 2004 Annual Conference in Seattle, CAA's Museum Committee is sponsoring a session, entitled "What Curators Need to Know: Evaluating Curatorial Studies Programs," on Friday, February 20, 12:00–1:30 PM; please check the final conference *Program* for location.

Co-chaired by Maria Ann Conelli of the Fashion Institute of Technology and Katherine Crum of the Parrish Art Museum, this session will explore the structure and standards of curatorial-studies programs and their role in educating future curators. How is the next generation of museum curators being trained to meet the ever-increasing demands of the position? Where should the educational emphasis be placed: art-historical research,

connoisseurship and conservation, or such requisite skills as fundraising, audience experience, and donor and board development? What is the appropriate degree—doctorate, master's, or certificate?

Recent years have witnessed a tremendous growth in the number of curatorial-studies programs, many offering a terminal master's degree. But what type of work are these students prepared to undertake upon graduation? Competing with candidates who hold doctorates in art history in a shrinking job market, do these students possess the knowledge and skills that will help them succeed in the curatorial field, or have they been misled into thinking that limited coursework and an internship is adequate preparation? Join us as we explore these issues and discuss the responsibilities shared by colleges and universities in preparing graduates to face the challenges and demands of an evolving museum profession. Panelists will include: Michael Conforti, director, Sterling and Francine Clark Art Institute; Erica E. Hirshler, curator, Museum of Fine Arts, Boston; Alicia Longwell, curator, Parrish Art Museum; Joan Marter, professor, Rutgers University.

CAA NEWS

CAA'S BOARD OF DIRECTORS 2003 FALL MEETING

During its fall meeting in Nashville, Tenn., CAA's Board of Directors approved several motions, including:

- Holding the 2008 CAA Annual Conference in Dallas, Tex.
- The planning and implementation of a Dick Blick Art Materials scholarship for high school seniors who intend to enter a college or university art program or an art school.
- Proposed amendments to the By-laws affecting the timing of Board elections for the membership's approval in 2004. The complete proposal was mailed to the membership in December 2003.

CAA wishes to thank Gordon Gee, chancellor of Vanderbilt University, for his and his institution's exceptional generosity in hosting the retreat and meetings of the CAA Board in October 2003.

SOUTHERN ILLINOIS UNIVERSITY School of Art & Design CARBONDALE

2003-2004 VISITING ARTIST PROGRAM	SLOP ART Adriane Hermant & Brian Reeves	09.15.03
	TOM JOYCE Blacksmith	09.27.03
	MEL CHIN Artist	11.03.03
	AL LOVING Artist	02.09.04
	ARTHUR DANTO Author	04.19.04

PREVIOUS VISITORS HAVE INCLUDED: Bernard Welt, Victor Margolin, John Waters, Robert Storr, Michelle Grabner, James Elkins, Michael Graves, James Hyde, Buzz Spector, Edgar Heap of Birds, Sue Coe, William Pope.L, Jim Lutes, Hamza Walker, Mike Glier, Dave Hickey, Jeremy Gilbert-Rolfe, Norma Bryson, Eve Andree Laramée, Doug Hall, Janine Antoni, Lucy Lippard.

For further information contact VAP
Director Joel Feldman
or Renea Kennedy
at 618.453.7792



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



NOMINATIONS REQUESTED FOR 2005–9 CAA BOARD

Want to help shape the future of CAA? Tell us who you would like to see on CAA's Board of Directors! Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2005–9 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, e-mail address, and telephone number, as well as the name, affiliation, and e-mail address of the nominator, if different from the nominee. You may use the form below. Please forward nominations and self-nominations to Rebecca Cederholm, Manager of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY

10001; rcederholm@collegeart.org.
Deadline: April 9, 2004.

CAA STUDENT FELLOWSHIPS AVAILABLE

The **2004 Geraldine R. Dodge Fellowship** is open to M.F.A. candidates who plan to complete their studies in the 2005 calendar year. After graduation, awardees are required to work at an educational or arts institution in New Jersey during the second year of the fellowship. Applications are available online at www.collegeart.org; follow the link entitled "2004 Fellowship Applications for M.F.A. and Ph.D. candidates." To request an application by mail, please call 212-691-1051, ext. 248, or write to fellowships@collegeart.org.

The **2004 Wyeth Endowment for American Art Fellowship** is open to all Ph.D. candidates who are studying American artists and who will complete their dissertations and receive their degrees in the 2005 calendar year. Applications are available online at www.collegeart.org; follow the link entitled "2004 Fellowship Applications for M.F.A. and Ph.D. candi-

dates." To request an application by mail, please call 212-691-1051, ext. 248, or write to fellowship@collegeart.org.

MILLARD MEISS FUND GRANT WINNERS ANNOUNCED

CAA is pleased to announce four Millard Meiss Publication Grant recipients for fall 2003. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support the publication of scholarly books in art history and related fields.

The recent grantees are: Sheila Blair, *Islamic Calligraphy* (University of Edinburgh Press); Jill Casid, *Sewing Empire: Landscape and Colonization in the Eighteenth Century* (University of Minnesota Press); Barbara Larson, *The Dark Side of Nature: Science, Society, and the Fantastic in the Work of Odilon Redon* (Pennsylvania State University Press); Jaroslav Folda, *The Arts of the Crusaders in the Holy Land, 1187–1291* (Cambridge University Press); Ellen J. Laing, *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century*

NOMINATION FOR CAA BOARD OF DIRECTORS 2004

MAIL TO: CAA Nominating Committee
c/o Rebecca Cederholm
College Art Association
275 Seventh Avenue
New York, NY 10001

FAX TO: Rebecca Cederholm
212/627-2381

NAME: _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ EMAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ EMAIL: _____

DEADLINE: APRIL 9, 2004

Shanghai (University of Hawai'i 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. Application criteria and guidelines are available at www.collegeart.org/caa/resources/meiss/index.html or from publications@collegeart.org. Deadlines: March 15 and October 1 of every year.

MOREY AND BARR AWARD FINALISTS SELECTED

CAA is pleased to announce the finalists for the 2004 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both prizes will be announced at the CAA Annual Conference in Seattle.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language between September 1, 2002, and August 31, 2003. Finalists are: Nina Maria Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in His Culture* (Chicago: University of Chicago Press,



University Press, 2002); Beth Irwin Lewis, *Art for All? The Collision of Modern Art and the Public in Late-Nineteenth-Century Germany* (Princeton: Princeton University Press, 2003); John Beldon Scott, *Architecture for the Shroud: Relic and Ritual in Turin* (Chicago: University of Chicago Press, 2003).

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 between September 1, 2002, to August 31, 2003, under the auspices of a museum, library, or collection. The finalists are: Linda Komaroff and Stefano Carboni, eds., *The Legacy of Genghis Khan*:

2003); Michael Fried, *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin* (New Haven: Yale




University Press, 2002); Thomas Kren and Scot McKendrick et al., *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* (Los Angeles: J. Paul Getty Museum, 2003); Paul Arnett, William Arnett, John Beardsley, Jane Livingston, and Alvia Wardlaw, *Gee's Bend: The Women and Their Quilts* (Atlanta: Tinwood Books, in association with the Museum of Fine Arts, Houston, 2002); Joan Aruz, ed., *Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus* (New York: Metropolitan Museum of Art, in association with Yale University Press, 2003).

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AMERICAN  ASSOCIATION OF MUSEUMS

CAA SEEKS FIRST ISSUE OF *PARNASSUS*

CAA kindly requests the donation of the first issue of *Parnassus* from 1929 (vol. 1, no. 1). CAA does not own this volume and would be extremely grateful if any member or library has a copy to give us. For more information, please contact Betty Leigh Hutcheson, Publications Assistant, College Art Association, 275 Seventh Ave., 18th Floor, New York, NY 10001; bhutcheson@collegeart.org.

CAA SEEKS PUBLICATIONS-COMMITTEE MEMBERS

CAA invites nominations and self-nominations for 2 member-at-large positions on the CAA Publications Committee for a three-year term beginning July 1, 2004.

The Publications Committee is a consultative body that meets three times a year. It advises the CAA Publications Department staff and the CAA Board of Directors on publications projects; supervises the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews* as well as the Millard Meiss Publication Fund Jury; sponsors a practicum session at the Annual Conference; and, with the CAA vice president for publications, serves as liaison to

the Board, membership, editorial boards, Meiss jury, and other CAA committees.

Candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. We especially seek members who are professionals in book, journal, or museum publishing, as well as artists with an interest in publishing issues.

Appointment is by the CAA president in consultation with vice president for publications. Applicants may not be individuals who have served as members of a CAA editorial board within the past five years. Appointments will be made prior to the spring 2004 meeting. Members of all committees volunteer their services to CAA without compensation. CAA reimburses members for travel and lodging for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference.

Nominations for Publications Committee membership should include a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages). Nominators should ascertain their nominee's willingness to serve; self-nominations are also encouraged. Please send all materials to Vice President for Publications, c/o Betty Leigh Hutcheson, Publications Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to bhutcheson@collegeart.org (all e-mail submissions must be sent as Microsoft Word attachments). You may also contact Eve Sinaiko, Director of Publications, at esinaiko@collegeart.org for further information. *Deadline: April 1, 2004.*

CAA.REVIEWS SEEKS EDITORIAL-BOARD MEMBER FOR EXHIBITION REVIEWS

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* Editorial Board for a three-year term, beginning July 1, 2004. This member will supervise a group of exhibition-reviews field editors (see call below) and serve on the Editorial Board.

caa.reviews, published by CAA, is an online journal devoted to the peer review of new books, exhibitions, and projects relevant to the fields of art history, visual

studies, and the arts. This candidate may be an artist, art historian, art critic, art educator, curator, or other art professional; institutional affiliation is not required. 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. In addition, this position includes working closely with four or five field editors, each in a different geographic region, who are responsible for commissioning and/or writing reviews of art exhibitions. This Editorial Board member may also commission and/or write reviews. This person will keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference, museum and gallery exhibitions, curatorial symposia, and other related events. Because this is a new position, this member will work with the Editorial Board and the Council of Field Editors to define the scope and focus of exhibition reviews in *caa.reviews*.

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 expenses for the Annual Conference.

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, *caa.reviews*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2004.*

CAA.REVIEWS SEEKS FIELD EDITORS FOR EXHIBITION REVIEWS

CAA invites nominations and self-nominations for four or five field-editor positions for exhibition reviews in *caa.reviews*. This members will serve a three-year term, beginning July 1, 2004. Each field editor covers a geographic region of the United States, such as Mid-Atlantic, Midwest, Northeast, South, and West, or internationally, in Europe or Asia, for example. The

MILLARD MEISS PUBLICATION GRANTS

CAA awards Millard Meiss Publication Grants to support the publications of book-length scholarly manuscripts in the history of art and related subjects. We welcome applications from nonprofit, for-profit, and museum presses.

For complete guidelines, deadlines, and application materials, visit www.collegeart.org/caa/resources/meiss/index.html.

Deadlines:
March 15 and
October 1 of
every year

MM

field editor should live in the region covered.

These field editors commission reviews of museum and gallery exhibitions for *caa.reviews*. They select shows to be reviewed, choose reviewers, determine the appropriate character of the reviews, and are involved in the development of review manuscripts for publication. These field editors work with the *caa.reviews* Editorial Board member in charge of exhibition reviews as well as the *caa.reviews* editor-in-chief and CAA's staff editor. Each field editor is expected to keep abreast of current and upcoming exhibitions (and other related projects) in his or her geographic region.

caa.reviews, published by CAA, is an online journal devoted to the peer review of new books, exhibitions, and projects relevant to the fields of art history, visual studies, and the arts. This candidate may be an artist, art historian, art critic, art educator, curator, or other art professional; institutional affiliation is not required. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve. Field editors attend the February meeting of the *caa.reviews* Editorial Board at the CAA Annual Conference.

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, *caa.reviews*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2004.*

CAA.REVIEWS SEEKS FIELD EDITORS FOR BOOK REVIEWS IN CHINESE ART AND RENAISSANCE ART

CAA invites nominations and self-nominations for two field-editor positions for *caa.reviews* for a three-year term, beginning July 1, 2004. Experts are sought in Chinese Art and in Early Modern/Southern European Renaissance Art.

The field editor commissions reviews of books and related media for *caa.reviews*. He or she selects books to be reviewed, chooses reviewers, determines the appropriate character of the reviews, and is involved in the development of review manuscripts for publication. The field editor works with the *caa.reviews* editor-in-chief and CAA's staff editor and is expected to keep abreast of newly published and important books and related media in his

or her field of expertise.

caa.reviews, published by CAA, is an online journal devoted to the peer review of new books, exhibitions, and projects relevant to the fields of art history, visual studies, and the arts. This candidate may be an artist, art historian, art critic, art educator, curator, or other art professional; institutional affiliation is not required. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve. The field editor attends the February meeting of the *caa.reviews* Editorial Board at the CAA Annual Conference.

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, *caa.reviews*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2004.*

STAFF CHANGES



David Lafleur

David Lafleur has joined CAA as chief financial officer and director of finance and administration. In addition to accounting and financial operations, Lafleur is responsible for

CAA's member services, information technology, and office administration. He reports to CAA's Executive Director, Susan Ball.

Before joining CAA, Lafleur worked for several nonprofit and membership organizations in Rhode Island and New York. His background includes senior-level positions in education and training, government relations, publishing and communication, and finance and administration. Most recently, he was director of finance and administration for the Bronx Defenders, a nonprofit indigent defense agency in New York's South Bronx.

A native of Massachusetts, Lafleur is a graduate of Bryant College in Smithfield, R.I.

Marta Teegen, formerly CAA's director of governance and advocacy, has been promoted to deputy director. In this position, she is the senior staff member under Executive Director Susan Ball and is responsible for the oversight of CAA's



Marta Teegen

governance, programs, publications, advocacy, marketing, and office administration. She will also be responsible for developing a research department and improving CAA's com-

munications through the use of new technology. Prior to joining CAA in 2000, Teegen worked as a policy analyst at a political consulting firm in Los Angeles. She holds a B.A. in art history from Columbia University and an M.A. in art history from the University of California, Los Angeles.

ADVOCACY UPDATE

U.S. REJOINS UNESCO

On October 1, 2003, the United States officially rejoined the United Nations Educational, Scientific, and Cultural Organization (UNESCO) after an absence of nineteen years. Prior to our official reentry, First Lady Laura Bush led a delegation at a ceremony at which the U.S. flag was raised at UNESCO's Paris headquarters. Other members of the U.S. delegation included all of the top governmental officials in the arts, humanities, and science, including the chairs of the NEA and NEH, the head of the National Science Foundation, and President George W. Bush's science adviser. Louise Oliver, the president's selection for ambassador to UNESCO, was also appointed a delegate to the Paris conference. Until last April, Oliver was president of GOPAC, which bills itself as "the premier Republican organization for political advocacy, voter mobilization, and candidate recruitment and training."

The White House nominated both Oliver and Education Secretary Roderick Paige as "permanent" U.S. delegates to UNESCO. The White House has apparently advised some four hundred people that they are under consideration for membership in the U.S. National Commission to UNESCO, but the process now appears to be on hold.

While funds had still not been appropriated for UNESCO at press time, appropri-

ation committees in both the House and Senate have indicated their support for this effort.

NEA AND NEH RECEIVE BUDGET INCREASES

The House-Senate 2004 Interior Appropriations Conference Committee agreed on significant budget increases for the National Endowment for the Arts (\$6.7 million) and the National Endowment for the Humanities (\$11.2 million). The House and the Senate approved the conference report in the fall.

The \$11.2 million increase for the NEH constitutes the largest dollar increase in thirteen years. Of the new funds, about \$10 million is allocated to the NEH's *We the People* initiative on American history and civics. Five million of the NEA's increase is designated for *Challenge America*, an initiative that makes the arts more widely available in underserved communities across the country.

JOIN CAA IN WASHINGTON FOR HUMANITIES ADVOCACY DAY AND ARTS ADVOCACY DAY

Once again, CAA will be a national co-sponsor of Humanities Advocacy Day and Arts Advocacy Day; we encourage our members to participate in both events.

Humanities Advocacy Day will take place March 15–16, 2004. Held in Washington, D.C., this event provides a unique opportunity for concerned citizens to communicate to Congress the vital importance of federal support for research and education in the humanities.

Arts Advocacy Day will take place March 29–31, 2004. Also held in the nation's capital, this event brings together a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriating increased public funding for the arts, humanities, and arts education, as well as other programs within the federal government that have an impact on the visual and performing arts. For information on how to participate in Humanities Advocacy Day and Arts Advocacy Day, please contact Marta Teegen at mteegen@collegeart.org.



Manager Jim Sherraden (left) helps CAA Board member Joan Marter print a CAA-AIGA poster at Nashville's Hatch Show Print, a working letterpress print shop dating back to 1879. The visit, held the day before the October Board meeting hosted by Vanderbilt University, was arranged by Dennis Ichiyama, chair of CAA's Design Taskforce, and the Nashville chapter of the American Institute of Graphic Arts, an affiliated society

AFFILIATED SOCIETY NEWS

CAA WELCOMES NEW AFFILIATED SOCIETIES

The Executive Committee of the CAA Board of Directors accepted applications from eight new affiliate societies in October 2003. CAA welcomes these organizations to our growing list of affiliated societies, which reflect the diversity of interests and disciplines within the visual arts that is emblematic of CAA's identity. For detailed descriptions and contact information for these and other affiliated societies, visit www.collegeart.org/caa/aboutcaa/affiliatedsocieties/aslist.html.

The American Society for Aesthetics (ASA) was founded to promote study, research, discussion, and publication in aesthetics as an interdisciplinary field and in its broadest applications. Please visit www.aesthetics-online.org for more information.

Art Historians Interested in Pedagogy and Technology (AHPT) promotes the sharing of technological applications for the teaching of art history and visual culture.

Art Historians of Southern California

(AHSC) was established to meet annually and present papers, to exchange information, and to facilitate communication among members.

Association of Art Museum Curators (AAMC) supports and strengthens the role of curators in shaping the mission of art museums in North America, promotes professional development, serves as a forum for the exchange of information and ideas, and advocates for the field.

National Council on Education for the Ceramic Arts (NCECA) promotes and improves the ceramic arts through education, research, and creative practice. See www.nceca.net for additional information.

New Media Caucus (NMC) represents artists working in newly emerging technologies to advance the conceptual and artistic use of digital media, to establish a forum for the review of new-media practice, and to increase the visibility of new-media practitioners.

Society of North American Goldsmiths (SNAG) encourages professional excellence, supports education, and advances the jewelry and metal arts. Please visit www.snagmetalsmith.org for more details.

Society for the Study of Early Modern Women (SSEMW/EMW) is a network of scholars who meet annually, sponsor sessions at conferences, give awards for outstanding scholarship, and support one

another's work in the field. Please visit www.ssemw.org for additional information.

CURATORS' GROUP BECOMES A CAA AFFILIATE

A year after its legal incorporation, the Association of Art Museum Curators (AAMC) has been approved as one of CAA's newest affiliated societies. AAMC's 500 members—who are required to have direct responsibility for an art collection—represent more than 130 institutions.

AAMC's mission is to support curators' roles "in shaping the mission of art museums in North America" and to serve "as a forum for the exchange of information and ideas, as an organization to promote professional development, and as a voice to museum directors on matters of mutual concern."

One of AAMC's five standing committees, the Museum Collections and Exhibitions Committee, deals with two broad and interconnected issues: the relationship between the curator and the work of art, and the inherent responsibilities of that relationship—to research, care for, and interpret the work in a reasonable manner, according to Executive Administrator Joseph Ruzicka. Another body, the Professional Standards Committee, has the long-term goal of putting together a handbook of professional practices for art-museum curators.

Membership has grown by 10 percent in the last six months, reports Ruzicka. "We're approaching university museums in particular, places that may not be big enough for the Association of Art Museum Directors but have great curators on staff."

AAMC will host an informational session at CAA's 2004 Annual Conference in Seattle on Thursday, February 19, 5:30–7:00 PM. Its third annual convention will be held May 10, 2004, at the Asia Society in New York.

The current officers were elected last summer to two-year terms. They are: Elizabeth Easton, Brooklyn Museum of Art, president; Gary Tinterow, Metropolitan Museum of Art, vice president; Ann Temkin, Museum of Modern Art, secretary; and Peter Kenny, Metropolitan Museum of Art, treasurer. There is also an AAMC Council to which the constituent art museums and other institutions with fine-arts collections send

representatives based on the number of curators they employ.

AAMC's offices, on Manhattan's Upper East Side, are in a space provided by the Samuel H. Kress Foundation. The organization has a listserv, and a website is in development. For more information, please write to joseph.ruzicka@artcurators.org.

ARLIS/NA TO HOLD NEW YORK CONFERENCE

The Art Libraries Society of North America (ARLIS/NA) will convene its 32nd annual conference April 15–20, 2004, at the historic Roosevelt Hotel in New York. This event will bring together a diverse group of nearly six hundred arts information professionals and seventy-five exhibitors from universities, museums, and business affiliates, including art and architecture librarians, visual-resources professionals, artists, curators, educators, publishers, booksellers, vendors, and others interested in visual-arts information.

The ARLIS/NA conference will offer a wide variety of tours, workshops, and programs. Tours include visits to the Metropolitan Museum of Art's Costume

Institute, the New York Botanical Gardens, the Dia Art Foundation, and the Grolier Club, as well as walking tours of Chelsea galleries and Harlem. Workshops on book structures and bookbinding, papermaking, library management, art and architecture bibliography, and digital collection management will also be offered. Programs will feature New York art and architecture, new developments in online art and architecture sources, the current state of art-book publishing, image collection management, and shared cataloging.

Information about registration, travel, hotels, and a preliminary program can be found on the conference website, www.arlisna.org/nyc04/index.htm. For additional information, contact ARLIS/NA Headquarters, 329 March Rd., Ste. 232, Ottawa, ON K2K 2E1, Canada; 800-817-0621; fax: 613-599-7027; arlisna@igs.net; www.arlisna.org.

ACASA TO HOLD TRIENNIAL SYMPOSIUM IN BOSTON

The 13th International Triennial Symposium on African Art, entitled "African Art: Roots and Routes," will be held March 31–April 3, 2004, in

Within the Landscape

Perspectives on Nineteenth-Century American Scenery

A Symposium: March 27, 2004, 10 a.m.–4 p.m.

Speakers: Matthew Baigell, Eleanor J. Harvey, Nancy Siegel, David Schuyler, Alan Wallach

Held in conjunction with the traveling exhibition *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery*. Exhibition will be on view from March 10–April 17, 2004. For information please contact The Trout Gallery.

THE TROUT GALLERY / Dickinson College, Carlisle, PA 17013
717-245-1344 Fax 717-254-8929 www.dickinson.edu/trout

Cambridge, Boston, and Salem, Mass. The symposium is organized by the Arts Council of the African Studies Association (ACASA) and is hosted by Harvard University's Department of African and African American Studies and the W. E. B. Du Bois Institute for Afro-American Research. For details on the panels and roundtables, check the fall 2003 *ACASA Newsletter* and the H-AFRArts website, www.h-net.msu.edu/~artsweb, or contact panel chair Christraud M. Geary of the Museum of Fine Arts, Boston, at cgeary@mfa.org.

ALAA TO HOLD BUSINESS MEETING AND SESSION AT SEATTLE CONFERENCE

The Association for Latin American Art (ALAA) invites CAA members to attend our annual business meeting, held in conjunction with the 2004 CAA Annual Conference in Seattle, on Friday, February 20, 12:00–1:30 PM, in Meeting Rooms 2A and 2B. Light refreshments will be served.

The ALAA-sponsored session, "Telling Images: Interactions between Visual and Performing Arts in the Americas," will be held Thursday, February 19, 2:30–5:00 PM. Chaired by Margaret Jackson, it will include papers by Joyce Banks, Jennifer Ahlfeldt, Susan Webster, and Delia Cosentino. ALAA will also sponsor an open session Saturday, 12:30–2:00 PM, chaired by Patrick Frank. For further information, contact Constance Cortez, ALAA vice president, at c.cortez@ttu.edu.

ARIAH MEETS IN MEXICO

The Association of Research Institutes in Art History (ARIAH) held its fall business meeting in Oaxaca, Mexico, November 1, 2003. Hosted by a member institution, the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México, the meeting was held in the beautiful and recently restored Fray Francisco de Burgoa Library in the Santo Domingo Cultural Center in Oaxaca City. The gathering also provided a forum for discussion of the issues, practical and philosophical, that concern ARIAH member institutes, while advancing those specific ARIAH initiatives to promote art-historical research throughout the world. We are very grateful to our hosts and in particular to Teresa Uriarte, Jorge Jimenez Renterian, and Edgar Rios for all their work in making the meeting possible.

ARIAH's inaugural session for the 2004 CAA Annual Conference, entitled "Between the Museum and the Academy: The Role of the Research Institute in Art History," will take place Wednesday, February 18, at 4:00 PM. Elizabeth Cropper will be the keynote speaker.

2004 HBA TRAVEL AWARD FOR GRADUATE STUDENTS

The Historians of British Art (HBA) Travel Award supports a graduate student (M.A. or Ph.D. level) member of HBA presenting a paper on a British art and architecture topic in any session at the CAA Annual Conference. The award is \$200 and is intended to offset travel costs. To apply, the graduate student must send a letter of request to the president of HBA, along with a copy of the letter of acceptance to the session sent by the session chair. Materials should be sent to Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280. *Deadline: January 15, 2004.*

HGCEA CO-SPONSORED MOMA SYMPOSIUM

On September 20, 2003, the Historians of German and Central European Art and Architecture (HGCEA) co-sponsored, with New York's Museum of Modern Art, a day-long symposium on the artist Max

Beckmann. Speakers included HGCEA members Barbara Buenger, Peter Chametzky, Jay Clarke, Sabine Eckmann, David Ehrenpreis, Françoise Forster-Hahn, Karen Lang, Rose-Carol Washton Long, Marsha Morton, James Van Dyke, and exhibition curator Rob Storr. The event—the first in a series of extra-CAA symposia planned by HGCEA—was well attended and well received.

HGCEA will also sponsor a session at the 2004 CAA Annual Conference in Seattle on Thursday, February 19, 8:00–10:30 PM. Entitled "The Central European Diaspora," the session will be chaired by Thomas DaCosta Kaufmann and will include papers by Edith A. G. Wolfe, Irene Kossowska, Esra Akcan, and Deborah Schultz.

NCECA TO OFFER LECTURE AT CAA CONFERENCE

National Council on Education for the Ceramic Arts (NCECA), a new CAA affiliated society, will present a slide lecture at the 2004 CAA Annual Conference in Seattle by Rebecca Harvey, associate professor of art at Ohio State University, entitled "Mirrors of Influence: Aesthetics and Agenda."

Historically, domestic objects have long been viewed as a matter of necessity or taste, dismissed either as functional or decorative. But whether chamber pot or state dinner service, the objects that surround us on a daily basis exert a strong and steady pressure, helping to shape our ideas about ourselves and the societies we inhabit. Focusing primarily on ceramics, this talk will demonstrate how all aspects of an object from design to material to method of manufacture can and have been used to reinforce and propagate social and political agendas. From the glittering riches of Boettger's porcelains to the antitresure of Japanese tea bowls, from the stridency of Soviet proletariat wares to the ethos of the craftsman, the premise of this lecture is that ceramics has long been a medium of message.

The lecture will take place Saturday, February 21, 12:30–2:00 PM. See the final conference *Program* for location.

2004-2005

SAINSBURY INSTITUTE RESEARCH FELLOWSHIPS

The Sainsbury Institute for the Study of Japanese Arts and Cultures solicits applications for its annual fellowships awards

Robert and Lisa Sainsbury Research Fellowships (2 available)
For scholars who either hold a PhD from a North American university, or who are currently affiliated with a North American academic institution or museum.

Handa Research Fellowship (1 available)
For scholars whose principal language of scholarly output is Japanese.

- * The Sainsbury and Handa Fellowships are intended for younger scholars, and applicants should normally have received their PhD or equivalent experience within the past 5 years.
- * Any aspect of the study of Japanese arts and cultures is eligible.
- * Fellowships carry a value of £22,500 (about US\$35,000).

The application deadline for both fellowships is 1 March 2004.

For further details, visit www.sainsbury-institute.org or contact us at sisjac@sainsbury-institute.org or write to us in Norwich.

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SGC TO HOST PRINT CONFERENCE

The 2004 Southern Graphics Council's (SGC) international print conference, entitled "[3D] Diversity, Discourse, Dimension" and hosted by the Mason Gross School of the Arts, will be held at Rutgers University in New Brunswick, N.J., March 17–20, 2004. The renowned artist June Wayne will be the keynote speaker. Judith K. Brodsky will receive the Printmaker Emeritus Award for her long and distinguished career as an artist, educator, and scholar, and Chuck Close, whose career spans thirty years of innovative print and paper collaborations, will be given the Lifetime Achievement Award. His work will be on view at an exhibition in the Mason Gross galleries. In addition, Roberta Waddell of the New York Public Library will receive an Award of Distinction. The conference also features international exhibitions, panels, a product fair, demonstrations and on-site collaborations, followed by a full day of events in New York on Saturday, March 20. For more information, call 732-932-2222, ext. 838, or write to rcipp@rci.rutgers.edu; www.masongross.rutgers.edu/visarts/3D.

VRA LAUNCHES ONLINE PROJECT

The Visual Resources Association (VRA) is pleased to announce that select chapters of the VRA-sponsored project, "Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and Their Images," also known as CCO, is now available on the Internet at www.vraweb.org/CCOweb/index.html.

CCO provides guidelines for selecting, ordering, and formatting data used to populate catalog records. It is designed to promote good descriptive cataloging, shared documentation, and enhanced end-user access.

The new website includes information about the CCO project, a table of contents, and four chapters (Object Naming, Maker Information, Class, and View Description) from the "How to Catalogue" section of the guide. The CCO editors, Murtha Baca, Patricia Harpring, Linda McRae, Ann Whiteside, and Diane M. Zorich, are preparing the remaining CCO website content by the end of 2003.

In addition to sharing our work, we would like to solicit feedback from you, the cataloguing community, before the CCO guide

is published in print form. You may e-mail Ann Whiteside, chair of the VRA Data Standards Committee, via the Feedback link on the CCO homepage. For more information about the organization, contact Elisa Lanzi, VRA President, at atelanzi@email.smith.edu; www.vraweb.org.

ADVERTISE IN CAA NEWS



For detailed information about placing an ad, visit www.collegeart.org or call 212/691-1051, ext. 220

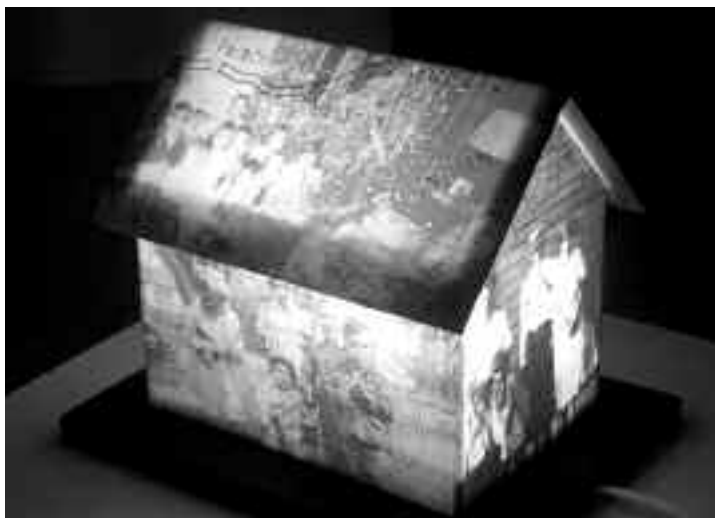


Professional Development Fellowship Program

Since 1993, the College Art Association has helped 65 M.F.A. and Ph.D. candidates bridge the gap between graduate study and a professional career.

Applications for 2004–2005 are available online at www.collegeart.org. The application deadline is Friday, January 30, 2004.

Clockwise from top left: Erika Vogt, Shalon Parker, Adam Frelin instructing two Webster University students, Risë Wilson, Jason Weems



Gregory Van De Rostyne. *Missouri River House*, 2003. Gelatin-silver prints on Plexiglas. 10" x 10" x 6"



Installation view of Michael A. Salter's exhibition, *Research and Development*, at Lump Gallery/Projects in Raleigh, N.C.

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium. Photographs, slides, and digital images will be used if space allows; include the work's title, date, medium, and size. Please refer to the submission guidelines for images on this page; images cannot be returned. More artworks can be found on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18th floor, New York, NY 10001; caanews@collegeart.org (e-mail preferred).

ABROAD

Brad Buckley. Artspace, Woolloomooloo, Australia, October 30–November 22, 2003. *Unthinkable: Etiquette*.

If you would like your work to be considered for inclusion in *CAA News* and/or online at www.collegeart.org, please provide the following:

For *CAA News*
ONE black-and-white photograph, no larger than 5 x 7", or ONE digital (jpeg or TIFF) file, no larger than 5 x 7", with a resolution of 300 dpi.

For www.collegeart.org
ONE color photograph, no larger than 5 x 7", or ONE digital (JPEG) file, no larger than 5 x 7", with a resolution of 72 dpi.

PLEASE NOTE: A SEPERATE FILE MUST BE SUBMITTED FOR EACH PUBLICATION

Anna Calluori-Holcombe. Galerie Aquis Siam Ben, Vallauris, France, August 2–14, 2003. *Exposition des Oeuvres Céramiques créées en résidence*.

Josely Carvalho. Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil, September 16–December 7, 2003. *Book of Roofs: 0001.Tracajá (Livro das Telhas: 0001.Tracajá)*. Installation.

Barbara Cooper. Hafnarborg Institute of Culture and Fine Art, Hafnarborg, Iceland, July 11–28, 2003. *Teikningar | Drawings*.

Jackie Saccoccio. Galerie Michael Neff, Frankfurt, Germany, July 4–August 17, 2003. *Portage*. Painting and drawing.

Patrick Visentin. Galerie McClure, Visual Arts Centre, Montréal, Canada, March 5–28, 2003. *Phylum*. Photography and sculpture.

MID-ATLANTIC

Mindy Belloff. John Cotton Dana Library, Rutgers University, Newark, N.J., November 7, 2003–January 15, 2004. *Unfolding: Artist's Books of Mindy Belloff and Intima Press*.

Jennifer Blazina. Leonard Pearlstein Gallery, Drexel University, Philadelphia, October 22–November 7, 2003. *Jennifer Blazina: Recent Work*. Installation.

MIDWEST

Hartmut Austen. P. F. Galleries, Clawson, Mich., September 20–November 1, 2003. *Paintings from the Studio of Hartmut Austen*. Painting and works on paper.

Catherine E. Case. Visual Arts Gallery, University of Wisconsin, Fond du Lac, Wis., October 9–December 10, 2003. *Black and White*. Drawing.

Steven W. Teczar. Bonsack Gallery, John Burroughs School, St. Louis, Mo., September 5–29, 2003. *Drawings and Diversions*. Works on paper.

Gregory Van De Rostyne. Dacotah Prairie Museum, Aberdeen, S.D., August 19–October 12, 2003. *Snapshots Out of Context*. Photography and sculpture.

Dan S. Wang. Suitable Gallery, Chicago, October 17–November 8, 2003. *Profit at the Margin: A Case Study*. Photography, sculpture, and drawing.

NORTHEAST

Barbara Bachner. Laboratory Institute of Merchandising, New York, October 21–November 11, 2003. *Dream Works*. Mixed media; A.I.R. Gallery II, New York, January 6–31, 2004. *Echoes*. Mixed media.

Garth Bariffe. Kingston Gallery, Boston, November 4–29, 2003. *A Body of Feelings: A Solo Effort by Bariffe*. Mixed media.

Marc Dennis. Ricco Maresca Gallery, New York, October 17–November 22, 2003. Painting.

Thomas Germano. Dumbo Arts Festival 2003, Brooklyn, N.Y., October 17–19, 2003. *Recent Paintings by Thomas Germano*.

Rory Golden. Spoke the Hub Re:Creation Center, Brooklyn, N.Y., November 8–December 5, 2003. *Little Things*. Painting.

Daniel Goodwin. Jack the Pelican Presents, Brooklyn, N.Y., November 21–December 22, 2003. *Sneak Peek*. Video.

Margaret Grimes. Blue Mountain Gallery, New York, September 30–October 25, 2003. *Recent Paintings*.

Barbara Grossman. Atrium Gallery, Union College, Schenectady, N.Y.,

September 12–October 17, 2003. *Paintings and Work On Paper*.

Mary Louise Long. Richard and Hinda Rosenthal Gallery, Stamford, Ct., September 17–November 5, 2003. *Paintings and Monotypes*.

Gabriel Phipps. Studio Gallery 88, New York, October 13–November 16, 2003. *Gabriel Phipps: Drawings*.

Jackie Saccoccio. Bowery Poetry Club, New York, September 15–October 25, 2003. *Portage*. Painting and drawing.

Avigail Schimmel. Rosenberg + Kaufman Fine Art, New York, December 4, 2003–January 24, 2004. *New Sightings*. Photography.

Sa Schloff. The Gallery @ Green Street, Boston, September 12–October 18, 2003. *Sa Schloff: School Pictures*. Photography.

Linda Schrank. Rosenberg + Kaufman Fine Art, New York, October 22–November 29, 2003. *To the Four Corners*. Painting.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, November 6–9, 2003. *Fields of Delight, Gardens of Rest*. Drawing.

Donald Talbot. Maine Fiberarts Gallery, Topsham, Maine, October 6–December 31, 2003. *Fiber Reworked: Knitting and Weaving Transformed*. Mixed media and fiber.

Adrienne Werge. Downcity, Providence, R.I., May 2003. *For Such a Time as This: Remembering Vietnam*. Installation.

SOUTH

Robert Ladislav Derr. The Art Center, Stephen F. Austin State University, Nacogdoches, Tex., November 1–December 14, 2003. *Self*. Photography and video.

Clarence Morgan. Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Ala., October 24–November 23, 2003. *Hybrid Archetype*. Painting.

Michael A. Salter. Lump Gallery/Projects, Raleigh, N.C., September 5–29, 2003. *Research and Development*. Painting and drawing.

Carol Wax. University of Dallas, Irving, Tex., September 5–30, 2003. *Un-Still Lives: Mezzotint Engravings by Carol Wax*. Printmaking.

WEST

Alice Dubiel. Gallery One, Ellensburg, Wash., April 4–26, 2003. *The Topography of Resistance*. Mixed media.

Shelley Gazin. Yitzhak Rabin Hillel Center for Jewish Life, University of California, Los Angeles, October 30–December 4, 2003. Photography.

Matthew Gehring. Thacher Gallery, University of San Francisco, San Francisco, October 7–November 23, 2003. *Absence*. Sculpture.

Suzanne Klotz. Yuma Fine Arts Museum, Yuma, Ariz., January 9–February 11, 2004. *Suzanne Klotz: Checkpoints and Revisions*. Mixed media and painting.

Mary Maughelli. Fig Tree Gallery, Fresno, Calif., November 2–30, 2003. *Recurring Themes*. Painting and print-making.

Rebecca Murtaugh. Reese Bullen Gallery, Humboldt State University, Arcata, Calif., October 31–December 6, 2003. *Devices of Organization*. Sculpture.

Garrison Roots. Dairy Center for the Arts, Boulder, Colo., September 19–October 24, 2003. *Zeitgeist: My World*. Installation.

Xtine. TSU Gallery, California State University, Fullerton, Calif., September 22–October 17, 2003. *Unporn*. Photography.

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 2003) to caanews@collegeart.org.

Luisa Elena Alcalá, ed. *Fundaciones Jesuitas en Iberoamérica* (Madrid: Ediciones El Viso, 2002).

Janet Catherine Berlo and Patricia Crews. *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts* (Seattle: University of Washington Press, 2003).

Max Dvorák. *Idealismo e naturalismo nella scultura e nella pittura gotica (Idealism and Naturalism in Gothic Sculpture and Painting)*. Ed. **Riccardo Marchi** (Milan: Franco Angeli, 2003).



Gretchen Garner. *Disappearing Witness: Change in Twentieth-Century American Photography* (Baltimore: Johns Hopkins University Press, 2003).

Charles Gates. *Ancient Cities: The Archaeology of Urban Life in the Ancient Near East and Egypt, Greece, and Rome* (New York: Routledge, 2003).

Mitchell Merling. *Ringling: The Art Museum* (Sarasota, Fla.: John and Mable Ringling Museum of Art, 2003).

Naomi Miller. *Mapping the City: The Language and Culture of Cartography in the Renaissance* (New York: Continuum, 2003).

Jenifer Neils and John Oakley. *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past* (Hanover, N.H.: Hood Museum of Art, Dartmouth College, in association with Yale University Press, 2003).



Maria Ochoa. *Creative Collectives: Chicana Painters Working in Community* (Albuquerque: University of New Mexico Press, 2003).

Rodney Palmer and Thomas Frangenberg, eds. *The Rise of the Image: Essays on the History of the Illustrated Art Book* (Burlington, Vt.: Ashgate, 2003).

Donald Preziosi. *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity* (Minneapolis: University of Minnesota Press, 2003).

Donald Preziosi and Claire Farago. *Grasping the World: The Idea of the Museum* (Burlington, Vt.: Ashgate, 2003).

Leslie Ross. *Artists of the Middle Ages* (Westport, Ct.: Greenwood Press, 2003).

Charleen Touchette. *Ndn Art: Contemporary Native American Art* (Albuquerque: Fresco Fine Art Publications, 2003); *It Stops With Me: Memoir of a Canuck Girl* (Santa Fe: Touch Art Books, 2004).

PEOPLE IN THE NEWS

IN MEMORIAM

Vance Jordan, an American art dealer and an advocate of the American Arts and Crafts movement, died October 27, 2003. He was 60.

Jordan and his cousin, Tod Volpe, operated the Jordan-Volpe Gallery in New York in the late 1970s, specializing in furniture and pottery from the American Arts and Crafts movement as well as paintings by American expatriate artists. In 1987, he moved the gallery from SoHo to Madison Avenue and changed its name to Vance Jordan Fine Art. He then began to concentrate on late 19th- and early 20th-century American artists such as Childe Hassam and John La Farge. Jordan also served on the board of directors at the Pennsylvania Academy of Fine Arts in Philadelphia.

Hardu Keck, dean of international programs and former provost of the Rhode Island School of Design (RISD) in Providence, died August 5, 2003, at the age of 63.

Keck, who received an M.F.A. in painting from RISD in 1964, joined the faculty of the school after graduation. Over the years, he taught foundation studies, painting, sculpture, pre-Columbian art and culture, primitive art, and comparative mythology. He also led student trips to 3 continents. Keck was a faculty trustee and served as dean of foundation studies before his appointment as acting provost and then provost. After 10 years of leading the academic side of the school, he became dean of international studies, a position that he held from 1999 to 2003.

Roger Mandel, president of RISD, says, "Although his warmth as a teacher and friend is now missing from our campus, his writings, drawings, and paintings remind us of his contribution to what RISD is all about: the combination of love and life, love of the arts, and love of teaching." Keck touched the lives of many students and colleagues, and will be greatly missed.

Edward Said, a professor of comparative literature at Columbia University in New York and an advocate of Palestinian independence, died September 24, 2003. He was 67.

Born in British-mandate Jerusalem, Said was raised in Cairo and moved to the U.S. as a teenager. He attended Princeton University and earned his Ph.D. in English literature at Harvard University in 1964. Before receiving his doctorate, he was appointed assistant instructor in Columbia's English Dept. in 1963, becoming full professor seven years later. In 1977, Said was named Parr Professor of English and Comparative Literature and, later, Old Dominion Foundation Professor in the Humanities. He was finally appointed university pro-

fessor, the school's highest academic position.

Said's best-known work is *Orientalism* (New York: Pantheon Books, 1978), in which the author describes the history of power between East and West as a cultural and political struggle of imperialist colonizers over the colonized—Western Europe over the Orient and Arab worlds. *Orientalism* was highly influential in the development of postmodernism, postcolonialism, and identity politics of the 1980s and 1990s, but Said's work was not without criticism. His other books, originally published by Pantheon Books in New York, include *The Question of Palestine* (1979), *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World* (1981), and *The Politics of Dispossession: The Struggle for Palestinian Self-Determination, 1969–1994* (1994).

A staunch supporter of Palestine and a harsh critic of American and Israeli policy in the region, Said worked with the Palestine National Conference from 1977 to 1991. He even helped to draft a new Palestinian constitution in 1988. Said was also a long-time supporter of Yasser Arafat, but became critical of the leader's moves in the early 1990s.

John Shearman, an eminent scholar of Italian Renaissance art and Charles Adams University Professor Emeritus at Harvard University in Cambridge, Mass., died August 11, 2003. He was 72.

Born in Aldershot, U.K., Shearman attended the Courtauld Institute of Art, University of London, earning his B.A. in 1955 and his Ph.D. in 1957. He taught at the Courtauld from 1957 to 1979, serving as deputy director from 1974 to 1978. He moved to the U.S. the next year to teach art history at Princeton University. From 1979 to 1985, he was chair of the Dept. of Art and Archaeology. Shearman was appointed professor of fine arts at Harvard in 1987; he was later named William Dorr Boardman Professor and Charles Adams University Professor. He also chaired the Fine Arts Dept. from 1990 to 1993. In 2002, he retired from teaching.

Among Shearman's most influential books are *Mannerism* (Harmondsworth, U.K.: Penguin, 1967), *Raphael's Cartoons in the Collection of Her Majesty the Queen and the Tapestries for the Sistine Chapel* (London: Phaidon, 1972), and *Only Connect ... : Art and the Spectator in the Italian Renaissance* (Princeton: Princeton University Press, 1992), a volume that collects his 1988 lectures at the National Gallery of Art in Washington, D.C. He also wrote books on Nicolas Poussin, Andrea del Sarto, Jacopo Carucci Pontormo, and Fra Bartolomeo, among others. He recently completed *Raphael in Early Modern Sources* (forthcoming).

Shearman was a fellow of the British Academy and received the Academy's Serena Medal for Italian Studies in 1979. He was also a fellow of the Accademia del Disegno, the Accademia di San Luca, the Accademia Raffaello, and the American Academy of Arts and Sciences. In 1983, he was awarded the Bronze

Medal of the Collège de France.

Through his wide art-historical knowledge and his understanding of painting's technical aspects, Shearman bridged the gap between art historians and conservators. He was a master of the analysis of style and the interpretation of works, as well as a thorough scholar of source documents.



Richard Wollheim, professor emeritus of philosophy at the University of California, Berkeley, died November 4, 2003, in London. He was 80.

Born in London, Wollheim received his bachelor's and master's degrees from Balliol College in Oxford. He served in the infantry in WWII and was captured by the Germans—the worst experience of his life, he once quipped to me, apart from an encounter some decades later with a fashionable literary deconstructionist. After many years as professor of philosophy at University College, London, he moved to the U.S. and taught at Columbia University from 1982 to 1985. He then taught at Berkeley, and from 1998 to 2002 served as chair of the philosophy dept. He retired in 2002 but still took on visiting positions.

Trained in the tradition of analytic philosophy, Wollheim had a very unusual scholarly career. He published a book about F. H. Bradley, a sympathetic study of that idealist philosopher who was then considered passé. He was also concerned with the relationship of psychoanalysis and philosophy. Although he thought that some details of psychoanalytic doctrine were in need of modification, he considered Freud's doctrines as essential tools for understanding human thought. His books on the philosophy of mind *The Thread of Life* and *On the Emotions* (both published by Yale University Press in 1999) presuppose such a framework. His novel, *A Family Romance* (New York: Farrar, Straus, & Giroux, 1969), the story of a London professor oppressed by new modernist architecture, is a fascinating document that reveals the author's longstanding interest in fantasy and in what might be called the politics of everyday life.

Wollheim was highly engaged with visual art. Wollheim's treatise *Art and Its Objects: An Introduction to Aesthetics* (New York: Harper & Row, 1968) places Freud at the margin of the analysis, but in his collection of 1985 Mellon lectures, *Painting as an Art* (Princeton: Princeton University Press, 1987), these concerns come center stage. Wollheim was interested, above all, in the ways that an informed awareness of psychoanalysis could illuminate the experience of visual art, and that teasing out associations provoked by works of art was essential for the activity of interpretation.

Commentators have noted that his 1965 essay "Minimal Art" gave a name to that movement. This was highly ironic, for although Wollheim looked at a great deal

of contemporary painting and sculpture, his tastes were relatively conservative. He also took little note of discussions of postmodernism or the social history of art, believing that with close, prolonged looking visual art could reveal itself entirely.

Wollheim was a man of boundless energy and great personal warmth. He loved conversation and was a good storyteller. He had optimistic leftist political views and a dry sense of humor. In spring of 1968, I recall, he joked that the red tie he was wearing also could serve as a perfect banner for his political sympathies. Near the end of his Mellon lectures he announced his lasting love for connoisseurship and socialism, a striking, highly personal conjunction of seemingly opposite ways of thinking. And he had a remarkable capacity to continue development of his ideas. I last saw him in late spring 2003, when I invited him to give a lecture in Cleveland. He offered a striking, original analysis of the art of Jacob van Ruisdael, spent a considerable amount of time in the Cleveland Museum of Art, and late over dinner, when everyone younger was ready to go home, announced that he was ready to keep talking. After I apologized for leaving him in the museum, he told me not to worry. Museums, he said, are homes for people like us.

—David Carrier, *Champney Family Professor, Case Western Reserve University/Cleveland Institute of Art*

ACADEME

Liz Collins has been appointed assistant professor in the Textiles Design Dept. of the Rhode Island School of Design in Providence.

Matthew Gehring has joined the College of Visual and Performing Arts at Syracuse University in Syracuse, N.Y. as an assistant professor of sculpture in the Dept. of Studio Arts.

Iain Machell has been appointed associate professor and coordinator of the Visual Arts Dept. at the State University of New York, Ulster, in Stone Ridge, N.Y.

Neil McWilliam has been named the Walter H. Annenberg Professor of Art History in the Dept. of Art and Art History at Duke University in Durham, N.C.

Colin Rhodes has been named professor in art history and theory at Loughborough University, England, where he is currently director of the School of Art and Design.

Mechthild Schmidt, broadcast designer and partner of HouseWorks Digital Media in New York, has been appointed master teacher of digital communications and media at New York University.

Lynette Widder has joined the full-time faculty in the Architecture Dept. of the Rhode Island School of Design in



Cristina de Gennaro. *Improbable Spring*, 2003. Gouache, archival ink-jet prints, and beeswax on mulberry paper, wallpaper, and wood

Providence after serving a term appointment in the same dept.

Jon Winet has accepted the position of associate professor and area head of inter-media at the School of Art and Art History at the University of Iowa in Des Moines.

MUSEUMS



Joel M. Hoffman, formerly vice director for education and program development at the Brooklyn Museum of Art in New York, has been named executive director of Vizcaya Museum and Gardens in Miami, Fla.

Colin Mackenzie has been named the first Robert P. Youngman Curator of Asian Art at the Middlebury College Museum of Art in Middlebury, Vt., and adjunct professor of art history at the school.

Maura Reilly, formerly of Tufts University, has been named curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum of Art in New York.



Janis A. Tomlinson, formerly director of exhibitions and cultural programs at the National Academy of Sciences in Washington, D.C., has been appointed director of University Museums at the University of Delaware in Newark.

GRANTS, AWARDS, AND HONORS

Only CAA members are included in this listing. Please send your name, membership ID number, and grant, award, or honor to caanews@collegeart.org.

Cristina de Gennaro, associate professor of painting at the College of New Rochelle in New Rochelle, N.Y., was a visiting artist at the American Academy in Rome from September 15 to October 6, 2003, where she began work on her new installation piece entitled *Improbable Spring*.

Dorothy Johnson, F. Wendell Miller Professor of Art History at the University of Iowa in Des Moines, received a Camargo Foundation Fellowship for fall 2003.

Peter C. LoCascio, an art historian and humanities teacher, has had his professional biography published in the 57th edition of *Marquis Who's Who in America* (New Providence, N.J.: Marquis Who's Who, 2003).

Joseph Rykwert has been appointed as a 2004–5 Mellon Senior Fellow by the Study Centre of the Canadian Centre for Architecture in Montréal.

Mary Stieglitz, professor of art and design at Iowa State University in Ames, has been named the Distinguished Arts and Humanities Scholar for 2003–4 in her school's new Center for Excellence in the Arts and Humanities. The award provides a full semester's leave in spring 2004.

Anonymous Was A Woman has awarded its 8th cycle of grants, which enable women over the age of 35 at a critical juncture in their lives or careers to continue to pursue their work. The CAA recipi-

ents are **Nancy Dwyer** and **Nina Katchadourian**.

The National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) has announced its 2003–4 appointments. CAA member recipients include: **Anthony Alofsin, Nina Athanassoglou-Kallmyer, Peter Brownlee, Caroline Bruzelius, C. Jean Campbell, Nina Dubin, Caroline Elam, Angela S. George, Melanie Gifford, Amanda Glesmann, Eric F. Gollanek, Carmenita Higginbotham, Suzanne Jablonski, Yu Jiang, Katie Mullis Kresser, Irving Lavin, Kate Lingley, Alison Locke, Alison Luchs, Amy Powell, Shilpa Prasad, Sally Promey, Virginia Spate, Alison Syme, Hérica Valladares, Terri Weissman, and Ashley West.**

The Pollack-Krasner Foundation has awarded 2002–3 grants to the following CAA members: **Robin Adsit, Barbara Bernstein, Joseph Biel, Michele Brody, Jane Catlin, Emilie Clark, Brian Conley, Nuno de Campos, Nancy Dwyer, Joseph Girandola, Ian Harvey, Nigel Helyer, Judith Linhares, Charles Long, Judith Nilson, and Frank Webster.**

The Veteran Feminists of America awarded Medals of Honor to prominent feminist artists, critics, activists and scholars in November 2003 at a special awards dinner. CAA member awardees are: **Helene Aylon, Nancy Azara, Suzanne Benton, June Blum, Judith Brodsky, Judy Chicago, Harmony Hammond, Ellen Lanyon, Muriel Magenta, Howardena Pindell, Antonette Rosato, Athena Tacha, and Ruth Weisberg.**

INSTITUTIONAL NEWS

The Fashion Institute of Technology (FIT) has established its first B.F.A. degree program, which will enable students for an independent career in the fine arts; prepare graduates for a variety of positions that require thorough visual preparation and acquaintance with materials and techniques, such as art handlers, fabricators, or experts in art transportation and installation; and allow students to continue to graduate school or pursue a variety of careers in such fields as art education, restoration, therapy, or curatorial and administrative work.

Harvard University Art Museums has announced that members of the Christof Engelhorn family have endowed a curatorial internship at the Busch-Reisinger Museum. The position is being named for Stefan Engelhorn (1951–2002).

The Montgomery Museum of Fine Arts has received reaccreditation by the

American Association of Museums. The oldest fine arts museum in the state, the institution was the first accredited museum in Alabama and today is the only one of 5 museums accredited in the state.

The Parsons School of Design's Fine Arts Dept. has been awarded a grant of \$44,000 from the Emily Tremain Foundation. The grant, covering 2 years, will fund the M.F.A. program's new 2nd-year required course, "Theory, Practice, and Career," which will help students to investigate the relationship among theoretical issues, studio practice, and practical professional development.

Rhode Island School of Design's Dept. of Education has chosen a new name: Art and Design Education.

CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit www.collegeart.org/caa/resources/index.html.

CALLS FOR PAPERS

The Space Between: Literature and Culture, 1914–1945 will hold its 6th annual conference at Ohio State University, June 3–5, 2004. This year's theme will explore the myriad and often-conflicting meanings of the "city" as expressed in literature, film, photography, theater, creative reportage, history, and art history. We seek papers that examine relationships between the many written and pictorial forms that represent the city and its artistic, rhetorical, and symbolic meanings in a given moment, or as reflecting cultural and historical change and crisis. Speakers will examine the construction and deconstruction of such terms as habitat, haven, ghetto, and muse as well as metropolis as the center and periphery of civilization, as the inspiration for an idealized rural, and even as antimetropolis. Send 300-word abstracts or 10-page double-spaced papers, preferably by e-mail, to Robin Rissler, Dept. of English, Ohio State University, 461 Denney Hall, 164 W. 17th Ave., Columbus, OH 43202; rissler.1@osu.edu. **Deadline: January 31, 2004.**

The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture invites proposals by graduate students for its 3rd annual graduate-student symposium, "Accumulative Effects: The Psychology, Aesthetic, and Display of Collections," to be held April 17, 2004. It will examine notions of collecting in creative, critical, and interdisciplinary ways. Topics could address: What is a collection and what drives the desire to collect? How are collections tied to

heritage, nostalgia, and notions of personal, cultural, and national identity? What is the significance of gender, power, and ownership in the history of collecting? How is collecting subject to ethical considerations? How do the grouping and display of objects in different contexts (such as gardens, libraries, the domestic sphere, or public exhibitions) shape perceptions of their value? To apply, please send a 1- to 2-page abstract for a 20-minute presentation and your c.v. to the BGC Graduate Student Symposium Committee, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 18 W. 86th St., New York, NY 10024; 212-501-3000; gradsymp@bgc.bard.edu; www.bgc.bard.edu. **Deadline: February 6, 2004.**

The Cleveland Institute of Art Symposium, to be held October 24–November 5, 2004, will explore "The Aesthetic Object: Globalization, Commodification, and the Limits of Consumer Culture." We seek papers that examine aspects of visual and verbal culture as they relate to the central topic. A catalogue-format publication of selected papers is currently planned for April 2005. Questions to be considered may include: Inasmuch as Western (i.e., American) aesthetics and goods represent, arguably, the new global standard, do local "ethnic" cultural formations and aesthetics continue to survive? Alternatively, how has "McDonaldization" co-opted such culture-specific practices in the quest to commercialize every corner of the globe? What are the limits, if any, to consumer culture? To what extent does commodity culture penetrate realms popularly understood to be outside of it, such as family, love relationships, fields of intellectual inquiry, and creativity (including art making)? What about the trash object? Is "pure" aesthetic expression possible? The symposium will consist of at least 10 talks of about 20 minutes each, with time following for questions and discussion. Submissions should include a cover letter, a 500-word abstract, and a c.v.; please include your e-mail address. Send materials to Rita Goodman, Chair, Liberal Arts Symposium Committee, Cleveland Institute of Art, 11141 East Blvd., Cleveland, OH 44106; RGoodman@gate.cia.edu; or Lane Cooper, lane_cooper@hotmail.com; www.cia.edu. **Deadline: February 6, 2004.**

The Art and Exhibition Hall of the Federal Republic of Germany in Bonn and the **Ruhrlandmuseum** in Essen will host an interdisciplinary colloquium in conjunction with the exhibition, *Crown and Veil: The Art of Female Monasticism in the Middle Ages*. Taking place May 18–22, 2005, in Bonn and Essen, the colloquium will consider themes and topics related to the exhibition; special attention will be paid to the role of women in medieval art as artists, patrons, or, collectively, as an audience. The exhibition will present the artistic production by and for medieval nuns and canonesses in relation to its diverse functions (piety, liturgy, instruction, ceremony) and in terms of its

content (iconographic traditions, knowledge, theology, norms, genres) and formal dimensions. The section in Essen will display objects from across Europe from the early and High Middle Ages (6th–12th centuries); Bonn concentrates on the later Middle Ages (13th–early 16th centuries) within the borders of the Holy Roman Empire. Papers should concentrate on subjects that (in the broadest sense) bring together and interrelate historical, art-historical, and literary-historical perspectives. Purely historical, art-historical or philological contributions will not be considered. Abstracts (3,000-word max.) for themes prior to AD 1200 should be sent to Hedwig Röckelein, hroecklein@gwdg.de; from AD 1200 to 1530 to Jeffrey Hamburger at jhamburg@fas.harvard.edu; www.ruhrlandmuseum.de; www.bundeskunsthalle.de/index.htm#ausstellungen/frauenkloester/index_e.htm. **Deadline: March 1, 2004.**

The 4th Annual Portland State University National Spring Student Symposium will be held April 30–May 1, 2004. Cosponsored by the Portland Art Museum, this event is a juried competition that will acquaint undergraduates with the processes and experiences encountered by graduate students when participating in a symposium. The presentations will be 20 minutes in length and may cover any area of art history or visual culture. Applicants will be notified of the committee's decision by March 19; speakers must turn in the text of their papers (8–10 pages) by April 9. All undergraduates are invited to submit a 1–2 page abstract along with a short bibliography and cover letter, including contact information (e-mail, phone, address) to Colbert/Kristof Symposium Committee, Art Dept., Portland State University, Portland, OR 97207-0751; colbertc@pdx.edu or kristofj@pdx.edu. **Deadline: March 5, 2004.**

TO ATTEND

British Sculpture Abroad: 1945 to the Present, organized by the Henry Moore Institute, will bring together an international panel of scholars, art historians, artists, curators, and dealers to engage in a dialogue about the international position of British sculptors. While the institute's exhibition, *Other Criteria: Sculpture in 20th-Century Britain*, takes stock of 100 years of sculpture in Britain, as defined by the collections in Leeds, this conference will examine international readings and perceptions by looking at how sculpture from Britain has been collected, exhibited, understood, and assimilated into contexts outside this country during the last 50 years. The conference will take place at the Tate Britain Auditorium, March 12–13, 2004. Tickets are £30 (£20 concessions). To book, contact Tate Ticketing at 020-7887-8888 or e-mail ticketing@tate.org.

The Institute of Fine Arts (IFA) at New York University and the **Frick Collection**

will host the annual Symposium on the History of Art, April 16–17, 2004. Graduate students from 14 northeastern colleges and universities will present their recent research on a wide range of art-historical topics. The Friday afternoon session will be held at IFA; the Saturday sessions will be held at the Frick. All interested graduate students, faculty, and museum professionals are invited to attend the symposium and its related events. No registration is necessary; seating is available on a first-come basis. For more information and the program of speakers, see www.frick.org or www.nyu.edu/gsas/dept/fineart.

Re-reading Read: The Herbert Read Conference, organized jointly by Tate Britain and the University of Nottingham's Institute for Research in Visual Culture, will be held at Tate Britain in London on June 25–26, 2004. During the 20th century, Herbert Read was one of Britain's most remarkable cultural theorists. A tireless promoter of the avant-garde in art, design, and literature, he was in many ways more in tune with the cultural critics of mainland Europe than those of his native England. This was reflected in his early admiration for Expressionist and Surrealist art, in his advocacy of idealist and existentialist philosophy, and in his pioneering use of psychoanalysis as a critical tool. With his political views, Read was always a radical and controversial figure. As an anarchist he succeeded in offending the sensibilities of both the political left and right. According to some critics, this was directly responsible for the misrepresentation and neglect of his work by academic critics and historians during the past 30 years. This conference will explore Read's relationship to other modernist thinkers and to ideas that have developed since his death in 1968. Admission is £30 (£20 for concessions). For tickets, call 020-7887-8888; www.herbertread.org.uk.

RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit www.collegeart.org/caa/resources/index.html.

AWARDS

The Marie Walsh Sharpe Art Foundation is accepting proposals for free studio spaces in Manhattan. Applicants must be visual artists 21 years and older, U.S. citizens or permanent residents, and not in school at the time of residency. The 14 studios are nonliving spaces for the making of new works of art and are available beginning September 1, 2004, for periods of up to 1 year. Artists who presently have a studio larger than 400 sq. ft. in New York are not eligi-

ble. No stipend or equipment is provided. Proposals, juried by a panel of artists, should include 8 slides of recent work (no glass slides) or, if needed to portray installations, a video (3 minutes or less); a slide list annotated with number, title, size, medium, and date of work, or for video, a brief paragraph describing the work; a résumé; a concise statement of no more than 1 page, indicating why you need studio space; desired starting date and length of stay; and an S.A.S.E. for returning slides. Send proposals to the Space Program, Marie Walsh Sharpe Art Foundation, 830 North Tejon St., Ste. 120, Colorado Springs, CO 80903; www.sharpeartfdn.org. *Deadline: January 31, 2004.*

The Dedalus Foundation invites nominations for the 2004 Robert Motherwell Book Award. The Dedalus Foundation, created by the will of Robert Motherwell, is dedicated to fostering the understanding and appreciation of modern art and the traditions of modernism. This award is a prize of \$20,000 given to the author of an outstanding publication in the history and criticism of modernism in the arts, including the visual arts, literature, music, and the performing arts. Nominations of publications appearing in the 2003 calendar year should be made by the publisher. Individual copies of the nominated publication should be sent directly to each of the jurors: Dore Ashton, Cooper Union, Humanities Dept., Cooper Square, New York, NY 10003-7120; Richard Schiff, Art and Art History Dept., University of Texas at Austin, 1 University Station, D1300, Austin, TX 78712-0337; David Rosand, 560 Riverside Dr., Apt. 17-J, New York, NY 10027. The winners will be announced in April 2004. *Deadline: February 1, 2004.*

The Graham Foundation for Advanced Studies in the Fine Arts is accepting applications for its annual fellowship, the Carter Manny Award. This award supports research for academic dissertations by promising scholars whose doctoral projects focus on topics directly concerned with architecture, the built environment, and other arts that are immediately contributive to architecture. Scholars whose dissertations are directed toward architecture, landscape architecture, interior design, architectural technologies, architectural history and theory, urban design and planning, and, in some circumstances, the fine arts in relation to architectural topics are eligible to apply. The award is restricted to applicants who have completed their course work, who have advanced to candidacy, and whose dissertation proposals have been approved by their academic depts. Only students enrolled in schools in the U.S. and Canada are eligible to apply. The award will be acknowledged by financial support of up to \$15,000. Academic depts. may nominate 1 student for the award competition each year. A student may not apply more than once for the award. For further instructions on how to apply, consult www.grahamfoundation.org. *Deadline: March 15, 2004.*

CALLS FOR ENTRIES

Works/San Jose seeks artwork for *Queer Packaging/Body Commodities*, on view in June 2004. The exhibition will investigate the current phenomenon of sexualized identity and its visibility in a media-glutted America, whether that identity is referred to as gay, lesbian, bisexual, transgender, transsexual, or queer. What do the producers of a corporate mega-media aesthetic invest in to satiate American consumers? Are these images of fantasy or fetish? Whom do they satisfy? How do they read for a public or body politic that seeks to address a social and political environment in transformation? Who is not included and what levels of inclusivity appear tolerable? What of the abject body and dystopic vision? We invite artists to respond and to critique any form of American mass media. For more information, visit www.workssanjos.org. *Deadline: February 1, 2004.*

The Florida State University Museum of Fine Arts announces the *19th Annual Combined Talents: The Florida International Competition*, to be held August 23–September 23, 2004. It is open to artists 18 and older, all media is eligible, and there are no size restrictions. \$1,500 will be given in awards; a catalogue will be produced and return shipping will be provided. Entry fee is \$15 for up to 2 slides. For more information and prospectus, contact Jean D. Young at 850-644-3906; jdy1533@mailers.fsu.edu; www.mofa.fsu.edu/combinedtalents.htm. *Deadline: February 14, 2004.*

Allegheny College is accepting submissions for exhibition consideration in the Bowman, Penelec, and Megahan Art Galleries. We are interested in reviewing artists in or around the tri-state area who explore political or social issues in their work to be considered for solo and small group exhibitions. In addition, we are also accepting entries from women artists to be considered for a group show that examines feminist or feminine perspectives in art making. All mediums will be considered. Send a cover letter, 10–20 slides or digital images (via CD-ROM or e-mail), slide list, résumé, artist statement, additional support materials (reviews, catalogues), and an S.A.S.E. to Kitty Miller, Gallery Director, Allegheny College, Doan Hall of Art, Box 83, Meadville, PA 16335; kmiller@allegheny.edu. *Deadline: February 15, 2004.*

The Marin Society of Artists is accepting entries for a juried exhibition to be held at the Ross Art and Garden Center, May 2–26, 2004. The entry fee is \$25.00 for up to 3 slides; \$30.00 for nonmembers. For prospectus, send an S.A.S.E. to Marin Society of Artists, P.O. Box 203, Ross, CA 94957; www.MarinSocietyofArtists.org. *Deadline: February 26, 2004.*

The Long Beach Island Foundation of the Arts and Sciences will host a national juried competition of photography, digital images, and "photographic" objects, June 8–July 8, 2004. Cash awards will be

given. For an entry form, 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: March 15, 2004.*

The Sharadin Art Gallery at Kutztown University is organizing *I Can Live with That: Unique Functional Furniture*, a regional juried exhibition of contemporary furniture, for October–November 2004. It is open to artists and artisans making creative furniture who live within an approximate 125-mile radius of the university. We encourage new and experimental approaches to form, function, and materials, and are especially interested in innovative design realized in nontraditional materials. There are no entry forms or fees. Proposals for work not yet built will be considered. Send a maximum of 20 labeled slides or images on CD-ROM with checklist, résumé, support material (optional), S.A.S.E. to *I Can Live with That*, Sharadin Art Gallery, Kutztown University, P.O. Box 730, Kutztown, PA 19530-0730; talley@kutztown.edu. *Deadline: April 21, 2004.*

A.I.R. Gallery in New York regularly reviews slides for membership in 2 categories: New York-based artists and national artists living anywhere in the U.S. For more information, contact the gallery at 212-255-6651. *Deadline: ongoing.*

GRANTS AND FELLOWSHIPS

The Medieval Institute of the University of Notre Dame invites applications for the L. J. Skaggs and Mary C. Skaggs Foundation Postdoctoral Fellowship in Western medieval architectural history. While in residence at the institute during the 2004–5 academic year, the fellow will pursue research, teach 1 course, and spend about half of his or her time assisting in the Ambrosiana Drawings Project by cataloguing architectural drawings conserved in the Biblioteca Ambrosiana in Milan. The stipend is \$30,000. Send a letter of application, 3 references, c.v., and writing sample to Architectural History Fellowship, c/o Roberta Baranowski, Assistant Director, Medieval Institute, University of Notre Dame, Notre Dame, IN 46556-5629; 574-631-8304; 7@nd.edu. *Deadline: February 1, 2004.*

The Emily Hall Tremaine Curatorial Fellowship at Case Western Reserve University/Museum of Contemporary Art Cleveland is a 2-year joint fellowship that provides \$10,000 per year for 2 years to a doctoral student in contemporary art. The fellow participates fully in curatorial activities and the exhibitions program at our contemporary-art museum. Tuition remission, including dissertation credits, is included. Applicants should use standard application for the Joint Program in Art History and Museum Studies; include a statement out-

lining interest in, and qualifications for, this fellowship. Interviews will be required. For application and further information, contact the Dept. Chair c/o dx6@cwru.edu or 216-368-4118. *Deadline: February 15, 2004.*

The St. Louis Mercantile Library of the University of Missouri, St. Louis, invites applicants for graduate and postdoctoral study in American history, particularly in the study of the American West and its art, culture, and history, and railroad and river transportation history. Fellowships in American regional bibliographical studies, book arts, and Midwestern culture and life are also available. Awards vary, depending on length of study, but usually range from \$1,500 to \$4,500. Assistance in housing is available. Fellowship candidates must send a letter of application, c.v., and a brief project proposal citing collections to be consulted. A letter of recommendation is requested that describes the significance of the proposed project and the applicant's qualifications necessary to pursue the proposed study and to complete and publish the topic. Send materials to Fellowship Program, St. Louis Mercantile Library, University of Missouri, St. Louis, 8001 Natural Bridge Rd., St. Louis, MO 63121. *Deadlines: for summer 2004, March 15, 2004; for fall 2004, June 15, 2004; for winter 2004-5, September 15, 2004.*

The Cooper-Hewitt, National Design Museum offers a fellowship to a Latino/Hispanic student to work in our Education Dept., allowing him or her to work on specific projects and assist the program coordinator for adult audiences. The fellowship provides a stipend of \$10,000 for 10 months, and fellows work 24 hours a week between September and June, including some nights and weekends. Housing and transportation are not provided. The fellowship is open to students who are studying in the U.S.; are currently enrolled in a degree-granting graduate program or have graduated from a graduate program 6 months prior to the start date; have evidence of acceptance into a degree-granting graduate program within 6 months; have experience or training in arts administration, art history, education, communications, museum studies, design, or architecture; are familiar with office procedures; and have computer skills. In a single envelope, submit a cover letter and current résumé. Include your permanent and current contact information, e-mail address, date of birth, social-security number (non-U.S. citizens must state their citizenship and country of permanent residence), undergraduate and graduate college transcripts with seal, 1-2 page essay describing your career goals and specific areas of interest, and 2 letters of recommendation, at least 1 from a recent or current instructor and the 2nd from someone who knows the applicant (not a relative) to Kell-Munoz Fellow, Education Dept., Cooper-Hewitt, National Design Museum, 2 E. 91st St., New York, NY 10128; 212-849-8380; melendezt@ch.si.edu. *Deadline: March 1, 2004.*

The Friends of Urban Art and Culture is a nonprofit organization dedicated to supporting the urban arts. We offer grants to individual artists and other nonprofit organizations. We will consider funding all forms of creative expression, but we inherently give greater weight to projects that are community-based, socially conscious, highly original, and embody an "urban image." For more information, go to www.4urbanarts.org. *Deadline: ongoing.*

INTERNSHIPS

The National Gallery of Art in Washington, D.C., has 2 academic-year placements for student lecturers. The positions are available to graduate students in studio art or art history. Lecturers present a total of 24 public gallery talks on 8 topics pertaining to the permanent collection and special exhibitions. Candidates must live within commuting distance of the gallery. The term is September 13, 2004-May 20, 2005; the stipend is \$4,000. For more information, call 202/842-6257; intern@nga.gov; www.nga.gov/education/interned.htm. *Deadline: April 1, 2004.*

MANUSCRIPT AND JOURNAL CONTRIBUTIONS

Lark Books seeks high-quality transparencies, slides, or digital images for the publication of a juried collection of 500 exceptional ceramic cups in all forms and all processes. Full artist's credit will be given; no entry fee is required. For guidelines, send an S.A.S.E. to 500 Cups, Lark Books, 67 Broadway, Asheville, NC 28801; nathalie@larkbooks.com; www.larkbooks.com. *Deadline: March 15, 2004.*

Aurora, The Journal of the History of Art, a peer-reviewed journal that publishes articles on any topic, period, medium, and/or methodology related to the history of art, is printed annually in November. We are currently seeking articles for volume 5, to appear in November 2004. For information on article submissions, please contact Lilian H. Zirpolo at lzirpolo@optonline.net; <http://arthistory.rutgers.edu/aurora>. *Deadline: June 1, 2004.*

Routledge is seeking contributors to the *Encyclopedia of Twentieth-Century Photography*, to be published in 2005. We need authors from a variety of academic backgrounds (photography, art and art history, design, cultural studies, theory and criticism). This richly illustrated, 3-volume, scholarly reference work is edited by Lynne Warren, curator at the Museum of Contemporary Art in Chicago. All of the 650 entries (ranging from 1,000 to 5,000 words) will bear contributors' names, and authors will receive a modest honorarium. The *Encyclopedia of Twentieth-Century Photography* considers the international and interdisciplinary

aspects of photography as an art form and discipline. The text—intended to be the authoritative guide to its subject well into the 21st century—covers the aesthetic as well as technical aspects of photography in entries that contextualize and historicize the practice. For submission guidelines and further information, contact Lynn M. Somers-Davis, Editor, Reference, Routledge, 29 W. 35th St., New York, NY 10001; 20cphotog@taylorandfrancis.com; www.routledge-ny.com/tcphotog. *Deadline: ongoing.*

ONLINE RESOURCES

Artshow.com provides information regarding opportunities for artists, craftsmen, and photographers to exhibit and promote their work. No membership or subscription is required to view the listings; all information is provided free of charge. www.artshow.com/juriedshows.

Casalini Libri Digital Division announces the publication of the electronic editions of more than 500 books and 100 journals, in a wide range of disciplines, produced by Italian publishers, including Associazione Italiana Documentazione Avanzata; Associazione Italiana Editori; Cadmo; Casalini Libri; Cesati; Centro Italiano Manoscritti; Coordinamento Nazionale Biblioteche di Architettura; École Française de Rome; Firenze University Press; Guerini e Associati; Istituti Editoriali e Poligrafici Internazionali; Name; Leo S. Olschki; Longo; Moxedano; Storia e Letteratura; and Salerno and Vallecchi. The texts available online comprise monographic works, conference proceedings, and periodicals that deal with all the salient aspects of the humanities from a comparative viewpoint. Subject areas include archaeology, history, classical philology, linguistics, comparative literature, Italian studies, music, philosophy, fine art, pedagogy, library sciences, and social sciences. Access, navigation, searching and full-text consultation are possible through Casalini's own Mercurio system, now available with an interface in English, German, Italian, French, and Spanish. This resource is available by annual subscription. Casalini Libri Digital Division also announces the latest edition of the *Osservatorio*, a monitoring body for Italian electronic publishing (<http://digital.casalini.it/osservatorio>). This unique resource offers consistent and coherent information on both monographs and periodicals resulting from Italian academic and commercial e-publishing initiatives. For further information, contact Antonella Fabbrini, Director of Casalini Libri Digital Division; +39-055-5018-1; fax: +39-055-5018-201; afabbrini@casalini.it; <http://eio.casalini.it>.

The University of California Press has launched a website for *Representations*, the renowned journal of interdisciplinary studies in the humanities. The site, www.representations.org, offers a comprehensive overview of the publication, including searchable partial text from cur-

rent and back issues, complete tables of contents, a downloadable sample copy, subscription rates, advertising information and reservation deadlines, submission guidelines, and editorial-board biographies. For more than 20 years, *Representations* has published interdisciplinary articles—from literary theory, art history, and film to philosophy, anthropology, and political science. To request a review copy, contact Darcy Dapra at 510-642-9736; darcy.dapra@ucpress.edu.

RESIDENCIES

Skowhegan School of Painting and Sculpture is accepting applications for summer 2004. This 9-week residence program is open to working artists 21 and older; an academic background is not required. For more information, write to Skowhegan School of Painting and Sculpture, 200 Park Ave. S., Ste. 1116, New York, NY 10003-1503; www.skowheganart.org. *Deadline: February 2, 2004.*

The Vermont Studio Center offers 2-12 week independent residencies, some with full fellowships. Residents receive a private studio, room, and 3 meals each day plus access to prominent visiting artists and writers, who offer slide talks, studio visits, and readings. Applications accepted on an ongoing basis, with full fellowship application deadlines listed below. For more information, call 802-635-2727; www.vermontstudiocenter.org. *Deadlines: February 15, June 15, and October 1, 2004.*

Dorland Mountain Arts is a close-to-nature retreat for artists, writers, composers, photographers, and people involved in the creative arts. Residencies are from 2 weeks to 2 months for 6 artists, each with their own cabin and studio. A fee of \$450 per month covers the cost of propane for cooking and lighting, and wood for the stoves. There is no electricity at Dorland for the purpose of reducing noise, stress, and pressure. For more information, contact Karen Parott, Director, Dorland Mountain Arts, Temecula, CA 92593; 909-302-3837; Dorland@ez2.net. *Deadline: March 1, 2004.*

The Oregon College of Art and Craft is accepting applications from emerging and midcareer artists for the Junior and Senior Artist-in-Residence Programs. The Junior Residency is a 4-month residency in fall and spring for postgraduate artists. The Senior Residency is for midcareer artists, including Oregon College of Art and Craft faculty. Junior residents receive a \$1,200 stipend, plus \$500 reimbursement toward travel to the college and \$500 reimbursement for supplies. Senior residents receive a \$750 fellowship, plus \$500 reimbursement toward travel to the college and \$200 reimbursement for supplies. Studio space is provided in the sponsoring dept.; housing is provided on campus to single residents. Criteria for selection are the quality of the applicant's portfolio and the scope and originality of

the proposed body of work. For more information, contact Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland, OR 97255; 503-297-5544; www.ocac.edu. *Deadline: April 1, 2004.*

The Anderson Center devotes every July to encouraging the work of emerging artists from New York and Minnesota. We are currently accepting applications for July 2004. The center also has "silence to rent" by the day, week, or month from November 1 to April 30. For more information, contact the Anderson Center, P.O. Box 406, Red Wing, MN 55066; 651-388-2009; acis@pressenter.com; www.andersoncenter.org. *Deadline: ongoing.*

WORKSHOPS

The Massachusetts Institute of Technology will convene the 3rd annual Summer Institute in the Materials Science of Material Culture (SIMSMC) June 7–18, 2004. The institute encourages and assists faculty at liberal-arts colleges in introducing materials science and engineering to their undergraduate curricula in imaginative and intellectually stimulating ways that are congruent with and relevant to the pursuits of the wide spectrum of disciplines common to liberal-arts institutions. Participants are a group of 15 faculty members drawn primarily from undergraduate liberal-arts institutions that do not offer engineering. They are chosen each year to represent a broad range of fields, including: anthropology, archaeology, art history, biology, chemistry, classics, earth sciences, environmental science, geography, history, and physics. Four MIT faculty members who designed the SIMSMC—2 materials archaeologists and 2 materials scientists—will present teaching modules that explore materials engineering in the context of material culture. The modules concentrate on the materials processing technologies that transform natural and synthetic materials into cultural objects. Because the research of the MIT instructors has focused heavily on the manufactures of ancient and preindustrial societies, the discipline of archaeology has become a vehicle and context for integrating materials science and engineering fully into our study of the material world of the past. The institutes also consider the production of material culture by contemporary societies, including what we call "art." Art history, classics, environmental science, geography, history, and other fields are all excellent vehicles for achieving this goal. Participant expenses are fully paid by SIMSMC: round-trip travel to MIT, housing on campus, and meals. For an application form and detailed information, please visit <http://web.mit.edu/materialculture/www>.

CLASSIFIEDS

For more information about advertising in CAA News, visit www.collegeart.org or write to advertising@collegeart.org.

FOR RENT

Experience Seattle during 2004 conference. Artist's home (B&B) near Puget Sound or in houseboat. teddiursamjor@yahoo.com.

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing-machine, references required, 508-877-2139.

Isle of Hydra, Greece. Two bedroom stone cottage, spectacular views, Aegean, mountains. Furnished. \$2,590 monthly. 415-455-0735; bnlapcek@hotmail.com.

London. B&B offered in writer's beautiful N. London house. £35.00. £65.00 double. suehubbard.london@virgin.net.

Paris/Marais. Apartment, charm, calm, luminous, all conveniences. 212-448-4597.

Renting Rome apartment. Near American Academy and public transportation to center city and train station. 1 large bedroom with study area, living-dining room, bath, eat-in kitchen, dish and laundry washers, large terrace, four balconies, central heating, fully furnished. Available September 1, 2004. \$1,350 monthly plus utilities. Prof. Jack Wasserman. E-mail: jkwasse@attglobal.net. Phone: 215-625-3902.

Rome. Apartment rental, near American Academy and minutes from center city. 2 bedrooms, study, living-dining room, bath, eat-in kitchen, dish and laundry washers, 2 balconies, central heating, fully furnished. Available September 1, 2004. \$1,650 monthly plus utilities. Prof. Jack Wasserman. E-mail: jkwasse@attglobal.net. Phone: 215-625-3902.

OPPORTUNITIES

Artsystems. Art Management Software for Artist Studios, Galleries, Collections, Catalogues Raisonnés, and Appraisers. Our integrated software tracks artwork details, images, contacts, transactions, locations, provenance, exhibition history, bibliography, and much more. Automatically generate "Chicago Style" citations, fact sheets, lists, labels, reports, documents, etc. Visit www.artsystems.com and call 212-620-5500, x1.

Atkinson Gallery is accepting proposals in all media for 2004–2005. Submit 20 slides, artist statement, and résumé. Proposals accepted by mail only. Post marked by March 1. Include S.A.S.E.

Acceptance notification by June 1. Atkinson Gallery, Art Department, Santa Barbara City College, 721 Cliff Drive, S.B., CA 93101; www.sbccc.edu/art/website.

The Cooper Union for the Advancement of Science and Art invites applications from professional artists for The School of Art Summer Residency Program. Emerging and mid-career artists working in the fields of printmaking, photography, and painting and drawing are eligible. Artists pursue their ongoing work in an intense, three-week summer residency in New York City (June 5–26, 2004).

Participants reside on campus and work in magnificent skylit studios and state-of-the-art facilities, unparalleled elsewhere in the world. A roster of renowned artists and scholars such as: Jim Dine, Jacqueline Humphries, Terry Winters, Gary Schneider, Vince Aletti, and Peter Schjeldahl, among others, visit to share their experience and insights in seminars and critiques. Additional events include visits to artists' studios and galleries, and a group exhibition at The Cooper Union's prestigious Houghton Gallery.

For more information, including tuition, fees, and application procedures, please see: www.cooper.edu/artsummer or contact us at: artschool@cooper.edu. *Application deadline: March 1, 2004.*

Discovering Local Art. <http://www.eyeoftheart.com> invites you to join our coalition.

Encaustic Workshops in Santa Fe. Monotypes, painting, collage, and drawing techniques. Ongoing schedule. www.paularoland.com or 505-989-3419.

Exciting Traveling Exhibition. Relive the Cold War through Russian eyes with "Darker Shades of Red," a traveling exhibition of Soviet propaganda. This highly successful show is fun, significant, and graphically stunning. Call Hollingsworth Fine Arts toll free at 866-360-4242 or e-mail Hollingsworthart@aol.com.

National Gallery of Canada Research Fellowships 2004–5. 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, 2004.*

The National Museum of Wildlife Art in Jackson Hole, WY, announces THREE internship opportunities for Summer 2004, for upper-level undergraduate or graduate students. The Roy A. Hunt Foundation Internship is focused in curatorial art museum studies. The Johnston Family Foundation Education Internship is focused in art education museum studies. The NMWA Development Department Internship is focused in museum membership, marketing and development. A maximum \$6,000 stipend will be awarded for each internship. Internships will begin by June 15, 2004, 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 2, 2004.

CORRECTIONS

In the cover story of the November 2003 issue of *CAA News*, the name of Judith Richards, executive director of Independent Curators International, was misspelled. Also, the Smithsonian Institution Traveling Exhibition Service (SITES) was misidentified.

Creighton Gilbert, a CAA member since 1940, was not included in the list of Golden Jubilee members in the November 2003 issue.

Between pages 4 and 5 in the November 2003 *CAA News*, a portion of a sentence in the Committee on Intellectual Property Q&A was left out. The full sentence should read: "Each of these various rights, which together comprise the total "copy-right" in the work, can be sold, assigned, transferred, or bequeathed to others."

All corrections have been made for the online versions of these texts at www.collegeart.org/caa/news/2003/November/newstoday.html.

DATEBOOK

January 8, 2004

Deadline for submissions to the March 2004 issue of *CAA News*

January 12, 2004

Deadline for Advance registration for the 2004 CAA Annual Conference in Seattle

January 31, 2004

Deadline for applications to the CAA Professional Development Fellowship Program

February 1, 2004

Deadline to apply for the *Art Journal* session at the 2004 Annual Conference in Seattle

Deadline to apply for "Arts Exchange" at the 2004 Annual Conference in Seattle

February 18–21, 2004

92nd CAA Annual Conference in Seattle

March 12, 2004

Deadline for submissions to the May 2004 issue of *CAA News*

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

March 15, 2004

Deadline for spring submissions to the Millard Meiss Publication Grant

April 1, 2004

Deadline for nominations and self-nominations for an exhibition-reviews member of the *caa.reviews* Editorial Board

Deadline for nominations and self-nominations for the CAA Publications Committee

Deadline for nominations and self-nominations for the positions of field editor for Chinese and Renaissance art in *caa.reviews*

Deadline for nominations and self-nominations for the positions of field editor for exhibition reviews in *caa.reviews*

April 9, 2004

Deadline for nominations and self-nominations for the 2005–9 CAA Board of Directors

May 10, 2004

Deadline for submissions to the July 2004 issue of *CAA News*

July 9, 2004

Deadline for submissions to the September 2004 issue of *CAA News*

October 1, 2004

Deadline for fall submissions to the Millard Meiss Publication Grant

February 16–19, 2005

93rd CAA Annual Conference in Atlanta



Christian Marclay, *Virtuoso*, 2000. Altered accordion. The Israel Museum, Jerusalem; gift of the West Coast Acquisitions Committee of the American Friends of the Israel Museum. The exhibition *Christian Marclay* is at the Seattle Art Museum, February 5–April 25, 2004

CONSOLIDATED WORKS CONTINUED FROM PAGE 1

a 160-seat main-stage theater, a 50-seat cinema, and a fully stocked bar. The ConWorks season runs from October to the end of June and consists of three "consolidation" series, each featuring thematically integrated, interdisciplinary programming of fine and performing arts.

The winter 2004 consolidation series of which the CAA members' exhibition is a part is entitled "Suspension." Each of ConWorks' four curators (in theater, visual art, music, and film) is creating distinctive programming related to this theme. During their stay in Seattle, CAA visitors can enjoy an art exhibition, a play, a film, or an evening listening to new music at ConWorks, or simply meet folks in the ConBar.

In addition to hosting the CAA members' exhibition and related activities, ConWorks will be a hub of satellite conference programming for Jack Straw Productions and the Experience Music Project. All three institutions are working together to produce a series of exhibitions, evening events, lectures, and panel discussions that will take place during the

CAA Annual Conference.

Look for announcements of satellite programming at the conference and on our website, www.collegeart.org.

ConWorks is located at 500 Boren Avenue North, between Mercer and Republican streets, not far from the Washington State Convention and Trade Center in downtown Seattle. For more information about ConWorks, please visit www.conworks.org.

GLOBAL ART EDUCATION CONTINUED FROM PAGE 2

developments in technology and interdisciplinary studies in the teaching of art, and are debating the question of the studio-art Ph.D. Government support of the arts in a difficult global economy was, not surprisingly, a matter of much discussion.

Professionals in art and art history are used to communicating across national borders. But as we know, only a relatively small number of countries have adequate access to communications technology—mostly industrialized nations. This has tended to limit the flow of information—for

research, discourse, and the sharing of creative and effective teaching practices. The more that CAA invests in making material available electronically, the more we will work to aid in overcoming these imbalances.

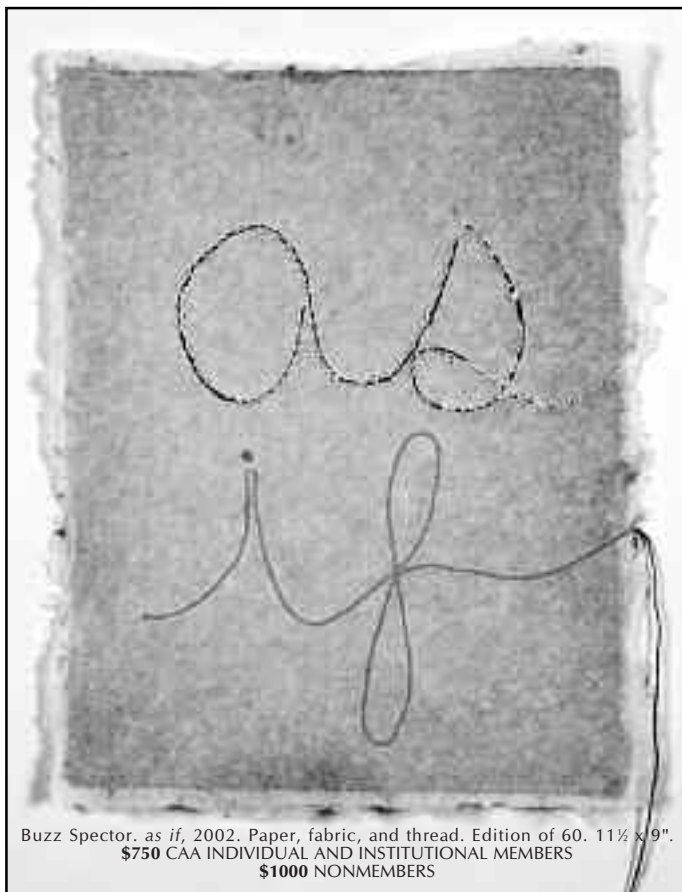
CAA's own membership is international. Seven percent of our individual members in 2003 are located in fifty-three countries outside the United States (see pages 6–7). We can work to increase this figure: we are developing a plan this year to recruit more international individual and institutional members, thereby sharing more broadly CAA's resources and activities in publishing, conferences, career development, and advocacy.

We can also encourage communication and the free exchange of knowledge by reaching beyond our own membership to the larger arts and scholarly communities. For example, our journals are available online through licenses that provide discounted access to users in the developing world. CAA's International Committee and several of our affiliated societies, including the Council of American Overseas Research Centers (one of the newest), are important resources in this long-term effort.

The partnerships formed at the OECD seminar are just one example of why international communication is a worthwhile investment. Events in recent years have been a painful reminder that international understanding is not a marginal matter; it is an essential strategy for facing the challenges of education in a global environment.

—Susan Ball, CAA Executive Director

For more information about OECD's activities, visit www.oecd.org.



Buzz Spector. *as if*, 2002. Paper, fabric, and thread. Edition of 60. 11½ x 9".
\$750 CAA INDIVIDUAL AND INSTITUTIONAL MEMBERS
\$1000 NONMEMBERS

COLLEGE ART ASSOCIATION Limited-Edition Prints

This original Buzz Spector print and prints by Sam Gilliam and Kiki Smith may be purchased, supplies permitting, directly from the College Art Association. Each print is published by the Rutgers Center for Innovative Print and Paper.

All proceeds from the sale of prints benefit CAA's Professional Development Fellowship Program for artists and art historians completing an M.F.A. or a Ph.D. degree. Additional information about the Fellowship Program is available at www.collegeart.org.

To purchase a print, please contact Susan Sacramone at 212/691-1051, ext. 252, or ssacramone@collegeart.org

COLLEGE ART ASSOCIATION

Institutional Membership

More than 2,000 museums, galleries, libraries, schools of art, art and art-history departments, and programs in museum studies and arts administration are institutional members of CAA.

Basic membership offers an institution CAA's quarterly journals, access to *caa.reviews*, discounts on job postings, and other benefits.

Premium membership also permits staff members to attend the Annual Conference at reduced rates.

For membership information, visit us at www.collegeart.org



Founded in 1877 as a privately endowed coeducational institution, Rhode Island School of Design (RISD) offers 20 degree programs in the fine arts and architecture and design disciplines. RISD enrolls approximately 2,000 undergraduate and graduate students from 50 states and 50 countries and also includes a division of Continuing Education offering a variety of programs to more than 4,000 part-time students.

Dean of Graduate Studies

Applications and nominations are invited for the position of Dean of Graduate Studies at Rhode Island School of Design. RISD, a preeminent graduate and undergraduate school of art, architecture and design, is looking for an innovative leader to build on the 125 year tradition of art and design education embodied in the mission of the college and to shape the graduate programs as they move into the future. The Graduate Dean oversees two departments, Art and Design Education and Digital Media and is an advocate for fourteen graduate programs in Fine Arts and Design: Architecture, Ceramics, Furniture Design, Glass, Graphic Design, Industrial Design, Interior Architecture, Jewelry and Metalsmithing, Landscape Architecture, Painting, Photography, Printmaking, Sculpture and Textiles as well as a graduate concentration in Art History.

The Graduate Studies Division at RISD has expanded rapidly over the past decade. This is in response to the energy generated by the disciplines and the need to recognize artistic developments, new avenues of critical thought and technological innovations in all areas. Major facilities projects have consolidated many programs in downtown Providence, creating the beginnings of a true Graduate Center at RISD. RISD has a commitment to interdisciplinary and multidisciplinary programming including collaborative programs between departments and divisions and with other academic institutions. The Dean of Graduate Studies must be able to further this progress through a multidisciplinary understanding of the concerns which distinguish and link the diverse graduate programs at RISD. Central to the role of Dean are commitment to student development, participation in recruitment of students, promotion of national and international diversity and oversight of the advising process.

This leadership role involves the creation of a comprehensive series of interdisciplinary graduate seminars, budget management in relation to evolving curricular and facilities needs and creative, articulate advocacy of the needs of the Graduate Studies Division to the central administration of the College. Outreach functions of the Dean include development of strong bonds with other academic institutions, identification of new opportunities for graduate students and the establishment of initiatives with foundations, cultural institutions and corporate sponsors.

Qualifications include PhD or MFA, substantial exhibition, design or publication record with a national or international profile, experience with graduate level teaching and program management, administrative experience with a strong record of service, excellent interpersonal and communication skills, the ability to work collaboratively and a strong commitment to the role of graduate studies in art and design education.

Send letter of application and CV to Search Secretary, Graduate Dean Search, Office of Academic Affairs, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784. The Search Committee will begin reviewing applications February 1, 2004, and will continue until the position is filled.

RISD is an equal opportunity employer who encourages inquiries and applications from women and candidates of color. RISD does not discriminate on the basis of race, color, age, sex, religion, national origin, ethnic origin, sexual orientation or disability.



Soka University of America/Aliso Viejo

Assistant Professor of Digital Arts/New Media to teach courses in electronic/digital media, including Internet based art-making and video art.

Assoc./Full Professor of Painting/Drawing with substantial administrative experience. Ceramics or Sculpture highly desirable.

Deadline for applications is **February 12, 2004**. For further details, see our website: www.soka.edu. Applicants should send a letter of application, CV, teaching evaluations, at least 3 letters of recommendation, recent evidence of productivity in the field, and a statement of teaching and research interests to: Arts Positions c/o Michael Hays, Ph.D., Dean of Faculty, Soka University of America, 1 University Drive, Aliso Viejo, CA 92656. SUA is an equal opportunity employer.

**Employers:
Reserve an
Interviewer
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Annual
Conference
in Seattle
through the
Online Career
Center**

<http://careercenter.collegeart.org/post.cfm>

Assistant/Associate/Full Professor in Visual Arts, Computation and Digital Media

The Arts Media and Engineering Program at Arizona State University announces an opening for a faculty member who combines visual arts skills with an understanding of computation, knowledge of digital media and an interest in hybrid arts-engineering research and creation.

Arizona State University, a Research One Institution, is the fourth largest US University. Arts, Media & Engineering (AME) (<http://ame.asu.edu>) is a joint Program between the Herberger College of Fine Arts (HCFA) (<http://herbergercollege.asu.edu>) and the Fulton School of Engineering (FSE) (<http://fse.asu.edu>).

The goal of AME is to facilitate the parallel, integrated development of media hardware, software, content and theory and the cultivation of hybrid artists-engineers. The program has established its own graduate interdisciplinary curriculum which includes AME concentrations in Visual Arts, Dance, Music, Theater, Electrical Engineering and Computer Science and Engineering.

The appointee will be expected to take a leadership role in the visual arts/visual media activities of AME and contribute significantly to the development of the education, creation and research mission of AME.

For more information about this position please write to:

Vacdm_search@asu.edu. Please send a letter of interest, CV, representative publications, names/contact information for three references to: Chair, VACDM Search Committee, AME, PO Box 878709, Tempe, Arizona 85287-8709. Applications received by January 25th, 2004 will receive full consideration. Thereafter, applications will be reviewed monthly until the search is closed. The anticipated start date is August 16th 2004.

Minimum qualifications: Terminal degree in arts, media or engineering and creative and/or scholarly record appropriate to rank. Desired Qualifications: Evidence of research in the areas of interactive visual arts and/or animation and/or video games. Interdisciplinary experience in research and creation spanning arts, media and engineering, teaching experience at the University /College level, leadership experience, national recognition of creative/research work or evidence of funded research appropriate to rank and demonstrated communication skills. ASU is an Equal Opportunity/AEE.

Minimum qualifications: Terminal degree in education, arts, media or engineering or closely related field and scholarly record in media and/or arts education. Desired qualifications: Research and/or creative record in arts and/or media and/or engineering, teaching experience at the University level, leadership experience, evidence of funded research and demonstrated communication skills. ASU is an Equal Opportunity/Affirmative Action Employer

PARSONS SCHOOL OF DESIGN

Full-time Faculty Positions

Chair of Fine Art #22351

To direct BFA and MFA programs and to develop the potential contribution of critical fine art experience to professional design education. Candidates for the Chair position will be of high professional accomplishment, have a demonstrated interest in the interaction of practice and critical thought, and the energy, vision and leadership to build an innovative department capable of making a major contribution to the field.

Chair of Illustration #22352

To direct the BFA program in Illustration. High professional standing, a developed and wide-ranging philosophy of the potential role of illustration and visual imaging, experience in degree-level teaching in the field and a demonstrated interest in critical issues in representation. The ability to build a soundly-directed curriculum with inter-relationship to adjacent programs is essential as is the capacity to create, lead and manage an innovative program.

Visual and Critical Studies/Humanities Program #22362

The Humanities Program at New School University, in conjunction with Parsons is looking for a senior faculty member who will teach in the University's new Humanities curriculum and in Parsons. The field of specialization is open but the ability to link the study of the visual to wider issues in the humanities and social sciences is essential. Demonstrated commitment to undergraduate education in an integrated university-wide program and the capacity, longer-term, to lead development of a graduate program in Visual and Critical Studies.

Design History #22359

To take a primary leadership role in developing a MA program in Design History, focusing on the modern period, which will complement and build from the existing MA in History of Decorative Arts offered in conjunction with the Cooper-Hewitt Museum. An interest in methodology/critical and theoretical approaches to the discipline is essential as is the ability to link design historical studies to other disciplines (e.g. material culture studies), to contemporary studio-critical issues and emerging issues in design theory and methodology. Considerable teaching experience and high scholarly achievement are required.

Design Management #22353

The Department of Design and Management is seeking applicants at Director level with the ability to develop and lead a masters program in design management. High-professional or academic standing, a research and teaching background in strategic management and/or marketing, and an interest in contemporary design and business issues. Ph.D. in relevant field, record of publication and teaching experience at the undergraduate and graduate levels. Industry experience highly desirable; background in economics or other social scientific field a plus.



Digital Design/Directors of Graduate and Undergraduate Studies, #22354, 22356

The Digital Design department is seeking Directors for its BFA and MFA degrees in design and technology. The positions provide a very significant opportunity to take creative, intellectual and academic leadership of these programs. Applicants should be of high academic or professional standing with a demonstrable record in creative achievement the ability to establish a vibrant critical and intellectual discourse around key issues in design and technology, and a clear potential to energetically manage and lead ambitions degree programs.

Product Design #22355

A senior full-time faculty member to make a significant contribution to the running of the BFA program in Product Design and to help plan for a graduate program. Applicants are sought from designers with strong interests in developing a radical pedagogy for product design with developing foci in the innovation of new product typologies, furniture, design for the not-for-profit sector and sustainability. Extensive teaching and professional experience, a significant record of design publication and the ability to build and lead programs are all essential.

Communication Design #22360

Associate Chair with specific responsibility for developing a new graduate program. High professional standing, with a developed philosophy of the roles of Communication Design today and a demonstrable interest in theory and criticism in the field as well as in studio practice. The ability to build a soundly-directed graduate curriculum that has considerable inter-relationship with cognate areas both within Parsons and across the University is essential, as is the energy, vision and leadership to build an innovative program capable of making a major contribution to the field.

Fashion Design #22357, 22358, 22361, 22365

The expanding fashion design programs in Parsons, in both the AAS and Fashion Design departments, are undertaking a number searches for full-time faculty and faculty/coordinator positions in fashion design, fashion digital design, fashion studies and fashion marketing and merchandising. A further visiting position is aimed at the development of graduate studies in design. Candidates will have significant professional accomplishment, experience in undergraduate teaching, and a design philosophy that will complement and enhance the academic and creative environment at Parsons.

For a full description of these positions, under the respective search number, please visit our website www.newschool.edu/admin/hr/joblist.htm.

All positions are Pending Budget Approval and will begin from July 1, 2004. Salary and benefits are competitive and negotiable.

Applications: A letter of application relating experience and interests to the opportunities and requirements of the position, together with a detailed curriculum vitae should be sent before January 31, 2004 to Thuy Diep at diept@newschool.edu and NSUJobs@newschool.edu. Please indicate the search number in the subject line.

Applications from minority groups are particularly encouraged. New School University is an equal opportunity, affirmative action employer.

To learn about Post-conference Tours be sure to visit:
www.collegeart.org/caa/conference/2004/04PreProgram/tours.html



Valparaiso University seeks tenure track Painting instructor. Start date August 15, 2004. Teach beginning and advanced courses in Painting, Drawing, and Introduction to Design, participate in a variety of departmental duties and university committee work. Possess college level teaching experience, MFA degree desired, active exhibit record and should be willing to work in a scholarly community committed to Christian higher education in the Lutheran tradition. See our website for more departmental details.

Please submit the following:

- a letter of application addressing specific ways they can contribute to the university;
- a complete resume/curriculum vitae;
- a copy of graduate transcripts;
- three current letters of recommendation
- a slide portfolio of current works, samples of student works along with SASE
- relevant course preparation materials such as descriptions and syllabi

Send all information to:

Pat Dwyer
Art Department Administrative Assistant
Valparaiso University
Valparaiso, IN 46385

www.valpo.edu/art

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Tenure Track Engineering Faculty Position in Virtual Reality - Arizona State University

The Department of Computer Science and Engineering (CSE) and the Arts, Media, and Engineering (AME) Program are announcing a joint position for a tenure track assistant or associate professor in virtual reality and related areas.

Arizona State University, a Research One Institution, is the fourth largest US University with approximately 43,000 undergraduate and 13,000 graduate students. The Computer Science and Engineering Department (<http://cse.asu.edu>) provides a stimulating and fast-growing environment of research and teaching with emphasis on quality, leading-edge graduate and undergraduate education. Arts, Media, and Engineering (AME), (<http://ame.asu.edu>) is a joint Program between the Fulton School of Engineering and the Herberger College of Fine Arts. The goal of AME is to facilitate the parallel, integrated development of media hardware, software, content and theory. AME research covers distributed, context-aware sensing and modeling, information representation, retrieval and feedback, and experiential construction.

The successful candidate will spearhead research in cutting-edge areas such as believable agents, immersive/semi-immersive environments, human avatars, kinematics, and/or graphics aspects of virtual reality research and teaching. Efforts of the virtual reality group are expected to merge with the efforts of the other CSE and AME groups for the creation of electronic and/or enhanced reality experiences. For more information about this position, write to virtualreality_search@asu.edu. Please send a letter of interest, CV, representative publications or other multi-media material and names/contact information for four references to: Chair, CSE/AME Faculty Search Committee, PO Box 878709, Tempe, Arizona 85287-8709. Applications received by January 15th, 2004 will receive full consideration; if not filled applications will be reviewed bi-monthly until the search is closed. The anticipated start date is August 16th 2004.

The required qualifications are: a Ph.D. in Computer Science and Engineering or in a closely related field; a scholarly record in virtual reality appropriate to the rank; and previous experience working in or with fine arts, appropriate to rank. For applicants at the associate professor level, interdisciplinary experience in research spanning media, arts, and engineering, teaching experience at the University/College level, leadership experience, and evidence of funded research spanning engineering and the arts are desired. ASU is an Equal Opportunity/Affirmative Action Employer

Assistant Professor in Media Arts Education

The Arts Media and Engineering Program at Arizona State University announces an opening for a faculty member with expertise in media and/or arts education and an interest in innovative techniques for hybrid education that bridges arts and engineering for the integrated development of media tools and content. Arizona State University, a Research One Institution, is the fourth largest US University. Arts, Media & Engineering (AME) (<http://ame.asu.edu>) is a joint Program between the Herberger College of Fine Arts (HCFA) (<http://herbergercollege.asu.edu>) and the Fulton School of Engineering (FSE) (<http://fse.asu.edu>). HCFA is one of the nation's leading places for the study, practice and development of the arts with many of its programs ranked in the top ten nationally. FSE is established among the leading engineering graduate schools in the country with research expenditures in excess of \$ 32M.

The goal of AME is to facilitate the parallel, integrated development of media hardware, software, content and theory and the cultivation of hybrid artists-engineers. The program has established its own graduate interdisciplinary curriculum which includes AME concentrations in Visual Arts, Dance, Music, Theater, Electrical Engineering and Computer Science and Engineering.

The appointee will be expected to take a leadership role in shaping the educational activities of AME and to develop and teach courses that prepare our graduate students for careers in arts-engineering education and research. Responsibilities include chairing the education committee, collaborating with other AME faculty in the development and evaluation of the AME concentrations, and planning a hybrid PhD in Arts, Media and Engineering. Through these activities, participation in collaborative projects, teaching, and publication, the appointee is expected to significantly contribute to the research and educational mission of AME.

For more information about this position please write to

ame_education_search@asu.edu. Please send a letter of interest, CV, representative publications, names/contact information for three references to: Chair, Media Arts Education Search Committee, AME, PO Box 878709, Tempe, Arizona 85287-8709. Applications received by January 25th, 2004 will receive full consideration. Thereafter, applications will be reviewed monthly until the search is closed. The anticipated start date is August 16th 2004. Minimum qualifications: Terminal degree in education, arts, media or engineering or closely related field and scholarly record in media and/or arts education.

Minimum qualifications: Terminal degree in education, arts, media or engineering or closely related field and scholarly record in media and/or arts education. Desired qualifications: Research and/or creative record in arts and/or media and/or engineering, teaching experience at the University level, leadership experience, evidence of funded research and demonstrated communication skills. ASU is an Equal Opportunity/Affirmative Action Employer

ART (Graphic Design)

JACKSONVILLE STATE UNIVERSITY. Jacksonville State University is accepting applications for this position.

Duties: Teaching responsibilities include instruction at all levels of graphic design and foundation art courses in a well established and expanding NASAD accredited BFA and BA programs. Candidates must possess comprehensive knowledge of typography, color, drawing processes, electronic media, print communication, and graphic design methodology, practices and applications, and relevant Macintosh-based software.

Additional skills in digital photography are desired. Other responsibilities include: participation in program and curriculum development, student advising, university service, and continued pursuit of professional creative research. **Qualifications:** MFA degree in graphic design required. Rank and salary are contingent upon qualifications, experience and needs of the university. In the event that this full-time-track position is not filled as full-time-track, applicants may be considered for a temporary or visiting position for one year. Send application (available on our web site at www.jst.edu), resume, copies of transcripts, 20 slides of personal work, SASE, and names/addresses/phone numbers of at least three references to Jacksonville State University, Human Resources, 700 Pelham Road North, Jacksonville, Alabama 36265. Applicants selected for an interview will be required to supply official transcripts and current letters of reference. Monthly applicants are strongly encouraged to apply. Reference number 20884. An EO/AA Employer.

Founded in 1877 as a privately endowed coeducational institution, Rhode Island School of Design (RISD) offers 20 degree programs in the fine arts and architecture and design disciplines. RISD enrolls approximately 2,000 undergraduate and graduate students from 50 states and 50 countries and also includes a division of Continuing Education offering a variety of programs to more than 4,000 part-time students.

Assistant/Associate Professor Department of Jewelry & Metalsmithing

Rhode Island School of Design seeks applications for Assistant or Associate Professor of Jewelry and Metalsmithing. This full-time position will commence September, 2004. Applicants should have an MFA or equivalent work experience, a minimum of two years' teaching experience at the college level, and a strong foundation in the traditional skills of the goldsmith. Additional familiarity with metalsmithing techniques would be ideal. This faculty position requires active participation as a member of a well-established teaching team, which works together to maintain a vital curriculum and foster students' individual artistic development.

Applicants should have an established professional record and be an effective lecturer and critic of contemporary jewelry and metal work. Demonstrated capacity as a jewelry and metal studio teacher with a broad awareness and interest in contemporary artistic and theoretical practices is preferred.

Applicants should send a letter detailing areas of interest and experience, a detailed curriculum vitae, slides or CD of personal work and student work, and a statement detailing teaching philosophy along with three letters of recommendation to: Search Secretary, Jewelry & Metalsmithing Search, Office of Academic Affairs, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784. The search committee will begin reviewing applications January 9, 2004, and will continue until the position is filled.

History of Contemporary Art and Visual Culture

Assistant professor; salary and benefits competitive; begin September, 2004. Proven accomplishment in histories and theories of contemporary art, including film/video or other time-based media. Familiarity with the discipline and diverse cultures is desired. Teach intro. to art history with electives in field. Interest in collaborative projects with Museum of Art. PhD or equivalent body of work in areas of contemporary art/design. Demonstrated teaching ability and publications.

Send letter of application, CV, copies of most recent publications (with SASE if these are to be returned), and names of 3 references to: Contemporary Art History Search, Academic Affairs Division, Rhode Island School of Design, 2 College Street, Providence, RI 02903. Review of applications will begin February 1, 2004. AC-INT.

Assistant Professor of Digital Media

Expanding on a media art focus, the vision of the graduate Digital Media Department at Rhode Island School of Design is to provide a diverse environment for interdisciplinary and transdisciplinary exploration of digital media. The goal of the Digital Media Department is to provide a resonant environment for cutting edge artistic research and practice, focusing on the creative, expressive potentials of digital media. The department is seeking a qualified multi-skilled individual with experience in the exploration of digital media for creative expression. In particular, such a person should be interested in hybrid forms that bridge different traditional disciplinary areas of investigation with new forms of digital media. This individual should also be interested in innovative digital forms of art and cutting edge design practice.

The successful candidate will be expected to teach studio and/or seminar courses at graduate level, to mentor and advise graduate students, to contribute to the future of the department's growth, to help in the administration of the department, and to undertake independent research and creative activity. They will also be working on various committees at RISD and contribute to the RISD community at large.

The candidate should be in the process of developing a career as a professional artist and/or artist/designer. The applicant must have an advanced degree. Teaching experience in a university setting is preferred. Administrative experience in an academic or professional setting is also desirable. The level of salary will be determined by the candidate's qualifications and professional experience. Familiarity with the discipline across diverse cultures is a plus.

Applications should include a statement articulating their artistic and educational philosophy, along with a complete resume or curriculum vitae and the names, phone numbers, mail and e-mail addresses of three references qualified to provide knowledgeable evaluation of your qualifications. Please also provide URLs where appropriate. Please do not send additional supporting materials until they are requested. Review of applications will begin February 1, 2004, and continue until the position is filled. Send applications to Search Secretary, Digital Media Search, Academic Affairs Division, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784.

RISD is strongly committed to increasing the diversity of its faculty and student body. RISD is an equal opportunity employer who encourages inquiries and applications from women and candidates of color. RISD does not discriminate on the basis of race, color, age, sex, religion, national origin, ethnic origin, sexual orientation or disability.



WESTERN CONNECTICUT STATE UNIVERSITY

WWW.WCSU.EDU

WCSU is seeking to fill the following tenure-track positions for the fall semester, August 2004:

Art Department

Academic Rank Commensurate with Experience

Perceptual painter, landscape emphasis preferred, significant national exhibition record, 10 years university level teaching experience, M.F.A. required. To teach in the M.F.A. program as well as undergraduate and foundation courses. Please submit resume, 20 slides of work, pertinent reviews, catalogs, etc. and a SASE for return of this material to **Mr. Abe Echevarria, Chair, Painting Search Committee.**

Assistant Professor of Graphic Design

M.F.A. in graphic design or equivalent and at least five years of broad, ongoing, professional experience are required. College level teaching experience preferred. Candidates must possess strong typographic skills. Proficiency with traditional processes and techniques, and with Macintosh hardware and software, is a necessity. Interactive media authoring skills are high desirable. In addition to the application material, please submit teaching and design philosophy, 20 slides of professional work, and 20 slides of student work, if applicable as well as a SASE for return of this material. Send application material to **Mr. Abe Echevarria, Chair, Graphic Design Search Committee.**

Salary & Benefits – WCSU offers competitive salaries commensurate with candidate's experience and a comprehensive benefit package.

Application Material: Interested candidates should submit a cover letter specifying the position you are applying for, a current vita, graduate transcripts, contact information (name, title, address, and telephone number) of three professional references, and any additional information specified to the individual identified in the listing for each position at the following address: **Western Connecticut State University, 181 White St., Danbury, CT 06810. Review of applications begins on February 7, 2004 and will continue until the position is filled.**

WCSU is an AA/EEO Educator/Employer.

Syracuse University Design/Art History Assistant Professor

Syracuse University, School of Art and Design, Foundation Department, entry-level tenure track, Assistant Professor to start in August 2004. Develop and teach courses in Design History, craft arts for Art and Design students. The candidate will teach other courses in field of expertise. Other requirements include advising, committee work and the ability to work within the curricula of the Foundation Department and the School of Art and Design.

Qualifications: Terminal degree with two years of teaching experience, a record of scholarly and/or creative work with the promise of continued work in the field of expertise.

Send letter of application, CV, statement of teaching philosophy, examples of scholarly/creative work; names, addresses and phone numbers of three references, and a SASE for return of materials to: **Jude Lewis, Chair, Search Committee, Foundation Department, 102 Shaffer Art Building, Syracuse, NY 13244. Application deadline: 2/1/2004 for CAA interviews, otherwise, March 1, 2004**



*Syracuse University is an Affirmative Action/
Equal Opportunity Employer.*

HAVE YOU VISITED
www.collegeart.org
LATELY?

MCDANIEL COLLEGE

Department of Art and Art History

Assistant Professor, full-time, tenure-track, to teach upper and lower level courses in Painting and Drawing beginning Fall 2004. M.F.A. required. Ability to teach printmaking desired. Other secondary fields of expertise considered. Applicant must have teaching experience and demonstrate a commitment to teaching and the Liberal Arts tradition. Applicant must also show evidence of ongoing professional activity.

Please submit CV, a Statement of Teaching Philosophy, three current reference letters, one page of non-returnable slides of your work (including painting and drawing), and a SASE to Prof. Susan R. Bloom, Chair, Department of Art and Art History, McDaniel College, Westminster, MD 21157-4390. Review of applications will begin January 15, 2004. Interviews at CAA in Seattle will be by appt. only.

McDaniel College is a small, selective private Liberal Arts college devoted to a strong tradition of undergraduate education. It is located within easy driving distance from Washington, D.C., Baltimore and Philadelphia.

McDaniel College is an AA/EEO and an award-winning ADA employer. Women and minorities are encouraged to apply.



Andrew W. Mellon Foundation Curatorial Fellowship in Prints and Drawings The Huntington Library, Art Collections, and Botanical Gardens

The Art Collections of The Huntington are pleased to offer a three-year curatorial fellowship in the field of Prints and Drawings to begin immediately. The successful candidate will have received a Ph.D. in art history within the last five years or will be receiving the degree before taking up the Fellowship. Dr. Shelley Bennett, Curator of British and European art, will supervise the Mellon Fellow. As part of a small museum staff, the Mellon Fellow will participate in all aspects of the Art Collections' activities, which range from working on exhibitions and acquisitions to dealing with the public and teaching docents. However, the primary focus of the Fellowship will be research on the permanent collection, which will include interaction with conservators and work on a new collections management system. As a major humanities research center in a culturally dynamic community, The Huntington provides numerous opportunities for the Fellow to interact informally with scholars in his/her field and related disciplines. The Mellon Fellow will receive a stipend of \$30,000 per year with benefits and a travel allowance. The Fellow will also be given a day a week to pursue his/her own research interests or writing projects. Candidates should submit a letter of not more than three pages describing career goals and giving reasons for wishing to come to The Huntington in particular. A copy of a publication or a writing sample should accompany the application, along with a c.v., and three letters of recommendation sent independently. Applications should be submitted to:

Rebecca Campos, Director of Personnel
The Huntington Library, Art Collections, and Botanical Gardens
1151 Oxford Road
San Marino, California 91108

CAA CAREER FAIR HANDBOOK

Guide for Candidates and Interviewers

This brochure is designed to inform candidates and interviewers about the CAA Career Fair at the 2004 Annual Conference in Seattle.

Examine this handbook carefully so that you will know what to expect from conference interviewing and how best to prepare for a successful and relatively stress-free experience. Questions about the Career Fair should be directed to Brenna Johnson, Programs Assistant, at 212-691-1051, ext. 242; bjohnson@collegeart.org.



Bring this handbook with you to the conference as an ongoing reference.

ADVICE FOR CANDIDATES NEW! ONLINE CAREER CENTER AND CAREER FAIR

- For the first time, services at the Candidate Center will be available exclusively through CAA's new state-of-the-art Online Career Center. Using the Online Career Center at the Annual Conference, job seekers will be able to search all current and new position listings, apply for positions directly online, post résumés, and more.
- In order to gain access to the Online Career Center you must renew, rejoin, or join to obtain a current CAA individual membership. A valid 2004 CAA individual member ID card is required for candidates to enter the Interviewer Tables hall.
- You may gain access to the Online Career Center through the Member Portal, located on CAA's website at www.collegeart.org. Your User ID is your CAA individual membership ID number, which is found on your ID card or on your mailing label for *CAA News*, *The Art Bulletin*, or *Art Journal*. Please type in all numbers but no letters. If your ID number has prefix zeros, you do not need to enter them. Your preassigned password is included in your 2004 membership renewal and acknowledgment mailings. You may change your preassigned password after your initial login to the Member Portal. If you cannot locate your ID number or preassigned password, send an e-mail to memsvcs@collegeart.org.

CAREER FAIR:

- On December 1, 2003, CAA launched the Career Fair, a special feature of the Online Career Center. A job posting marked with the Career Fair icon indicates that the interviewer will be on-site in Seattle; the posting will also contain information on how to contact interviewers, and where and at what times they

will be interviewing. Candidates must register for the Career Fair. Read the Career Fair Job Seekers' Instructions at www.collegeart.org/onlinecareerfair/index.html to learn how to register and use all of the special features.



Do not submit electronic application materials unless requested to do so. Read job postings carefully!

Before the Conference:

- Use the Online Career Center before arriving in Seattle in order to apply for positions and to arrange interviews. The Online Career Center has special features that enable you to research, apply, and set up interviews through the Career Fair before arriving at the conference. While many new position listings will be shown with the Career Fair icon , the majority of conference interviews are prearranged, based on job listings posted on the Online Career Center from October through February.
- Plan to stay at one of the CAA conference hotels. All reservations for these hotels should be made through the Conference Housing Bureau. Reservation information can be found in the *Preliminary Program*, found at www.collegeart.org. Staying at a conference hotel allows you to return to your room and collect messages more easily. You may wish to bring a laptop computer. All conference hotels provide Internet access. If you stay at another hotel or find alternative accommodation, find out if you will have access to the Internet. The Kinko's at the Washington State Convention and Trade Center has several computer stations for paid use.
- Update your curriculum vitae (c.v.). It is very important that your c.v. is up-to-date, clear, and neat. Guidelines and advice on how to organize a c.v. for artists, art historians, and museum professionals is located in the Career Development section of CAA's website, www.collegeart.org. Have a colleague or professor proofread your c.v.



Never give away originals of your slides! Always submit an S.A.S.E. if you want your materials returned.

- Prepare a standard application packet, even if you plan to submit materials electronically; many interviewers require hardcopy materials. A prefab envelope or folder packet is inexpensive, fast, and easy to deliver, and shows you to be an organized and prepared candidate. Art historians may consider including an unofficial transcript and/or photocopies of recent scholarship. Artists should carry an easy-to-view, select portfolio of recent work that clearly represents your medium(s). Be sure your c.v. or cover letter includes a local or cell phone number, e-mail address, or other means of contact

so that interviewers may easily reach you during the conference. Note to artists: Make several copies of all slides you wish to present to interviewers and always retain the originals.

- If you have a prearranged interview, research the school and department beforehand so that you are able to ask specific and informed questions.
- While reviewing any new position listings online, refer to the American Association of University Professors (AAUP) list of censured administrations, which is available at the AAUP website, www.aaup.org. If an institution is on the censured list, ask the interviewer how this affects his or her department practices. (For details on the AAUP list, please see page 4 of this handbook.)


THE CANDIDATE CENTER

The Candidate Center will be open Wednesday–Friday, February 18–20, 2004, 9:00 AM–7:00 PM on Level 4, Room 401, of the Washington State Convention and Trade Center. Candidates who need to use the Online Career Center at the conference will have a limited number of computers and printers available to them. You will be able to search up-to-the-minute Career Fair job listings, request interviews, and receive Career Fair–specific messages from employers. Use of these computers at the Candidate Center will be timed, closely monitored, and available on a first-come, first-serve basis. A Kinko's serves as the business center of the convention center, located on the first floor, and is open twenty-four hours. Kinko's also provides a computer stations with Internet access.

At the Conference:

- Arrive early; be relaxed and organized. Familiarize yourself with the Washington State Convention and Trade Center and find the telephones, business center (a Kinko's, located on the first floor), and restrooms. Obtain change for pay phones (25¢ for local calls)—come prepared with quarters, dimes, and nickels. Find out if you can gain access to your hotel voice-mail remotely.
- We strongly recommend that you attend Orientation, held Tuesday, February 17, 6:30–8:00 PM, at the Convention Center, Level 6, Ballroom E. Orientation is open to interviewers and candidates and is geared toward first-time users of the Online Career Center, the Career Fair, and CAA's career services in general.
- Go to the Candidate Center, Convention Center, Level 4, Room 401, beginning Wednesday, February 18, at 9:00 AM. There is no need to arrive any earlier—standing in line before the doors open will not get you the information faster than those who arrive at 9:00 AM. At the Candidate's Center, you can search the Online Career Center and Career Fair job listings. We will provide computers and print-

ers; Career Fair staff will be present to assist and answer any questions you might have.

- At the Candidate Center, review the job listings posted on the Online Career Center, noting that those classified marked with the Career Fair icon  indicate that employers will be interviewing at the conference.
- Follow the specific application instructions in the online advertisement. Be sure your local contact information is clearly noted on your application materials. You may be asked to leave materials at a table in the Interviewer Tables hall, located in the Washington State Convention and Trade Center, Level 4, Hall 4B, or at one of the local hotels. Do not leave applications outside of hotel rooms or taped to doors unless specifically requested—hotel staff may discard material cluttering hallways.

TIP Remember to bring your valid 2004 CAA individual member ID card—you must present it to enter the Interviewer Tables hall.

- Candidates who wish to have their application materials returned should enclose a self-addressed stamped envelope (S.A.S.E.) with adequate postage. Interviewers are required to return materials to candidates if the application is accompanied by an S.A.S.E. Since some do not, be sure to check the Interviewer Tables on the final day. CAA cannot be responsible for the return of materials. We urge candidates not to submit an original piece of artwork or a publication, but rather, good-quality slides and copies.

TIP Regularly check for the newest job listings through the Online Career Center. This site will be updated throughout the conference.

- Regularly check your personal e-mail account and your hotel voicemail for messages. All conference hotels provide Internet access; the Kinko's in Convention Center has computer stations. All correspondence between candidates and interviewers will be done through the Online Career Center if other arrangements have not been made beforehand. (Note: We no longer provide the Candidate Message Center from previous CAA conferences.)

ADVICE FOR INTERVIEWERS: NEW! ONLINE CAREER CENTER AND CAREER FAIR

- Launched October 1, 2003, the Online Career Center is CAA's new state-of-the-art job listing service. The Online Career Center enables employers to post job listings, update current listings, search and view résumés, communicate with job seekers, and accept application materials electronically. To create a new account or log in with an existing account, visit www.collegeart.org and follow the simple instructions. If you cannot locate your user-

name and password for your existing account, visit <http://careercenter.collegeart.org/hr/forgot.cfm> and enter the e-mail address on your account. Your username and password will be sent to you.

- On December 1, 2003, CAA launched the Career Fair online at www.collegeart.org. The Career Fair is a special feature in the Online Career Center that will be available only to interviewers attending the Annual Conference. The Career Fair allows interviewers to rent tables, schedule interviews, correspond with job seekers, and print out daily interview schedules—all online. For Career Fair Employers' Instructions, visit www.collegeart.org/onlinecareerfair/index.html. Employers must register for the Career Fair.

CF An important feature of the Career Fair is the Career Fair icon. This icon lets job seekers know an employer will be on-site at the conference in Seattle. Each employer who rents an Interviewer Table or who purchases the special Flagging and Scheduling option will be able to demarcate an unlimited amount of new and current positions on the Online Career Center with the Career Fair icon. Employers may also arrange interviews with job seekers using the online scheduling form.

TIP When posting a job, make sure you select every category that pertains to the position. Selecting "Other" as a category can severely limit the number of people who will see the advertisement. Adding "Searchable Words" to your listing is also very helpful to candidates.

TIP Be very specific when indicating how you want a candidate to apply for the position. Please indicate your location (if interviewing at the conference) and if you will be accepting electronic submissions or only hard copies. Be sure you check your account regularly before and during the conference to print out electronic applications.

Before the Conference:

- Advertise in advance any open positions with the Online Career Center. Follow the simple instructions at www.collegeart.org to create an account or to log in with an existing account. An online job listing will ensure maximum exposure to potential candidates, who will have access to the Online Career Center prior to and during the conference. List the specific requirements for the position, the required support materials (such as c.v., slides, or articles), and your conference interviewing plans. Be sure to let candidates know whether or not you accept the electronic submission of application materials.
- Use the Online Career Center's Career Fair features in advance. The special Flagging &

Scheduling option allows you to prearrange conference interviews either at an Interview Table or at another location (e.g., a hotel). If you have indicated through Career Fair that you will be interviewing at the conference but find you are unable to do so, please contact Brenna Johnson, Programs Assistant, at 212-691-1051, ext. 242; bjohnson@collegeart.org, by February 6, 2004.

TIP Interviews scheduled by prior appointment can be less stressful for both interviewers and candidates.


- Determine where you will conduct interviews. You may choose to speak with candidates at a CAA Interviewer Table or at a location off-site. For interviews at a hotel, a suite with a table and chairs is recommended. A small room with no surfaces for paperwork or chairs for you and the candidate may cause both parties to feel uncomfortable. A late decision on an interview location can be easily added to your current job posting on the Online Career Center. For information on Etiquette for CAA Interviewers, visit www.collegeart.org/caa/ethics/etiquette.html.
- Reserve an Interviewer Table through the Online Career Center. A limited number of tables are available to those who need a location to conduct interviews or collect application materials (tables will be located at the Washington State Convention and Trade Center, Level 4, Hall 4B). Table rentals are not required, but many interviewers find them to be a convenience. Tables may be reserved in advance for a fee (pre-payment required) on the Online Career Center and, pending availability, rented on-site for a higher fee (on-site payment required). Table reservation includes unlimited use of the Flagging and Scheduling option. For information, please contact Brenna Johnson, Programs Assistant, as soon as possible: 212-691-1051, ext. 242; bjohnson@collegeart.org.


Interviewer Table Rental Fees

- Prepayment is required; we accept MasterCard, Visa, and American Express.
- All table rentals may be purchased through the Online Career Center or on-site at the Interviewer Center, Level 3, Room 310.

CAA INSTITUTIONAL MEMBERS


ADVANCE (Prior to February 18, 2004)
\$150 for CAA 2004 Paid Institutional Member
\$100 for Second Table

Includes Online Scheduling and Unlimited Career Fair  Flags for Active Job Postings


\$45 for Flagging & Scheduling
Online Scheduling and Unlimited Career Fair  Flags for Active Job Postings Only.

ON-SITE (February 18–21, 2004)

\$200 for CAA 2004 Paid Institutional Member
\$150 for Second Table

Includes Online Scheduling and Unlimited
Career Fair  Flags for Active Job
Postings Only

\$60 for Flagging & Scheduling


Online Scheduling and Unlimited Career
Fair  Flags for Active Job Postings Only

NONMEMBERS


ADVANCE (Prior to February 18, 2004)

\$200 for Nonmembers

\$150 for Second Table

Includes Online Scheduling and Unlimited
Career Fair  Flags for Active Job
Postings


\$60 for Flagging & Scheduling

Online Scheduling and Unlimited Career
Fair  Flags for Active Job Postings Only


ON-SITE (February 18–21, 2004)

\$250 for Nonmembers

\$200 for Second Table

Includes Online Scheduling and Unlimited
Career Fair  Flags for Active Job
Postings

\$75 for Flagging & Scheduling

Online Scheduling and Unlimited Career
Fair  Flags for Active Job Postings Only

* If you must cancel a table, please do so by
February 6, 2004. CAA cannot reimburse you
after this date.

At the Conference:


- Attend Orientation on Tuesday, February 17,
6:30–8:00 PM, at the Washington State
Convention and Trade Center, Level 6,
Ballroom E. Orientation is open to interviewers
and candidates and is highly recommended for
all users of CAA's Career Fair.

- Check in at the Interviewer Center, especially if you have prearranged your conference
interviews at Interviewer Tables. Anyone using
the Interviewer Tables must pick up the 2004
CAA Interviewer Card, which is required for
access to the Interviewer Tables hall.

THE INTERVIEWER CENTER

The Interviewer Center will be open
Wednesday–Friday, February 18–20, 2004,
9:00 AM–7:00 PM, Level 3, Room 310, in the
Washington State Convention and Trade
Center. Any employer interviewing at the conference **MUST** check in at the Interviewer
Center upon arrival and receive an Interviewer
Card, which is required for entrance to the
Interviewer Tables hall (Level 4, Hall 4B).

- Interviewers may also use the Online Career
Center to rent tables, post last-minute position

listings, update current listings, search and view
résumés, communicate with job seekers, schedule
interviews, and add a Career Fair icon  to existing listings. Computers, printers, and
Career Fair staff will be available to help you.

- Contact candidates who have prearranged
appointments, as well as new applicants,
through the Online Career Center. Internet
access is available at all conference hotels; a
few computer stations are available in the
Interviewer Center and at the Kinko's on the
first floor of the convention center.

- When identifying additional candidates during
the conference, instruct them about your
preference for online or hardcopy submissions.
If you prefer hardcopy, ask your interviewees
to leave application materials for you at a
reserved table in the Interviewer Tables hall or
at your hotel. Be sure to make arrangements for
drop-offs at your hotel with the concierge; asking
candidates to slide applications under your
door or to leave them in a box outside your
room may lead to the loss of valuable materials.
(Note: We no longer provide the Candidate
Message Center from previous CAA conferences.)

Note: Institutions and their representatives ARE
PROHIBITED from posting job vacancies and
interviewer locations at the 2004 CAA Annual
Conference (on walls, pillars, tables, and the
like) without written permission from CAA.
CAA will confiscate illegal postings, and the
institution will be notified of the infraction. The
infraction will also be reported to the profession
in issues of *CAA News*.

- Return all materials to candidates in the
S.A.S.E. provided by them. Failure to return
application materials will be reported to the
profession in *CAA News* and communicated by
letter to the chief administrative officer of the
offending institution.

STANDARDS FOR PROFESSIONAL PLACEMENT

*Adopted unanimously by the CAA Board of
Directors, October 22, 1977; amended
December 12, 1992; amendment pending,
February 2004.*

In order to protect the interests both of applicants
and of hiring institutions and to allow
both to know their separate responsibilities during
the placement process, the following standards
for professional placement have been formulated.

I. CAA POSITIONS LISTINGS

A. Listing of ALL Positions. The Online
Career Center, which replaced *CAA Careers*, is
a central, national, and effective means of
announcing job openings to the profession. The
vast majority of positions listed with CAA are
at the instructor or assistant professor level; the
usual means for identifying candidates for positions
at higher ranks is by personal inquiry to
individuals or institutions known to those
responsible for the search. In order to ensure
maximum communication, this procedure
should be properly supplemented by listing
senior positions with CAA. Clear specification
of the qualifications and requirements of the
position should eliminate the feared “flood” of
applicants and might well turn up a superior
candidate.

B. Nondiscriminatory Listings. CAA will not
accept position listings that include qualifications
held to be discriminatory under applicable
law.

C. Right to Privacy. CAA holds that hiring
should be based on professional qualifications
only and reaffirms the following resolution:

Resolution Concerning Private Information in Interviewing

Be it resolved that,

- Applicants for positions be advised not to
include personal information such as marital or
parental status on curricula vitae or application
forms.

- Potential employers and their representatives
are advised not to request such information
either verbally or in writing.

- Any candidate from whom such information
has been requested and who believes that
this has had a prejudicial effect upon his or her
employment prospects be advised to report
such situations to CAA, which will communicate
to the institutions the information that such
a complaint has been received and that the
alleged practice is contrary to the policy of
CAA.

D. Accuracy of Listings. In recent years, institutions
that have listed positions with CAA have
reported a median of 150 applicants for each
studio position and 35 for each art-history
position. In many instances, applicants did not
have the qualifications required by the institutions.
In part, this problem results from the failure
of candidates to read thoroughly the printed
job descriptions. It also results from listing
positions without specifying precisely the
required qualifications.

While institutions have a legitimate interest
in retaining their options, they help neither
themselves nor the candidates when they list as
“open” entry-level positions, fail to indicate
preferred areas of specialization where such
preferences do exist, or exaggerate their expectations
 (“five-years teaching experience,”

“Ph.D. required,” and so on), where neither the salary being offered nor the present practices of the institution warrant such requirements.

Hiring institutions are urged to make their listings as accurate and specific as possible and to state clearly the nature of the credentials required. Further, while tentative listings are encouraged in order to maximize publicity, institutions are required to state that such positions are subject to budgetary or other contingencies.

E. Application Deadlines. Hiring institutions are reminded of both the legal and moral imperatives of keeping positions open until the stated deadline has passed, no matter how many applications are received. Deadlines must allow reasonable time for announcement to reach applicants and for them to prepare and submit their applications.

F. Charade Listings. Affirmative Action procedures require that all positions be given wide publicity through channels designed to reach the broadest spectrum of potential candidates. In some instances, listings are published where the successful candidate is known in advance, simply to conform to Affirmative Action regulations. CAA firmly states its disapproval of this violation of the spirit of the law.

G. Screenings and Notification. Screenings should be conducted as expeditiously as possible. It is the obligation of all hiring institutions to inform all applicants promptly and courteously as soon as they have been eliminated from serious consideration. Those being seriously considered should be notified as soon as possible after the application deadline of the status of their candidacy and of the expected schedule of departmental action.

H. Return of Materials. Candidates are reminded that a response to a position listing is the initial step in the selection process and are urged not to send slides, offprints, or other materials of value unless specifically requested in the announcement of the opening. In all cases where such materials have been requested by the hiring institution—whether initially or in later stages of selection—an S.A.S.E. should be requested and materials should be promptly returned as soon as an applicant is eliminated from consideration.

II. Interviewing

Whether conducted at the CAA Annual Conference or elsewhere, interviews should proceed in such a manner as to respect the professional and personal integrity of the candidates. Interviews should take place promptly as scheduled; applicants should be allowed sufficient time to develop their candidacy in some depth; interviewers should be prepared to respond to legitimate questions about the insti-

tution and its nature, program, location, and so on. (A simple printed brochure supplying this information can save valuable time and energy.)

Respect for the integrity of the interviewing process involves a reciprocal obligation on the part of candidates to come to interviews prepared with all necessary supporting materials and to follow established procedures and schedules in asserting or pursuing their claims upon the time and attention of the interviewers.

Institutions not conducting interviews at the CAA Annual Conference should make efforts to arrange an interview site and time convenient to both parties and should be aware that the expenses involved for candidates to get to an interview can be quite high. Candidates who would have to travel a long distance should be given an honest evaluation of their chances for the position so that they can decide if the expense involved is justified.

Interviews conducted at the CAA Annual Conference entail the following specific obligations:

A. Interviewers who have announced in a prior positions listing that they will be present at the CAA Annual Conference are **required** to report to the CAA Interviewer Center so that their location may be registered. It is highly recommended that all interviewers register with CAA at the Interviewer Center.

III. Enforcement

CAA will monitor those violations that can be clearly ascertained through its own administrative processes, namely:

A. Failure to adhere to application deadlines.

B. Failure by interviewers to honor their commitment to be present at the CAA Annual Conference or to notify CAA if their plans change.

C. Failure to return application materials when an S.A.S.E. was provided by the applicant.

Willful violations may be reported to the profession in *CAA News* and communicated by letter to the chief administrative officer of the offending institution. Other alleged serious violations will be referred for investigation and for such action as deemed appropriate in accordance with established grievance procedure.

Amendment, December 12, 1992; amendment pending, February 2004:

The CAA Board of Directors, on recommendation of the Professional Practices Committee, has amended the Standards for Professional Placement as follows:

The CAA Online Career Center, which replaced *CAA Careers*, will henceforth denote by an asterisk any job listing submitted by an institution that has been censured or is under investigation for censure by the American Association of University Professors (AAUP). The Online Career Center will also denote by a

diamond any position listing submitted by an institution that has had its accreditation removed or denied or that is being investigated for such action by the National Association of Schools of Art and Design (NASAD).

It should be emphasized that CAA's purpose in this identification is solely to inform its membership of the existence of potential problems. CAA has no means of investigation or procedures in place for holding hearings and therefore cannot make factual determinations with respect to the merits of a particular complaint or accusation. For more information, please contact AAUP, 1012 14th St. NW, Ste. 500, Washington, DC 20005; 800-424-2973, www.aaup.org.

AAUP-CENSURED ADMINISTRATIONS

Candidates are advised to check any schools to which they intend to apply to learn if they are among those listed on the AAUP-Censured Administrations. Investigations by AAUP of the administrations of the listed institutions show that, as evidenced by a past violation, they are not observing the generally recognized principles of academic freedom and tenure endorsed by CAA, the Association of American Colleges and Universities, and more than 170 other professional and educational organizations. The 1940 “Statement of Principles on Academic Freedom and Tenure” may be found in the May–June 1990 issue of *Academe*. Names are placed on or removed from this censure list by vote of AAUP's annual meeting. Placing the name of an institution on this list does not mean that censure is visited either upon the whole of the institution or upon the faculty, but specifically upon its present administration. The term “administration” includes the administrative officers and the governing board of the institution.

Since circumstances differ widely from case to case, AAUP does not assert that candidates refrain from accepting appointment to an institution that is on the censure list; it does urge that, before accepting appointments, they seek information on present conditions of academic freedom and tenure from the AAUP's Washington office and prospective departmental colleagues. For the current list of AAUP-Censured Institutions, see *Academe: Bulletin of the American Association of College Professors*, where the list is published in each issue; AAUP's website, www.aaup.org, and at www.collegeart.org/caa/ethics/placement.html

Both candidates and interviewers are urged to review the CAA recommended guidelines, *Etiquette for Interviewers*, available at www.collegeart.org under the Guidelines section.



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