In an interview with Carlo McCormick for the Journal of Contemporary Art, artist Kiki Smith (b. 1954) describes her work as both approachable and personal, explaining, "I always liked the idea of making things that are really open, that everyone can come to terms with their own ideas and responses.... Hopefully something in it resonates with enough things that you can think about your own life." Considered one of the most influential artists of her generation, Kiki Smith incorporates enigmatic and radical reinterpretations of conventional representations of the human form in her work. Now represented by PaceWildenstein Gallery, Smith has had numerous exhibitions throughout the world, including solo shows at The Museum of Modern Art, New York, The Museum of Contemporary Art in Los Angeles, the Institute of Contemporary Art in Amsterdam, and the Centre d’Art Contemporain in Geneva. Her work is in the collections of The Metropolitan Museum of Art, The Museum of Modern Art, the Whitney Museum of American Art, and The Tate Gallery, among others.

CAA proudly launches Kiki Smith’s Fall/Winter, 1999, a photogravure, aquatint, etching, and drypoint (edition 60), and the fourth in a series of limited edition prints by artists to benefit College Art Association’s Professional Development Fellowship Program for Artists and Art Historians. For Fall/Winter, Smith worked closely with printer Jonathan Higgins and his colleagues Eileen Foti, Gail Deery, and Randy Hemminghaus at the Rutgers Center for Innovative Print and Paper.

A leading example of Smith’s continuing interest in the human body and its relationship to the animal and natural world, Fall/Winter illustrates one rotation of life’s perpetual cycle of birth, death, and regeneration. Art historian and critic Maura Reilly observes that "by offering up the last two seasons (there is no Spring/Summer), Smith underscores the fragility of life and the imminence of death" (Art Journal, Winter 1999). The seated women, clearly self-portraits, reveal a vulnerable body succumbing to the darker forces of nature. Even the demeanor of the squirrel, seated on her lap, diminishes from a bushy-tailed heartiness in Fall to a weary lethargy in Winter. Indeed, human mortality and life’s interconnectedness with the natural world fascinates Smith (as she has experienced the deaths of family members and close friends). She in fact has commented on the ongoing cycles of nature and how they are intimately "contingent upon death," an aspect that is reiterated by the delicate paper medium (Helaine Posner, Kiki Smith, Bulfinch Press/Little, Brown, & Co., 1998), p. 12.

Smith joins artists Faith Ringgold, Sam Gilliam, and Miriam Shapiro by donating this limited edition of 60 prints.
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Smith Donates Print to Fellowship Program
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to CAA's Professional Development Fellowship Program. The fellowship program provides assistance to M.F.A., Ph.D., and terminal M.A. students who have been underrepresented because of race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage. By nurturing outstanding scholars and artists (34 fellows to date) at the beginning of their careers, CAA hopes to strengthen and diversify the profession. We encourage CAA members to support the fellowship program and to take advantage of the "early bird" special price of $1,000 ($750 for nonmembers) until October 1, 2000. If you are interested in purchasing a print, please use the order form on page 25, or call Katie Hollar at 212/891-9001, ext. 206.

NY Chairs Wrap-Up

Studio Art

The 2000 CAA Conference caught the attention of New York Times art reviewer, Holland Cotter. In the Friday Weekend section (February 25, E9), Cotter noted about conscious...
AA's annual convocation ceremony was held on Wednesday, February 23, at the New York Hilton.CAA President John R. Clarke presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The artists Christo and Jeanne-Claude delivered the Convocation address.

**Arthur Kingsley Porter Prize** Awarded to Michael Cole

Michael Cole’s “Cellini’s Blood inter­prets Benvenuto Cellini’s sculpture The Perseus and Medusa group by focusing on the blood that flows profusely from the severed head and neck of the Gorgon. Cole compellingly argues that Cellini fused bronze castings with pouring blood and infusing life. Cole’s elegantly written article presents Cellini’s teaching, scholarship, creativity, which when cut and exposed to air, is transformed into a solid, red, precious material. Cole convincingly concludes that Cellini’s purpose for the entire sculptural group was to establish a setting for metal rendered into blood rendered into eroi. This transmutation served as a metaphor both for the artist’s transformative powers and the genius of Cosimo’s rule.

Committee: Holly Pittman, University of Pennsylvania; Chari Michalski, M.A., Holyoke College; William Diebold, Rand College; Ruth Jenkins, University of California, Los Angeles

**Alfred H. Barr, Jr., Award** Awarded to Kirk Varnedoe and Pepe Karmel

The Alfred H. Barr, Jr., Award was established in 1980 in honor of a former director of The Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the previous calendar year under the auspices of a museum, library, or collection.

The committee is pleased to present this year’s award to Kirk Varnedoe and Pepe Karmel, authors of Jackson Pollock, published by The Museum of Modern Art. The catalogue represents the most comprehensive treatment to date of one of the most renowned artists of this century. The essays are exemplary in their forthright assessment of Pollock’s achievements; the authors wisely address the history of his critical reception in light of the impact it has had on his legacy. The supremely elegant prose evokes with clarity and insight the poetry of Pollock’s work. And the authors’ scrutiny of Pollock’s technique reveals the diversity and complexity of his method. Of interest to the specialist and layman alike, this catalogue at once merits the Alfred H. Barr, Jr., Award and pays tribute to Barr himself, who purchased for The Museum of Modern Art its first painting by Pollock. The Committee congratulates Kirk Varnedoe and Pepe Karmel on their notable achievement.

Committee: Elizabeth Eaton, Brooklyn Museum of Art; Gary Fliegerstein, New Orleans Museum of Art; Jennifer Nesis, C. W. Post College; John Rice, University of California, Los Angeles

**Christa C. Mayer Thurman Award** Awarded to Cecelia F. Klein

Cecelia F. Klein has played a pivotal role in shaping the emergent field of Precolombian and colonial arts of the Americas. Her influence is notable both in her own scholarship and in the next generation of scholars and teachers she has taught and mentored. She has, in addition, influenced countless undergraduate students in her immensely popular introductory survey to Precolombian art, which regularly attracts several hundred students.

Described by her students as demanding, rigorous, and supremely well organized, Professor Klein is noted for leading focused and vibrant discussions, with her commentary closely linked to the visual material that enables students to “see” iconographic relationships, stylistic analysis, and the power of art as a cultural document and ideological tool. Perhaps most impor­tantly, Klein never fails to enrich her discus­sions, presenting multiple, often contradictory interpretations of the same work of art, or corpus of works. A former graduate student, now a professor herself, wrote that “One of...”
Professor Klein’s effectiveness as a teacher is inseparable from her scholarly achievements. In her research and writing, Klein questions the canonical interpretations. Her provocative articles and essays are not only as wide-ranging as the topics she pursues in teaching, but they are always informed by theory, from a Marxist critique of the reductionist role of social art history in museum art, to poststructuralist queries into notions of alterity and hybridity, or issues of gender as an approach to reconstructing archaeological civilisations.

In recognition of her outstanding accomplishments, CAA is proud to present its Distinguished Teaching of Art History Award to Cecelia F. Klein, an exemplary teacher-scholar.

Committee: Ellen T. Ratté, University of Illinois, Chicago; Chair; Jack Flam, Brooklyn College/CUNY; Dorothy Johnson, University of Iowa; Joanna Williams, University of California, Berkeley

The Distinguished Teaching of Art Award is presented by Winifred Lutz

Winifred Lutz is a distinguished American art historian who has had a pivotal and lasting impact on her field. The Legion of Scholars, printmaker, artist, academic, she has contributed to the development of feminist art and art history. She has been a pioneer in the field, prefiguring the subsequent critical explosion around the notion of “gender difference” in art history, and her work continues to be a source of inspiration for scholars today.

Winifred Lutz has employed her gifts of analysing and encouraging enthusiasm for women artists, educators, and the notion of gender difference. She has been a leader in the field of feminist art history, and her work continues to be a source of inspiration for scholars today.

Her teaching has been routine methodical—indeed, impeccable. The text is forceful, readable, and clear. The scholarship is widely acclaimed, and her work has been praised for its clear and accessible presentation. Her lectures and writing have been influential, and her work continues to be a source of inspiration for scholars today.

The transformative power of one of the book’s central ideas—focus on the actual practices of disciplined women as opposed to male theories about how women should behave—will surely shape our understanding of religious art and architecture of the Middle Ages for years to come. Well documented and illustrated by numerous well-chosen examples, the book is not just an end in itself, but establishes the questions and directions for future research in the field, providing a giant step in the right direction.

The book is a sweeping tour, addressing a variety of metaphors and types of objects, including many that are traditionally not classified as “art,” and therefore have been overlooked. Leaving no stone unturned, Hamburger is working to look at any sort of object or document that can help us get closer to the actual practices and attitudes of the nuns that are the focus of his work.

As should be the case for all award-winning books, the text is forceful, readable, and clear. The scholarship is methodical—indeed, impeccable. Further, while the focus of the book is medieval Christianity, there is much for those in other fields, for Hamburger situates his observations within the framework of larger issues and distils from his documents ideas and concepts that are applicable to other areas of art historical inquiry.

Zine Books should be commended for the book’s elegant design, a fitting tribute to the quality of the author’s work.

Committee: Susan L. Huntington, The Ohio State University; Chair; Linda Hults, College of Wooster; Fred Klein, Boston University; Richard Shiff, University of Texas, Austin

Frank Jewett Mather Award for Art Criticism

The Frank Jewett Mather Award is given to artists who have made significant contributions to the field of art criticism.

Winifred Lutz, Award for Distinguished Teaching of Art

Winifred Lutz has been a pioneering voice in feminist art history, and her work continues to be a source of inspiration for scholars today.

Her impassioned feminist voice has nurtured and sustained revisionist and alternative art histories for many years. A West Coast resident with a corollary interest in environmental aesthetics, she has continuously called attention to art history’s exclusions, especially in terms of gender, sexuality, and race—a highly politicized period which nonetheless never loses touch with the art that inspires it.

Moira Roth, Frank Jewett Award for Art Criticism

Moira Roth is a distinguished scholar and a leading voice in feminist art theory. She has made significant contributions to the field of art history, and her work continues to be a source of inspiration for scholars today.

Her work on Marcel Duchamp and John Cage, as well as her essays on feminist theory and art history, have had a profound impact on the field. Her contributions have been commended for their clarity, insight, and engagement with the work of artists and scholars.

The Frank Jewett Mather Award is given to artists who have made significant contributions to the field of art criticism.

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The Frank Jewett Mather Award is given to artists who have made significant contributions to the field of art criticism.
Sunflower Fields" demonstrates Roth's continuing interest in the work of women artists, especially those who addresses the issues of race and social justice.

Above all, Roth is widely and justly celebrated as a great encourager. She has inspired countless others through generous intellectual engagement, warm collaboration, tough editing, and the gift of her radiant friendship. Her most recent work, published in the online Art Journal entitled "Traveling Comparisons/Exhorted Worlds, Part 4," makes manifest Roth's commitment to a continuously reinvented art history that acknowledges a world outside museum walls.

The Frank Jewett Mather Award committee for 1999 also honors the critical acumen of Catherine Lord. Lord has become an important alternative voice in the art world. She works to charge art writing with a strong sense of critical acumen of voice in the art world. She works to rare ability to anchor her judgments in a present, see art through her eyes. In a review of Doug Ischar's photographs, for example, she has observed that Ray Yoshida has indeed created a distinguished body of work. Although Yoshida first began exhibiting lyrical abstractions in the 1950s, he is recognized and revered for his cutout details from comicbooks in the 1990s. During the 1990s, Yoshida returned to making collages with comicbook fragments, reassembling them into enigmatic, implied narratives often with humorous overtones. The Honolulu exhibition explores the first museum survey of Yoshida's career, highlighting nearly eighty collages, paintings, and drawings.

The artist attended the University of Hawaii and received his BFA from the School of the Art Institute of Chicago in 1953. He received an MFA from Syracuse University in 1958 and in 1959 began teaching at the School of the Art Institute of Chicago, where he has taught for forty years, now holding the Frank Harold Selin Professorship. Regarding his art, he has said, "An acknowledgment of my shortcomings, I try to observe and absorb all of the contradictions, tragedies, aberrations, all of the laughter, smiles, sorrows and failures... and go through the pains and pleasures of painting. Canvases become the visual gathering place of my fragmented self."

Catherine Lord is a critic of unusual strength and originality whose writing often focuses on artists who address issues of gay and lesbian exclusion. Her highly charged, deeply personalized critical voice is in turn challenging and contending, unsettling us and encouraging us to see art through her eyes. In a review of Doug Ischar's photographs, for example, she takes us through the phenomeno-logical experience of confronting his images, thus her range of evocative verbs: "One struggles to see, to read, to find the body of the work. One peers... Occasionally, one stops..." Here we are placed in the embodied, evocative position of Lord herself, struggling through a physical engagement with the work to make sense of it. And that physical struggle to locate and new pointedly resonates with a broader cultural struggle, for, as Lord writes, "questions of lesbianism are where to locate the homosexuality he desires, how to pinpoint the apparatus that makes homosexuality visible in order to invert it."

Teacher, editor, curator, writer of criticism and fiction, Lord has become an increasingly necessary potential voice. A strategy of her multifaceted achievement is the tendency to implicate us as her accomplice, seducing us into an intimate sharing that brilliantly disrupts the polarities that so often predetermine the effectiveness of political criticism. She pays close attention to differences—race, class, gender, sexuality—as well as toward the goal of explaining us to one another.

In a 1998 essay called "Trash," Lord writes, "We've been inundated by it, inundated too, once we stop to think, by the histories that have infected the word..." As her singular, performative speaking voice subtly pluralizes into a "we," the enforced marginality of the lesbian authorial subject dissolves, an act of enormous political potential. Lord engages her reader in the fullest sense— as partner, comrade, ally.

Committee: Jonathan Katz, City College of San Francisco; Claire, Joanna Frueh, University of Nevada; Amehle Jones, University of California at Santa Barbara; Joseph Meghe, Independent Critic

Award for Distinguished Body of Work

Ray Yoshida, Award for Distinguished Body of Work

organized by The Contemporary Museum of Honolulu and which traveled to the Chicago Cultural Center and the Madison Art Center, you would have observed that Ray Yoshida has indeed created a distinguished body of work. Although Yoshida first began exhibiting lyrical abstractions in the 1950s, he is recognized and revered for his cutout details from comicbooks in the 1990s. During the 1990s, Yoshida returned to making collages with comicbook

Committee: William D. Paul, Jr., The University of Georgia; Harvey Frishmuth, Rhode Island School of Design; Joan Eisen, University of Nevada; Sam Callan, Independent Artist; Judith Stein, Independent Critic/Curator

Distinguished Artist Award for Lifetime Achievement

Awarded to Robert Blackburn

Robert Blackburn is considered a pioneer among printmakers. According to Noel Smith of the University of Florida, "Blackburn's struggle to establish equal opportunity in the arts is inspirational. His life's work has helped to shape important advances in American life and should be known and appreciated." His life's work has affected several generations of artists who are indebted to his means and methods of artmaking.

In 1948 Bob Blackburn's Creative Graphics Workshop opened in New York, and the facility provided a concentration on lithography through classes and an open studio for printing and experimentation. He started the workshop primarily as a place in which to create and disseminate his own work at a time when there were very few opportunities for black artists.

He left the workshop for a few years to study in France as a Whitney Fellow and served as Master Printer at the National Academy of Design and as an instructor of graphics at the New School for Social Research. He has also taught at major art schools in New York, including New York University, Columbia University, the School of Visual Arts, and Pratt Institute. Blackburn developed a reputation both as an extraordinary printer and as a teacher who enticed many to attempt their first work in the collaborative process.

Blackburn's workshop has become a home for a community of artists, including many loyal supporters. "Each artist," he wrote, "is a distinctly different individual. You cannot take the same yardstick for Jasper and apply it to Rauschenberg. I think that it is so important to preserve the creative identity of the artist. It is the marriage of the printer's expertise with the creative energy of the artist that makes the fine print." This sentiment is what tested and expanded the boundaries of the genre of printmaking and the art world itself. As Blackburn says, "Probably the next strongest experience of the collaborative effort came out of my desire and need to establish a workshop for artistic lithography. This occurred in a direct result of discrimination and exclusion of the Black artist from the creative activities of the established male-dominated, white art world. At that time, one could not separate life from Georgia, Mississippi, Texas, and Louisiana—American life in general—from the world of the arts, printmaking and teaching."

From 1961 to the present, Blackburn's collections have been displayed all over the world, from the Library of Congress in Washington, D.C., to the Musee du Dalai Lamas, Acrea, Monaco, to the Tel Aviv Museum of Art.

Committee: Deborah Weiss, Smithsonian Institution, Chair; Holly Block, Art in General; Jud Reif, Rhode Island School of Design; Archie Rand, Columbia University

Critic/Curator
From the Vice President for Committees

Ellen (Bebe) T. Baird, Vice President for Committees

Following the CAA Strategic Plan to strengthen the relationship between the Board of Directors and the committees, we held our first Board Committee Forum at the Annual Conference in New York; committee chairs outlined the work their committees are doing and proposed new initiatives. Board members and chairs had a lively and meaningful discussion from which to elicit more award nominees to white papers on creative, and encourage greater participation and leadership in CAA by visual artists.

—Ellen (Bebe) T. Baird, Vice President for Committees

Vice President for External Affairs

One of the new positions generated by the Board is the Vice President for External Affairs. The creation of this position was quite natural given the tremendous growth in membership and programming during the last decade. In holding the position, I worked closely with Susan Ball, CAA’s Executive Director, and Katie Hollander, Director of Development and Special Projects, on development, outreach, and public relations projects. One of the most successful programs to emerge through fundraising efforts in recent years is the Professional Development Fellowship Program for Artists and Art Historians. The fellowships provide support during that critical period of transition between graduate school and the first job and also subsidize the first job through a grant to the employer. CAA is working hard to establish more fellowships.

At the 2000 Annual Conference in New York, the CAA Board of Directors demonstrated their commitment to CAA by voting unanimously to establish a $500 “Give or Get Policy.” Each Board member will be expected to give a minimum of $500 to CAA or find ways to “get” that amount for the organization. They can meet that goal by identifying institutions that are willing to support publications through subscriptions, recruit new members, find institutions or individuals who are interested in purchasing work from the CAA print series, and so on. Foundations and individuals are much more likely to support CAA when they know that the Board is a full partner in development efforts, as our Board has been even before approving a formal giving policy. Thus, we are very grateful to all the members—individuals and institutions—who so generously contribute to CAA every year.

We must all work together to keep CAA’s voice as strong as possible.

—Michael Aurbach, Vice President for External Affairs

Thanks to Mentors

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshops and the Artist Portfolio Review sessions at the 2000 CAA Conference in New York.

Special thanks to Michael Aurbach, Robert Keown, Sandra Dupret, Vivian Mann, Stuart Eisenfeld, Anna Marks, and Margaret Wilkerson.

CAA also appreciates the contributions of Judith Brodsky, Mason Gross School of the Arts, Rutgers University; Edward Sullivan, New York University; and Michael Aurbach, who served as mentors for the panel at the portfolio review sessions for candidates and interviewers on Tuesday evening.

2000 Career Development Workshop Mentors: Catherine Engel, University of Nevada—Las Vegas; Roy Blackwood, Southeastern Louisiana University; Bruce Bobick, State University of West Georgia; Glen Brown, Kansas State University; Rand Carter, Hamilton College; Laurie Beth Clark, University of Wisconsin—Madison; Marcus Cohen, Atlanta College of Art; Austin Collins, University of Notre Dame; Debra Druckers, University of Hawaii; Diane Ellison, University of Georgia; Dan Evans, Vanderbilt University; Moira Geoffrey, University of Arizona; Keni Gower, Virginia Commonwealth University; and Annette Gray, University of Notre Dame; Myron Helfgott, Virginia Commonwealth University; Alison Helm, West Virginia University; Jim Hopfensperger, Pennsylvania State University; Linda Holt, Texas Womans University; Eichihyro, Purdue University; Carlyle Johnson, Middle Tennessee State University; Mary Lyon, Wellesley College; State University of West Georgia; Padma Kainal, Colgate University; Gary Kanner, Bard College; John Kissick, Pennsylvania State University; Amy Khinchine, Vanderbilt University; Paul Krainik, West Virginia University; Carol Leake, Loyola University of New Orleans; Paul Lee, Washington State University; Theresa Leininger-Miller, University of Cincinnati; William Lew, Clemson University; Connie Love, University of Texas—San Antonio; Vivian Mann, The Jewish Museum, New York; Charles Mayer, Indiana State University; Judith McCrea, University of Kansas; Thomas McGovern, Pennsylvania State University; Virginia Mecklenburg, National Museum of American Art; Smithsonian Institution; Clarence Mongan, University of Minnesota; Dewey F. Mesby, The Picker Art Gallery, Colgate University; Anita Muskowitz, SUNY-Stony Brook; Marilyn Murphy, Vanderbilt University; Kristi Nelson, University of Cincinnati; James Neator, Indiana University of Pennsylvania; Andrea Norris, Spencer Museum of Art, University of Kansas; Mark O’Grady, Pratt Institute; Matthew Okasaki, Tulane University; Elizabeth Parker, Fordham University; Ljubica Popovich, Vanderbilt University; Mark Price, Austin Community College; and Alberto Rey, SUNY-Fredonia; Howard Riis, Pratt Institute; Jeannine Shulman, Virginia Commonwealth University; Greg Shults, Mississippi State University; Virginia Shimomura, University of Kansas; Gerald Silks, Temple University; Walter Smith, Mississippi State University; Tanja Softic, Ballina College; David Sokol, University of Illinois—Chicago; Lauren Soth, Carleton College; Ken Stout, University of Arizona; Norman Taylor, University of Washington; Ann Taubota, Ratano Valley Community College; Karen Valsala, Okaloosa Walton Community College; Les Van Winkle, Virginia Commonwealth University; Gregory Wardien, Southern Methodist University; and Anne Weihrich, City University of New York.

2000 Artist Portfolio Review Mentors: Lisa Tamiris Becker, John Michael Kohler Arts Center; Teresa Bramlett, University of Central Arkansas; Art Center; George Ciscale, Maryland Institute, College of Art; Robert Cucic, Washington States University; D. Gascard, Franklin Pierce College; Sandra Dupret, Wayne State University; Wendy Furer, public art consultant; E. L. Terry Gips, University of Maryland; Ellen Handy, curator; Katherine Hunton, Old Dominion University; Andrea Insellman; John Michael Kohler Arts Center; Susan Joy, California State University, Fullerton; Matthew Kangas, art critic, curator; Suzanne F.W. Lenski, CItigcon; Francois Kowles Miller; Massachusetts College of Art; Tom Morrissey, Community College of Rhode Island; Anna Novakos, art historian, curators; Rachel Sadinsky, University of Kentucky Art Museum; Jane St. Elzer, St. Lier Fine Art; Juhi Sane, University of Illinois; Utah State Department of State Art in Embassies Program; Karen Valdez, Oksihaal Wallace Community College.

—Emmanuel Lemakis, CAA Conference Director

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CAA in NY

CAA Conference Director, Emmanuel Lemakis

PHOTO: MARIA POLITARHOS

CAA Executive Director Susan Ball speaks at convocation

PHOTO: MARIA POLITARHOS

Past CAA Presidents Judith K. Brodsky and Ruth Waisberg, along with Vice President Ellen T. Baird toast current President John R. Clarke at a conference reception

PHOTO: MARIA POLITARHOS

Jonathan Finesberg, Kerry James Marshall, and Alice Aycock at the 4th Annual Artist Interview

PHOTO: MARIA POLITARHOS

Candidate interviews for a potential job while at the conference

PHOTO: MARIA POLITARHOS

Past and present recipients of the CAA Committee on Women Annual Recognition Award. From left to right, Mary D. Garrard, Norma Broude, Linda Nochlin, Carolee Schneeman, and Samella Lewis.

PHOTO: MARIA POLITARHOS

A vendor at the Book and Trade Exhibit Hall.

PHOTO: MARIA POLITARHOS

CAA News

2 1/2 x 3 1/4

Call for 2001–2005 CAA Board Nominations

It is now time to nominate individuals for the 2001–2005 term on the CAA Board of Directors. The 2000 Nominating Committee will determine the slate of candidates for the Board of Directors to serve until 2005. New Board members will be working on a variety of exciting projects and initiatives. The Board will undertake major efforts to identify and analyze the needs of the professions and to respond accordingly. Through their membership on the various governing committees of the association, all Board members share in shaping CAA’s many programs and services.

The nominating committee relies on input from members and the public to make the necessary arrangements to move the 2002 Annual Conference from Baltimore to Philadelphia. When CAA first considered Baltimore two years ago, the overwhelming support of the arts community impressed us. Our representative at the Baltimore Area Convention and Visitors Association (BACVA) assured us that there would be an adequate number of hotel rooms to house our 4,000–5,000 attendees. Although the rental fee of the convention center was very high, she promised us that she would obtain a rate within our budget. Difficulties arose as we got further along in the planning process. BACVA’s support disappeared when our advocate took another job before she could make good on her promises. Without her, the Convention Center representatives were completely unwilling to reduce their fees. It also became clear that the hotel proposed as headquarters was inadequate. Staff briefed the Board of Directors on this matter at the October meeting. They passed a motion to move the conference to Philadelphia if it was a viable alternative. This proved to be the case. We are eager to reconsider Baltimore as a conference site after the opening of a new convention hotel planned for the near future (date not yet announced).

CAA Staff Changes
Margaret Wilkerson is our new full-time conference assistant. She has recently joined us from the University of Maryland at College Park where she is a doctoral candidate in contemporary art history and a graduate certificate recipient in women’s studies. In addition to teaching at the university, Margaret has worked in the curatorial department of The National Museum of Women in the Arts, and in the education department of The Covenian Gallery of Art and The National Gallery of Art, Washington, D.C. Margaret comes to us with three years of experience working as student coordinator of the Middle Atlantic Symposium, which is co-hosted annually by the University of Maryland and The National Gallery of Art.

2002 Conference Location Change
The Board of Directors has instructed staff to make the necessary arrangements to move the 2002 Annual Conference from Baltimore to Philadelphia. When CAA first considered Baltimore two years ago, the overwhelming support of the arts community impressed us. Our representative at the Baltimore Area Convention and Visitors Association (BACVA) assured us that there would be an adequate number of hotel rooms to house our 4,000–5,000 attendees. Although the rental fee of the convention center was very high, she promised us that she would obtain a rate within our budget. Difficulties arose as we got further along in the planning process. BACVA’s support disappeared when our advocate took another job before she could make good on her promises. Without her, the Convention Center representatives were completely unwilling to reduce their fees. It also became clear that the hotel proposed as headquarters was inadequate. Staff briefed the Board of Directors on this matter at the October meeting. They passed a motion to move the conference to Philadelphia if it was a viable alternative. This proved to be the case.

We are eager to reconsider Baltimore as a conference site after the opening of a new convention hotel planned for the near future (date not yet announced).

PLEASE RETURN THIS FORM NO LATER THAN May 1, 2000.

Mail to: CAA Nominating Committee
c/o Lee Whitehead
212027-3381
275 Seventh Avenue
New York, NY 10001

Fax to: Attention: Lee Whitehead

SUGGESTED NOMINEE FOR CAA BOARD OF DIRECTORS 2001-2005

Name
Title
Affiliation
Address
Phone
Fax
Email

PERSON SUBMITTING THIS SUGGESTION (optional):

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Annual Conference Update

Late Addition


This panel will consist of architects who have changed careers and become artists or artists who have switched to architecture as their career. These are not artists whose work is merely architectural in style, or architects who occasionally make paintings, but rather those who actually changed their outlooks on who they were and the world which would fit them. Why did these individuals change their lives? How and when did this change occur? What was it like, and why? These are some of the questions that will be addressed on this panel.

Revised Session Statement

"Where Are These Students From? What the New NEOA Preparation Standards Mean for Higher Education." Chairs: Victoria Fergus, West Virginia University, and K. Hamburger, Central Missouri State University. Co-sponsored by The CAA Education Committee and the National Art Education Association; mail to: Victoria Fergus, 410 Lewis St., Morgantown, WV 26505-3716.
Whitney Museum of American Art show of his Senior paintings as 1996.

People in the News

Mary Sanciego, Paint of My Beautiful

Nedra Newby.


John Hylton. Turtle Meadows Community

Naijun Michael Aurbach. Southeastern Louisiana

Artists' House Gallery, Alderson-Broaddus

Daywood Gallery, Alderson-Broaddus

Chosen Silence: Scrolls

Olin Portrait of

Oil

Creatures. To the

Hammering and Other Works by Pope, Maria Sanchez, Pete State Harrisburg Gallery

Transitional Tas Yeni & Hải Namite Landscapes.

Sarah Smidler, Laura Meekoson Gallery, College of

Artists, West Virginia-University

Morgantown, WV, January 25-February 16.

Ambigilulls Progny. Monoprint using relief, lithography and monotype.

In Memoriam

Paul Cadmus, a recipient of CAA's Distinguished Artist Award for Life-Time Achievement, died on December 12 at the age of 94. Known for his graphic and mural work that dominated by Abbott's Equivalents, Cadmus created detailed, figurative paintings with a strong, often controversial undercurrent of social criticism. He devoted his life to the exploration of a personal vision, culminating by oneness and spiritualization.

Influenced by the Italian masters as well as the Social Realists, Cadmus developed a technique of etched silkscreen, creating figurative compositions in egg tempera. His compositions featured the idealized male body, often as a vehicle for powerful statements engaging masculinity and homosexuality. Cadmus's most controversial work, The Frye's party, gave rise to a major scandal when the Navy objected to its sexually charged portrayal of Navy sailors. Operating with a series of setbacks that was far ahead of its time, Cadmus art was staged for many contemporary artists to explore issues of gender and sexuality.

Cadmus studied at the National Academy of Design and the Arts Students League.

Following two years at art in Europe with his lifelong companion and muse, Jared Sevell, he joined the New York office of Christie's, becoming a Desert City. Currently, Crow serves as Chair of the Department of History of Art, University of Houston.

Robert Freeman, an accomplished pianist and musicologist who served as the President of the Association of Art History and Chair, Department of Art at the University of Houston.

Natalie Staller has retired as Dean of the College of Fine Arts at the University of Texas at Austin.

W. Jackson Rushing III has been appointed Professor of Art History and Chair, Department of Art at the University of Houston.

Anna Henderson, Director of Education, The Frick Center for the Visual Arts

including positions at Citrus, University of Minnesota, Minneapolis Art Museum (now Van Norton Art Museum) and Assistant Curator, Department of Prints and Drawings, the Minneapolis Institute of Arts.

Anne Henderson will manage all departments of Education for The Frick Center for the Visual Arts, Presbyterian. At The Frick Center, Henderson will be responsible for the development and administration of all education-related activities, including positions as Curator, Education, and the Center's docent-guided tour program.

Henderson is a nationally recognized museum educator and previously served as Head of the Department of Teacher and School Programs in the Education Department of the National Gallery of Art, Washington, D.C.

Katharine Lee Reid has been appointed to the newly created positions for collecting and acquisitions, as well as the management of The Museum of Modern Art at the Milwaukee Art Museum.

Gary Garrels will join The Museum of Modern Art, New York, as Chief Curator, Department of Drawing and as Curator of Painting and Sculpture. He is responsible, beginning at the end of August, for initial exhibitions planning and acquisitions, as well as the management of the nine-person Department of Drawing.

Garrels has held curatorial positions at prominent institutional and non-institutional venues including the San Francisco Museum of Modern Art, Walker Art Center, and the Dia Center for the Arts.

Charles F. Held is been appointed Director of the Blanton Memorial Art Museum in Fort Dodge, Iowa. Held has 32 years of experience in all aspects of museum and occasional work, including positions as Curator, University of Minnesota Art Museum (now Van Norton Art Museum) and Assistant Curator, Department of Prints and Drawings, the Minneapolis Institute of Arts.

Organizations

Kathryn Kanjo, has been appointed Director of ArtPace, a San Antonio art foundation. Currently, she serves as Dean of the Blanden Memorial Art Museum in Fort

San Diego Museum of Art. Previously, Hole was Chief Director of the Milwaukee Art Museum.

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Christine Paul and K. Michael Hayes were named to newly created positions for collecting and exhibiting work in new media and architecture at the Whitney Museum of American Art. Paul has been named the museum's first Adjunct Curator of New Media Arts, and Hayes its first Adjunct Curator of Architecture.

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Wisconsin Art Board Fellowship Grant for Visual Artists. Wiechers Arts in Arts Institute for the Award was awarded the Design at Knoxville. A solo exhibition of her work is Associate Professor in the Department of Architecture. Jill Bedgood and Beverly Clark, Assistant Professor of Ethics, has proved capable of evoking, representing, Lovemaking: Constructions of Sexual Identity, 100 B.C.-A.D. 250. His research project is a classroom study guides will also be created and distributed to area schools for updates, context, [jmlitchel@eiccas.com). The research project is a conference will be held in anticipation of a Future Directions in Nineteenth-Century Art History, the annual meeting of the Association of Art Historians of Historiography of Nineteenth-Century Art, will be held in Chicago. With the globalization of colonial networks of commerce and influence, improvements in transportation and communications, and new possibilities for representing, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the many-nurtured-esthetic history of art history, as well as the interrelatedness of the same familiar regions that governed our field’s modern visual culture, has proved capable of evoking, representing, of colonial networks of commerce and influence, improvements in transportation and communications, and new possibilities for representing, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the many-nurtured-esthetic history of art history, as well as the interrelatedness of the same familiar regions that governed our field’s modern visual culture, has proved capable of evoking, representing, of colonial networks of commerce and influence, improvements in transportation and communications, and new possibilities for representing, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the many-nurtured-esthetic history of art history, as well as the interrelatedness of the same familiar regions that governed our field’s modern visual culture, has proved capable of evoking, representing, of colonial networks of commerce and influence, improvements in transportation and communications, and new possibilities for representing, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the many-nurtured-esthetic history of art history, as well as the interrelatedness of the same familiar regions that governed our field’s modern visual culture, has proved capable of evoking, representing, of colonial networks of commerce and influence, improvements in transportation and communications, and new possibilities for representing, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the many-nurtured-esthetic history of art history, as well as the interrelatedness of the same familiar regions that governed our field’s modern visual culture, has proved capable of evoking, representing,
To Attend

The Occidental Tour, a lecture by David Park Curry, Curator of American Arts at the Art Institute of Chicago, will take place on May 2 at 7:30 p.m. at The Museum of Fine Arts. Curry discusses the "September 11th and the Whitman Monument," focusing on the relationship between historical monuments and the interpretations of those who would rewrite their history.

The Biennial Burma Studies Conference will take place July 5-9, 2000, at the Regal University, "Seeing the Figure, Meditations," an exhibition of work made by formally educated artists accompanies two artists who learned art from a master. The exhibition will explore how people connect to each other in art and society. Issues in education, communication, and access will be discussed. The symposium will explore the role of the Internet vis-à-vis the prevention of the Internet's potential for the future of society. For more information, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, 700 Pennsylvania Ave. NW, Washington, DC 20565; phone: 202/633-3700; www.nga.gov/nca/.

National Gallery of Art Center for Advanced Study in the Visual Arts has several awards that support research in the arts and culture, including the Martin A. Ryerson Fellowship. The fellowship is to support research in the arts and culture and to encourage the study of art and culture in the United States. Applications for the fellowship are due November 15, 2000.

The Emily Hall Tremaine Foundation issues grants to support the study of art and culture in the United States. Applications for the fellowship are due November 15, 2000. For more information, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, 700 Pennsylvania Ave. NW, Washington, DC 20565; phone: 202/633-3700; www.nga.gov/nca/.

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This effort is a follow-up to a more limited survey that occurred this past spring, which was administered to support new students in the program. The aggregate results from this survey are reported here. The survey is being conducted in a unique way, which results in information on a department's research, teaching, and administrative practices. We hope to publish all comments and suggested recommendations in a future issue of the Journal of the American College of Physicians and invite an exchange of ideas. The American College of Physicians in the News (ACP in the News) features on the site that are directed to the public are provided for the continued education of physicians. As a companion to the ACP in the News, ACP Online will provide a calendar of art exhibitions and free bin plan activities in the world, including online exhibits, scholarly articles and online art publications.

CyberArts, Association for Art History. ACP announces the first art history conference. The conference will be held on April 3-4, 2000, at the American Museum of the History of Science and the American Museum of the History of Electricity in London. The conference will feature four sessions on the history of art in the 19th century and 20th century, and the development of critical and theoretical approaches to art.

Napkin Art Gallery website sends us for exhibitions illustrating Napkin Art. Submit your napkin art for inclusion in the Napkin Art exhibition. We are interested in the following areas: Modern, Italian Renaissance, Americain art, Art Nouveau, and Museum and Gallery Studies. For more information visit www.indiana.edu/~napkinart/.

Online, find a summary of all the key issues, the adjudicators will also be involved with a new community of artist peers. We offer grants and fellowships to students, to initiate work outside of school and become involved with a new community of artist peers. The Studio is a vital community for the student to participate in. We are happy to welcome students to our Studio.

Arts.com, Inc. hopes also to be a central website for the arts with interest in emerging and established artists and to provide online art news, SpecialtyArts.com, Inc. hopes also to be a central website for the arts with interest in emerging and established artists and to provide online art news. This website is a multi-lingual service that is a multi-lingual service.

The NCFE Artistic Freedom Handbook is now available on the Internet in fall 2000. The survey we are conducting is unique in two ways. First, it is the first survey to measure the artistic freedom of the contemporary art world. Second, it is the first survey to measure the artistic freedom of the contemporary art world.

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Information Exchange

The board of the American Association of Museums (AAM) and the U.S. National Committee of the International Council of Museums (AAM/ICOM) approved the AAM guidelines recognizing the unlawful appropriation of objects during the Nazi Era. The guidelines are intended to be used by museums of all types in developing and implementing policies and practices that address the issues of the unlawful appropriation of objects during the Nazi Era, including the acquisition and loan activities of museums, research into current collections, and the possibility of claims being made against objects in a museum's custody. Because of the complexity of the topic, the drafters created a set of guidelines that are flexible enough to address the vast array of situations that fall under this subject. Follow-up resource information to be developed by AAM will provide technical support in this area. For information, contact Jason Hall; ph: 202/289-9125.

The Eiteljorg Fellowship for Native American Fine Art has just been inaugurated. It is a 10-year project to recognize and reward Native American artists who are working in fine art. The first five fellows have been chosen and an exhibition of their work is on view at the Eiteljorg Museum in Indianapolis. The project is underwritten with help from the Lilly Foundation.

The University of Texas at Austin has received an endowment gift from the Kimbell Art Foundation of Fort Worth to establish the Kay L. Fort Endowed Chair in European Art. The Kimbell Art Foundation owns and operates the Kimbell Art Museum.

Information Exchange

For Ph.D. dissertation and catalogue raisonne seeking information on paintings by Elizabeth San and in the future, we are online at http://www.bridge.org.

I, Ken Smith, Fall/Winter 1999

Kiki Smith, Fall/Winter 1999

2 panels, sheet size c.22" x 15"; image size 9" x 9", edition 60, photogravure, aquatint, etching, and drypoint published by the Rutgers Center for Innovative Print and Paper

Price: $1,000 for CAA individual and institutional members

$1,250 (1 inch silver leaf cap, including shipping)
$1,750 for nonmembers

$2,250 for nonmembers (1 inch silver leaf cap, including shipping)

Please send prints to: name
address

City/state/zip code

Telephone

CAA membership #

Enclosed is my check payable to College Art Association.

I prefer to charge $____ to my VISA MasterCard.

Name on card

Amount $____

Card number

Exp. date

Signature

All orders must be prepaid. Price above valid until October 1, 2000.

Please mail complete order form with payment to College Art Association, 275 Seventh Avenue, New York, NY 10001. Allow 4-6 weeks for delivery. (Shipping via UPS is included.) All proceeds from the sale of the professional development program for artists and art historians. For more information, please call 212/691-1051, ext. 206.