

# CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 2 MARCH 2004

## 2004 AWARDS FOR DISTINCTION

By honoring outstanding member achievements through its annual Awards for Distinction, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. With these awards, which were presented this year by CAA President Michael Aurbach at Convocation of the 92nd Annual Conference in Seattle, CAA seeks to honor individual artists, art historians, authors, curators, and critics whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

While reading the following award descriptions and citations, keep in mind that CAA members can help decide award recipients each year by nominating colleagues and professionals to the various Awards Committees; see page 20 for more information. With your nominations, CAA can continue its mission and celebrate the dynamic individuals in our field.

### ARTHUR KINGSLEY PORTER PRIZE



Robin E. Kelsey

The Arthur Kingsley Porter Prize, established in 1957, is awarded to a distinguished article published in *The Art Bulletin* by a scholar who is under the age of thirty-five or has received the doctorate not more than ten years before acceptance of the article for publication. **Robin E. Kelsey** is the distinguished winner for 2004. His essay, "Viewing the Archive: Timothy O'Sullivan's Photographs for the Wheeler Survey, 1871–74," appeared in the December 2003 issue of the journal.

Kelsey's essay focuses on photographs taken by O'Sullivan for the U.S. Army's Wheeler Survey of the American West. In particular, the author examines "the visual affinities that link O'Sullivan's distinctive pictorial approach to the priorities and tactics of other survey specialists." Balancing background information on the survey and the careers of O'Sullivan and Lt. George M. Wheeler with analysis of the specific visual properties of the photographs, Kelsey shows how these images could be read and interpreted in a variety of aesthetic and non-art contexts. He posits a middle ground between existing strands of interpretation—contextualist and modernist—where images conceived with an eye toward the requirements of survey information are nonetheless aesthetically striking. Throughout, Kelsey is sensitive to the ways in which graphic data are conveyed and temporal indices are encoded in the photographic medium. His essay combines assiduous archival work with an interpretation that moves beyond the case study to draw out implications in the larger sphere of visual culture.

*Committee: John Davis, Smith College, Chair; Alfred Acres, Princeton University; Alison Hilton, Georgetown University; Jacqueline E. Jung, Middlebury College; Jonathan Reynolds, University of Southern California*

CONTINUED ON PAGE 15

INSIDE: PUBLISH IN CAA'S JOURNALS. See Insert



The High Museum of Art, Atlanta

## PARTICIPATE IN THE 2005 ATLANTA CONFERENCE

The next CAA Annual Conference will be held February 16–19, 2005, in Atlanta, Ga. Listing more than 120 sessions, the *2005 Call for Participation* will arrive in the mailboxes of all CAA members later this month; it will also be available online at CAA's website. This booklet describes many of the panels and presentations that are taking place next year in Atlanta. Each session chair requests your participation: please follow the instructions in the *2005 Call* to submit a proposal for a paper.

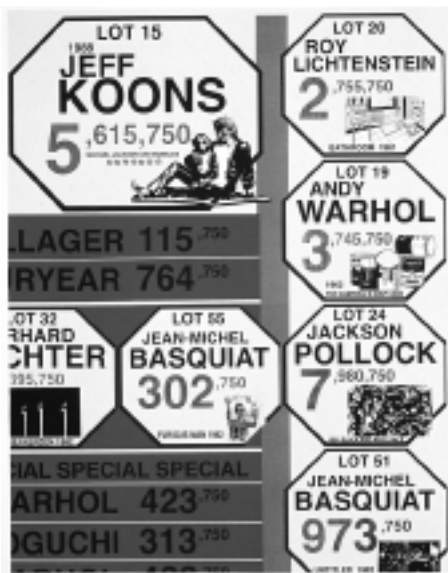
In addition to the wide-ranging panels on art history, studio art, contemporary issues, and professional and education practices, 2005 conference attendees can look forward to three days of ARTspace programming, events at local museums and galleries, and postconference trips to nearby museums and art centers. The conference will take place in downtown Atlanta, with Convocation, program sessions, and other events being held at Atlanta Marriott Marquis and the Hilton Atlanta and Towers. We look forward to your contributions.

*Deadline: May 14, 2004.*

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# NEW KERRY JAMES MARSHALL SCREENPRINT TO BENEFIT CAA'S PROFESSIONAL DEVELOPMENT FELLOWSHIP PROGRAM



Kerry James Marshall. *May 15, 2001*, 2004. Four-color screenprint on Arches 88 paper. Edition of 60. 21½ x 15¾"

Kerry James Marshall, known for his monumental figurative paintings, innovative prints, and large-scale installations, has created the latest work in CAA's ongoing series of commissioned, limited-edition artist's prints. Sales of these prints benefit our Professional Development Fellowship Program. *May 15, 2001* was produced at the Rutgers Center for Innovative Print and Paper in New Brunswick, N.J. The print, the studio time, and the expertise of the master printers Randy Hemminghaus and Robbie Guerin were all donated. CAA is deeply grateful to all.

*May 15, 2001* resembles a grocery store's advertising circular. Instead of depicting vegetables or canned goods, Marshall "advertises" works by modern and contemporary artists, along with their auction prices from a sale at Sotheby's held on May 15, 2001.

Like all of Marshall's work, this image percolates with embedded references to the African American experience and the traditions of art history: the names of Caucasian artists and artists of color are intermingled and some are occluded; salient at upper left is a blurry, iconic little reproduction of Jeff Koons's garish gilt ceramic portrait of Michael Jackson

and his pet monkey, *Michael Jackson and Bubbles* (1988), from that artist's "Banality" series. The figure, racially ambiguous and ambiguously parodic, sets off a sequence of reverberations that ripple through the image: Koons to Lichtenstein to Warhol to Pollock; Jackson to Basquiat to Puryear to Gallagher: black and white artists intermingle, their values declared in fat, deadpan numbers and their boldface names claiming the visual space once granted to visual images. In this context, Basquiat's tiny black silhouette *Furious Man* (1982) appears in skeptical dialogue with Koons's more placid sculpture.

In keeping with one of Marshall's long-standing preoccupations, *May 15, 2001* also makes layered references to art history. The artist slyly acknowledges the critical interventions of Hans Haacke and the Guerrilla Girls, who have harshly interrogated the financial underpinnings of the art world, and provides a tongue-in-cheek commentary on Warhol's Campbell's Soup cans, now temporarily restored to their original non-art place on the shelves of the American supermarket.

The artist's current exhibition, *Kerry James Marshall: One True Thing, Meditations on Black Aesthetics*, comprises paintings, sculpture, installations, photography, videos, comic strips, and prints from the past five years. The body of work, developed specifically for this exhibition, pursues some of Marshall's established themes, particularly the ambiguities of African American representation and self-representation within a white art-historical tradition: W. E. B. Dubois's "double consciousness" as played out in the aesthetic realm. The show, organized by Elizabeth Smith of the Museum of Contemporary Art in Chicago, travels to the Miami Art Museum, Baltimore Museum of Art, Studio Museum in Harlem, and Birmingham Museum of Art through 2005.

Marshall was born in 1955 in Birmingham, Ala., and raised in Los Angeles. He received his B.F.A. from the Otis Art Institute in Los Angeles in 1978 and an honorary doctorate in 1999. Since 1993, he has been a professor in the

School of Art and Design at the University of Illinois, Chicago. In 1997 Marshall was awarded the prestigious John D. and Catherine T. MacArthur Foundation Fellowship. He was CAA's Convocation speaker at the 2001 Annual Conference in Chicago, where he delighted the audience with a sharply critical, challenging keynote address and a fine performance on the blues harmonica.

*May 15, 2001* is offered unframed to CAA individual and institutional members at the introductory price of \$750 (\$1,000 to nonmembers), through September 2004. Afterward, the price will increase to \$1,000 to members (\$1,250 to nonmembers). A frame is an additional \$250. The price includes shipping but not insurance.

Proceeds from print sales go to CAA's Professional Development Fellowship Program, which awards grants to students completing their M.F.A. and Ph.D. degrees. Prints by Sam Gilliam, Kiki Smith, and Buzz Spector are still available. (Miriam Schapiro and Faith Ringgold's prints are sold out.) For more information or to purchase a print, contact Susan Sacramone at 212-691-1051, ext. 252; [ssacramone@collegeart.org](mailto:ssacramone@collegeart.org); or visit [www.collegeart.org/prints/Marshall.html](http://www.collegeart.org/prints/Marshall.html).

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Material for inclusion should be sent via e-mail to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Photographs and slides may be submitted to the above street and e-mail addresses for consideration. They cannot be returned. All advertising and submission guidelines may be found at [www.collegeart.org/caa/news/index.html](http://www.collegeart.org/caa/news/index.html).

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# FOLLOW-A-FELLOW: ART AND THE PUBLIC

*Chitra Ganesh was a 2001 recipient of a CAA Professional Development Fellowship. She received an M.F.A. in 2002 from Columbia University in New York. Before attending graduate school, she taught at a junior high school in the Washington Heights neighborhood in Manhattan and at a pregnancy prevention program in Brooklyn, and served on the board of directors of the South Asian Women's Creative Collective, a nonprofit organization dedicated to increasing the visibility of the arts of South Asian women.*

CAA's Professional Development Fellowship Program has allowed me to pursue my commitments to education and to my art practice equally. With the initial portion of the grant, I was able to develop my work with fewer financial constraints while attending the Skowhegan School for Painting and Sculpture in summer 2001.

In the fall of 2002, during the second year of my fellowship, I became group tours and workshops coordinator at Art in General, a nonprofit organization in lower Manhattan. I was excited by the possibilities that the position offered me: it was an ideal opportunity to continue my career as an educator as well as to further my commitment to working in a respected art space. When arts programs are being systematically reduced (and in some cases eliminated) across the New York City public school system, Art in General's dedication to making contemporary art accessible to a broader audience through education and public programming is crucial. The Group Tours and Workshops Program provides free gallery visits, conversations with our artist-in-residence, and hands-on studio classes to K-12 public school children throughout the five boroughs. I have also been able to work with an array of community groups ranging from developmentally disabled adults to kids in neighborhood YMCA after-school programs. The program not only allows students to interact with and think critically about contemporary art, but it also does this at no charge to the participants.

I am continually amazed by the breadth of interpretation that my students bring to



Chitra Ganesh conducts a parent-child artmaking workshop during the opening of Art in General's annual Education Exhibition. Several classes and teachers from Dr. Sun Yat Sen Middle School MS 131 in Chinatown collaborated with Art in General's teaching artists as part of the Education Department's In-School Programs. The semester-long workshops culminated in a students' exhibition, which also included a performance and a video

the exhibitions they encounter. This past fall, Art in General presented a solo show of the Cuban-born artist Maria Elena González that explored ideas of migration, memory, and architecture. *Transparent Home 1 and 2*, a floor plan of the artist's first home in Cuba, produced a number of interesting recollections from my students. While the form and arrangement of González's work may have appeared unusual to them, they articulated their own experiences of migration and loss as we viewed and discussed the work. One student told me that the floor plan reminded him of the farmhouse in Kosovo that his family abandoned when fleeing Eastern Europe. Similarly, other students related their own experiences and memories of leaving their homes in Guyana, Bangladesh, and the Dominican Republic.

I am in my second year at Art in General. I love working with the school groups as well as developing and implementing new programs based on our current tour and workshop model. Art in General values emerging artists and has created an environment where I have the time and flexibility to develop my own work. Through an accommodating schedule and with the support of my colleagues, I was able to complete several site-specific installations since receiving my M.F.A. This past year, I participated in exhibitions at the Queens Museum of Art, the Bronx Museum of Art, Momena Art in Brooklyn, and the Staller Art Center at the State University of New York, Stonybrook; I also organized a show as part of Columbia University's Midnight's Children Humanities Festival. Meanwhile,

I continue to serve on the board of the South Asian Women's Creative Collective.

CAA's financial and professional support has allowed me to create a balanced life as a teacher and an artist. In graduate school, I sometimes felt pressure to subscribe to very specific models of an artist's life, where success is often evaluated entirely by a market-driven commercial gallery system and where community or politically and socially motivated work is not given the same level of legitimacy and respect. In Art in General's Education Department, I look forward to continuing my commitment to teaching and to the nonprofit arts community in New York while developing my practice and showing my own work.

—Chitra Ganesh

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## NEW GRANT TO COMMISSION ARTISTS' PROJECTS IN ART JOURNAL

The National Endowment for the Arts (NEA) has awarded CAA a grant to commission innovative artists' projects in the 2005 issues of *Art Journal*. Four artists will receive commissions and project budgets to create original works of art that will exist both as components of the journal and as stand-alone art objects. *Art Journal* subscribers will receive one work with each of the four issues published in the 2005 calendar year. The \$15,000 grant must be matched one-to-one. CAA's application for the NEA funds was our first to the NEA's Creativity category.

*Art Journal* integrates works of contemporary art with intellectual critique to stimulate a dialogue between the two forms of creative discourse. While the journal has for many years reproduced works of art in its pages, it has rarely commissioned new work.

The four artists will be selected through a competitive application process. They will work closely with the journal's editor, Patricia C. Phillips, and its award-winning graphic designer, Katy Homans. Guidelines for eligibility and application will be posted this spring on [www.collegeart.org](http://www.collegeart.org) and published in the May CAA News.



*This is the fourth 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** I am a visual artist working in the United States. I create paintings and works of art on videotape. How do I copyright my work?

**A** Artworks created in the U.S. on or after January 1, 1978, are automatically protected by copyright from the moment they are fixed in tangible form (on canvas, paper, video or audio tape, hard drive, floppy disk, maquette, and so on). You need not register with the U.S. Copyright Office to secure copyright.

A threshold requirement for copyright protection is that your creations must be “original works of authorship.” “Original” in this context means that you created the work independently and did not copy someone else’s work. (An artwork can be protected by copyright even when it is substantially the same as another work, as long as it was created independently, without having copied the other work.)

Copyright law gives you *exclusive* rights over all uses of your work, subject to certain limitations and exemptions—including fair uses by others—for a period of time. In the U.S., your works would be subject to copyright for a period of seventy years after your death.

By exclusive rights, we mean that you have the right to authorize reproductions of your work, such as by means of a photograph or a copy of your video; the preparation of derivative works—modifications—based on your works; and the public performance of your work (such as in a museum or other public space, or through a broadcast). You will retain all of these copyright rights even after you sell the work itself (the painting or a copy of the

videotape), unless you have specifically agreed to license those rights to the buyer (or someone else).

Historically, including a copyright notice was necessary to maintain copyright protection, but this requirement was abolished March 1, 1989. Even so, to put the world on notice that you own the work (potentially important if you were to sue for copyright infringement) it is prudent for you to affix a copyright notice to the painting (it can be on the back), on the outside of the videotape case, or at the beginning or end of the video work. (Of course, a copyright notice can also be affixed to a three-dimensional work such as a sculpture.) The copyright notice consists of the symbol (c); the word “copyright” or abbreviation “copr.”; your name; and the year the work was published (i.e., a copy was first distributed).

If a copyright notice is affixed to the work, no one can claim that they “innocently infringed” your work. Avoiding a claim of “innocent infringement” can be important because courts can reduce significantly the damages that an “innocent infringer” would have to pay to you if you won your case against the infringer.

Even though you need not register your copyright to secure protection, registration with the Copyright Office does offer certain benefits and advantages. Registration is an absolute requirement before you can bring any legal action against an infringer. Moreover, if you had registered the work prior to the time of an infringement, then, if you win the suit, you can apply to the court for the infringer to pay your attorney’s fees and court costs. Importantly, you also may choose to recover “statutory” damages (which may range up to \$30,000 for an infringement, or \$150,000 for willful infringement). If you register the work after infringement takes place, you can only obtain the “actual” damages you suffered. It can be difficult, however, to determine “actual” damages (see sidebar).

Registration with the Copyright Office is relatively straightforward and inexpensive (\$30). It is important that you use the right form, depending on the type of work; for example, there are separate forms for works of visual art (such as a painting) and audio-visual works (your videotape). You must fill out the information completely and accurately. Forms are available from the Registrar of Copyrights, United States Copyright Office, Library of Congress, 101 Independence Ave. SE,

Washington, DC 20559-6000; 202-707-3000; [www.copyright.gov](http://www.copyright.gov).

## CIP COMMENTARY

Copyright laws were revised in the United States in 1976 and again in 1988, when legislation was passed enabling the U.S. to join the Berne Convention for the Protection of Literary and Artistic Works, the most comprehensive international copyright treaty. By adhering to the Berne Convention, the U.S. signaled to the rest of the world that its law is aligned consistently with international standards. Some confusion persists about the rules regarding a copyright notice that apply to artworks created in the U.S. prior to the 1976 and 1988 revisions. The date of an artwork’s creation in the U.S. determines which rules apply: a copyright statute enacted in 1909 covers work created before 1978; the 1976 statute applies to works created after January 1, 1978. Under the 1909 Act, a copyright notice was required to obtain and maintain federal copyright. The 1976 Act mitigated the harsh result of an omission or defect. The Berne Convention Implementation Act eliminated notice as a condition of copyright protection for works created after March 1, 1989. The 1998 Copyright Term Extension Act (a.k.a. the Sonny Bono Act, after its congressional sponsor) extended the term of copyright for work created after December 30, 1977, from the life of the artist plus fifty years to life plus seventy years.

Copyright guidebooks can be unreliable and misleading if they are out of date. The most recent publications by the U.S. Copyright Office and organizations such as the Volunteer Lawyers for the Arts are your best bets for trustworthy information.

It is also helpful to recall that copyrights give artists the right to authorize copies of a work. In this way, they enable the artist to earn income from the sale of copies, which can be a significant benefit, especially for artists who work in media such as video. An artist who creates unique paintings usually earns his or her primary revenue from a one-time sale. Other uses, such as reproductions, may be licensed to produce income. The beneficiaries of licensing copies of unique objects are often well-known artists whose works are reproduced in books, posters, and the like. Some forms of art, such as video, artist’s books, sound art, and

digital-format art, may be created in an edition or be licensed by the artist for exhibition in various venues. An infringer who distributes copies of a videotape or digital file may be undercutting the artist's primary source of income from the work. An artist who works in film, video, or digital media would be especially well advised to register his or her creations with the U.S. Copyright Office.

## RULES OF THUMB

- Works of art created in the U.S. after January 1, 1978, are automatically protected by copyright once they are fixed in a tangible medium.
- You are not required to place a copyright

notice on your work to preserve copyright protection. If your work is infringed, however, the presence of a copyright notice may assist you to overcome an infringer's claim that his or her use was "innocent." Damage awards for innocent infringement are significantly lower than damages for willful infringement. The determination of infringement is made through a lawsuit.

- It is not necessary to register your work with the U.S. Copyright Office to obtain protection under the U.S. copyright law. Registration, however, offers significant advantages if any infringement occurs after the work is registered.

## REGISTERING COPYRIGHT

"Go register everything you have" advises the Seattle artist Jack Mackie. Mackie's recent experience in court with an infringer can be an eye-opener for artists who forego formal registration for their copyrights. Since artwork created in the U.S. after 1977 is automatically protected by copyright, the rationale for filling out U.S. Copyright Office registration forms (which must each be accompanied by a \$30 registration fee) seemed obscure to Mackie, as it does to many of his peers.

The artwork involved in the case *Mackie v. Reiser*<sup>1</sup> is Mackie's *Dance Steps*, a locally famous set of bronze footprints embedded in a Seattle sidewalk that maps steps to dances such as the tango. In addition to names of the dances, bronze plates next to each set of steps include Mackie's copyright notice. Without Mackie's knowledge or permission, a designer for the Seattle Symphony incorporated a photograph of the work into a 1996 promotional brochure, adding color and altering a few details of the work to enhance her design. When Mackie complained, the symphony's lawyers initially denied that the design violated Mackie's copyright. By the time the case came to trial in 2000, the symphony's attorneys admitted infringement; the issue to be resolved at trial was the damages Mackie might be awarded. Because the work had not been registered with the Copyright Office when the infringement occurred, the artist was only entitled to "actual" damages.

The puzzle for all concerned was: How could this sum be determined? How was Mackie's potential income from this copy of his work directly or indirectly affected by infringement? Symphony lawyers argued that Mackie should be awarded \$1,000, the fee charged by a stock photo house for a photograph of his work. The judge agreed with the symphony, even though the photo house had been marketing the image without Mackie's consent. The judge ruled further that Mackie's reputation was not harmed by the infringement.

Mackie was awarded \$1,000. Because his copyright was not registered prior to the time of the infringement, he could not collect reimbursement for his legal fees, which amounted to more than ten times his award. Mackie appealed the ruling, hoping to avoid establishing a precedent justifying low payments for future artists in similar circumstances. The appeal was denied last year: according to the judge, "first there must be a demonstration that the infringing acts had an effect on profits," an effect Mackie and his attorney were unable to quantify in terms of "actual damages." Had Mackie's copyright been registered prior to the infringement, he might have been awarded up to \$30,000 in statutory damages, or as much as \$150,000 if the infringement was shown to be intentional, plus, at the judge's discretion, reimbursement for his legal fees.

1. *Mackie v. Reiser*, 296 F.3d 909 (9th Cir. 2002).

## LETTER TO THE EDITOR

*From time to time, CAA News publishes letters from members addressing issues of importance to us as art professionals. For the May issue of the newsletter, we invite representatives from museums and art-book publishers to respond to this letter.*

Dear CAA News,

I found your Committee on Intellectual Property Q&A about image copyright in the September 2003 *CAA News* accurate and realistic. That is, even when reproducing pictures with no copyright holder, and for a scholarly publication and a nonprofit publisher, one is still bound to pay whatever fee the image provider decides to charge. One can wheedle and beg for complimentary use or a reduced fee, but often it won't work. Many museums and commercial galleries are now charging very high fees for reproduction.

I can only think, though, that with the easy electronic reproduction of printed images by modern scanners, this problem will come to a head. Authors will (and maybe should?) balk at high prices for something they can get for free on a scanner with a "de-screening" function.

Interestingly, and in contrast to the Q&A column, CAA has a position paper called "Reproduction Rights in Scholarly and Educational Publishing" (undated) that states: "Whenever possible, institutions that supply visual materials should waive reproduction fees for a scholarly publication. If this should, in some instances, not be feasible, fees should be substantially lower than for a commercial production. Visual materials for scholarly research should be obtainable by scholars from institutional and commercial sources for a reasonable fee." This CAA paper goes on to quote from the Copyright Revision Act of 1976 (section 107) regarding fair use: "... the fair use of a copyrighted work, including such use by reproduction in copies or phonograph records or by any other means specified by that section, for purposes such as criticism, comments, news reporting, teaching (including multiple copies for classroom use), scholarship or research, is not an infringement of copyright."

This paper is a noble and idealistic statement on the part of CAA, but it is of little

use when one has to deal with picture providers who are not generally interested in “fair use” or in CAA’s opinion on the matter. I am talking here about museums and galleries; individual artists are another kind of source, and most of them graciously allow their material to be reproduced without fee or for a very low fee.

I would like some realistic discussion about this issue in *CAA News*. First, I’d like to know what kind of lobbying CAA has ever done with its position paper in the museum world, and I’d like to request that this be a high-priority action item for the CAA Board. Otherwise, I see visual scholars resorting to electronic piracy on a large scale and then having to defend themselves in a court of law for their “fair use” of this material.

—Gretchen Garner, author of *Disappearing Witness: Change in Twentieth-Century American Photography* (2003)

## PROPER CITATION OF SOURCES IN THE ELECTRONIC AGE

Throughout the humanities, publication (and republication) of texts in electronic format is now an established method of disseminating scholarship. With the widespread use of the Internet has come an increase in the careless reuse and citation of sources without proper credit (sometimes referred to as “historical erasure”). As quoted material may pass through several generations of republication, the name of the original author of the ideas, or source of the facts, may be lost.

Content that appears on the Internet or in other electronic formats is considered to

be published, whether or not it displays a copyright notice, and is subject to copyright law and the ethical standards of proper crediting and good scholarship. Similarly, a document such as a Ph.D. dissertation is considered to be published and under copyright, whether or not it is issued in an edition by a press.

Furthermore, complete and scrupulous citation of all sources is obligatory, whether a text is published or unpublished, on paper or electronic. Not to cite all sources fully is an act of plagiarism.

CAA strongly urges all authors to observe the proper rules of citation and credit rigorously—for both quoted and paraphrased content. The correct forms of citation are described in detail in chapters 16 and 17 of *The Chicago Manual of Style*, 15th edition (Chicago: University of Chicago Press, 2003). This book is the standard authority. Readers are urged to consult these chapters of the manual when preparing manuscripts, whether for publication or in coursework.

Scholars remain perplexed about the proper method of citing textual sources in digital format. We therefore herewith reprint some excerpts from *The Chicago Manual of Style* relevant to citation of electronic sources. For the complete guidelines to correct citation in author-date style and reference lists, as well as for further details that do not appear here—please see the manual.

### From *The Chicago Manual of Style*:

Ethics, copyright laws, and courtesy to readers require authors to identify the sources of direct quotations and of any facts or opinions not generally known or easily checked. Conventions for documentation vary according to scholarly discipline, the preferences of publishers and authors, and the needs of a particular work....

The primary criterion [for proper citation] is sufficient information to lead readers to the sources used, whether these are published or unpublished materials, in printed or electronic form....

In the system favored by many writers in literature, history, and the arts, bibliographic citations are provided in notes (whether footnotes or endnotes), preferably supplemented by a bibliography. If the bibliography includes all works cited in the notes, the note citations—even the first citation to a particular work—can be

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quite concise, since readers can turn to the bibliography for publication details and other information. *Chicago* recommends this practice as user-friendly and economical—duplication of information is minimized. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited....

[Sample] bibliographic entry:

Doniger, Wendy. *Splitting the Difference: Gender and Myth in Ancient Greece and India*. Chicago: University of Chicago Press, 1999.

[Sample] first note citation in a work with full bibliography:

1. Doniger, *Splitting the Difference*, 23.

## The Advent of Electronic Sources

In recent years, electronic content and the online environment have become major components of academic work. The nature of electronic media, however, requires that authors keep the following characteristics in mind when consulting them in the course of their research....

**Permanence.** Whatever archiving, retrieval, and linking techniques may be in place in the future, electronic content by its very nature will continue to be impermanent and manipulable. If a source changes or becomes unavailable, citations to that source may need to be adjusted; authors and publishers should therefore verify the accuracy of citations to electronic content as close to the publication date as possible.

**Authority.** As for any other medium, authors should consider the publisher or sponsoring body when assessing electronic content. Content presented without formal ties to a publisher or sponsoring body has authority equivalent to that of unpublished or self-published material in other media. Authors should note, however, that *anything* posted on the Internet is “published” in the sense of copyright ... and must be treated as such for the purposes of complete citation and clearance of permissions, if relevant.

**Content available from multiple online sources.** When content is available from more than one online source, authors should consider whether, on the basis of the nature and practices of the publisher or sponsoring body, they have consulted the most permanent.

**Publications available in both print**

**and electronic form.** In many cases the content of the print and electronic forms of the same publication is identical, but the potential for differences, intentional or otherwise, requires that authors cite the form consulted. Other forms of the same publication may be mentioned in the citation when helpful to readers so long as the language makes it clear that the author did not in fact consult these other forms....

**Uniform resource locators (URLs).** A URL, sometimes referred to as an [electronic] “address,” is an expression of the location of a [digital] file. Every URL begins with an abbreviation of the protocol used to deliver electronic material to readers. The most common are *http* (hypertext transfer protocol) and *ftp* (file transfer protocol). This abbreviation is invariably followed by a colon and a double slash, after which appears the publisher’s domain name, followed by the path to the resource.

Components following the domain name are separated from the domain name and from each other by single slashes.

<http://www.journals.uchicago.edu/JMH/journal/issues/v72n4/002401/002401.html>

The URL above refers to an article—file name 002401.html, in volume 72, issue 4, of the *Journal of Modern History*—published by the University of Chicago Press. Authors and editors are encouraged to pursue at least a basic understanding of the typical components of URLs, if only to help them spot typos.<sup>1</sup>

**URLs and punctuation.** Even if it follows a period, the first letter of the protocol (e.g., the *h* in *http*) is not capitalized. The capitalization of the remaining components varies; because some URLs are case sensitive, they should not be edited for style. A “trailing slash,” the last character in a URL pointing to a directory, is part of the URL. Other punctuation marks used following a URL will readily be perceived as belonging to the surrounding text. It is therefore unnecessary to omit appropriate punctuation after the URL or to bracket the URL as a matter of course. Any logically parenthetical reference to a URL should be put in a parentheses; angle brackets (< >), which have specific meaning within some markup languages, including html, should never be used to enclose a URL.

**URLs and line breaks.** In a printed work, if a URL has to be broken at the end of a line, the break should be made *after* a double slash (//) or a single slash (/); *before* a tilde (~), a period, a comma, a hyphen, an underline ( \_ ), a question mark, a number sign, or a percent symbol; or *before or after* an equals sign or an ampersand. A hyphen should never be added to a URL to denote a line break, nor should a hyphen that is part of a URL appear at the end of a line....

<http://press-pubs.uchicago.edu/founders/>

<http://www.uiowa.edu/~vpr/research/organize/humalink.htm>

<http://www.pubmedcentral.nih.gov/b.cgi?artid=19161>

[http://www.internetnews.com/ec-news/article/0,,4\\_353451,00.html](http://www.internetnews.com/ec-news/article/0,,4_353451,00.html)

**Access dates.** Access dates in online source citations are of limited value, since previous versions will often be unavailable to readers (not to mention that an author may have consulted several revisions across any number of days in the course of research). *Chicago* therefore does not generally recommend including them in a published citation. For sources likely to have substantive updates, however, or in time-sensitive fields ... where even small corrections may be significant, the date of the author’s last visit to the site may usefully be added....

**Revision dates.** Though some Internet sites may state the date of the last revision, this practice is neither universal or necessarily reliable. The revision date therefore should not be given in addition to or in lieu of the access date.

**Permanent source identifiers.** *Chicago* anticipates a simpler and more reliable electronic source citation method following the development of standards for assigning permanent identifiers to sources and of methods for providing access to sources using those identifiers. The University of Chicago Press now (2003) considers one such scheme—digital object identifiers—promising.<sup>2</sup>...

1. For more information about URLs, consult the Web site of the World Wide Web Consortium (<http://www.w3.org>).

2. A digital object identifier [DOI] is a serial number for electronic content. Like an ISSN or an ISBN, the DOI is a unique identifier assigned by publishers. The DOI, however, can be assigned to a single article or chapter of a book or even a single illustration—any unit of intellectual content....

## Electronic Books

**General principles.** Many of the rules ... for citing printed books apply to references to electronic books. Such information (about author, title, chapters or other titled parts of a book, edition, multivolume works, and so on), to the extent it can be determined, constitutes the permanent basis of any citation, whatever the medium. Electronic books, however, are more dynamic than printed works; their content and availability to readers may vary according to data format, and it is therefore important to indicate the medium consulted. At least for the time being, there is no need to indicate “paper” in a citation to a traditional bound book, but all other media should be indicated. A URL is sufficient to show that a book may be obtained from the Internet in a format compatible with standard browsers; in other cases, the name of the medium (e.g., CD-ROM, DVD) should be included.

**Books published online.** When citing a book that is available online—one that resides on the Internet and is intended to be read by standard browsers—include the URL as part of the citation. If the publisher or discipline requires it, or for especially time-sensitive data, also record in parentheses the date the material was last retrieved....

Note style:

1. J. Sirosh, R. Miikkulainen, and J. A. Bednar, “Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex,” in *Lateral Interactions in the Cortex: Structure and Function*, ed. J. Sirosh, R. Miikkulainen, and Y. Choe (Austin, TX: UTCS Neural Networks Research Group, 1996), <http://www.cs.utexas.edu/users/nn/webpubs/htmlbook96/> (accessed August 27, 2001).

27. Sirosh, Miikkulainen, and Bednar, “Self-Organization of Orientation Maps.”

Bibliography style:

Sirosh, J., R. Miikkulainen, and J. A. Bednar, “Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex.” In *Lateral Interactions in the Cortex: Structure and Function*, ed. J.

Sirosh, R. Miikkulainen, and Y. Choe. Austin, TX: UTCS Neural Networks Research Group, 1996. <http://www.cs.utexas.edu/users/nn/webpubs/htmlbook96/> (accessed August 27, 2001).

Note that it is not sufficient simply to provide the URL; as far as they can be determined, the full facts of publication should be recorded. The URL is the fastest way to get a reader to the source; it is also the most vulnerable element of a citation. If the URL in the example above should become invalid, readers could presumably find the electronic text by conducting a search for the stated title and author—information that the syntax of a URL may not reveal.

**Books published in printed and electronic forms.** Always cite the source consulted.... It is acceptable, however, to point out that a work is available in another form when doing so would be helpful to readers. In the example that follows, the print edition is cited and the book’s availability in other media is noted.

Bibliography style:

Kurland, Philip B., and Ralph Lerner, eds. *The Founders’ Constitution*. Chicago: University of Chicago Press, 1987. Also available online at <http://presspubs.uchicago.edu/founders/> and as a CD-ROM.

**Other electronic formats.** Non-Internet sources, typically those available for download or other delivery from a bookseller or library, should include an indication of the format (e.g., CD-ROM, Microsoft Reader e-book).

Note style:

1. Thomas H. Davenport and John C. Beck, *The Attention Economy: Understanding the New Currency of Business* (Harvard Business School Press, 2001), TK3 Reader e-book.

Bibliography style:

Hellman, Hal. *Great Feuds in Science: Ten of the Liveliest Disputes Ever*. New York: John Wiley, 1998, Rocket e-book.

**Electronic editions of older works.**

Books that have fallen out of copyright are often available online. When citing these sources, authors should give as much of the standard publication information as

they can.... Many of these works do not have traditional title and copyright pages, making it more difficult to determine publishers and dates. Keep in mind that it may not be possible to tell which edition was used to prepare the online text.

Note style:

1. Henry James, *The Ambassadors* (Project Gutenberg, 1996), bk. 6, chap. 1, <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.

Bibliography style:

James, Henry. *The Ambassadors*. Project Gutenberg, 1996, <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.

Note that there is no place of publication in this example. Such information is less likely to accompany online works, and it may be dispensed with or without the use of “n.p.” (for “no place”) when it cannot be easily determined.

**Including older print publication date in citation.** Whenever possible, include the original facts of publication, or at least the date, when citing electronic editions of older works.... In the example [above] Project Gutenberg notes that their text is based on 1909 New York edition of *The Ambassadors*. (When such information about a text is not available, consider consulting a different, more authoritative version.)

Note style:

1. Henry James, *The Ambassadors* (1909; Project Gutenberg, 1996), <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.

## Electronic Journals

**General.** To cite electronic journals, follow the [same rules as for print journals]. In addition, add the URL and, if the publisher or discipline requires it, or for especially time-sensitive data, the date the material was last accessed....

**Pagination and examples.** The number ranges that appear in some of the following examples are those usually provided for articles in online journals that have parallel print versions. Many scholarly journals also make images of the printed page available online, so that citations to individual pages are possible. When citing

an article, always include the page range, if it is available, in the bibliography or reference list. If individual page numbers are not available, add a descriptive locator (such as the subhead “The Consequences of Fear” in the examples below) to citations in text or in the notes if doing so will be helpful to readers. Page ranges generally should not be included in a note unless reference is to the article as a whole.

#### Note Style:

1. M. Tornikoski and others, “Radio Spectra and Variability of Gigahertz-Peaked Spectrum Radio Sources and Candidates,” *Astronomical Journal* 121, no. 3 (2001), <http://www.journals.uchicago.edu/AJ/journal/issues/v121n3/200486/200486.html>.

5. Mark Warr and Christopher G. Ellison, “Rethinking Social Reactions to Crime: Personal and Altruistic Fear in Family Households,” *American Journal of Sociology* 106, no. 3 (2000), under “The Consequences of Fear,” <http://www.journals.uchicago.edu/AJS/journal/issues/v106n3/050125/050125.html>.

14. Bernard Testa and Lamont B. Kier, “Emergence and Dissolution in the Self-Organisation of Complex Systems,” *Entropy* 2, no. 1 (2000): 17, <http://www.mdpi.org/entropy/papers/e2010001.pdf>.

If an access date is required, include it parenthetically at the end of the citation:

33. Mark A. Hlatky et al., “Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial,” *Journal of the American Medical Association* 287, no. 5 (2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo> (accessed January 7, 2002).

#### Bibliography style:

Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. “Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial.” *Journal of the American Medical Association* 287, no. 5 (February 6, 2002), <http://jama>

[ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo](http://ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo) (accessed January 7, 2002).

Testa, Bernard, and Lamont B. Kier. “Emergence and Dissolution in the Self-Organisation of Complex Systems.” *Entropy* 2, no. 1 (March 2000): 1–25, <http://www.mdpi.org/entropy/papers/e2010001.pdf>.

If there is a digital object identifier (DOI) for the source ... include it in place of page numbers or other locators:

#### Note style:

1. James W. Friedman and Claudio Mezzetti, “Learning in Games by Random Sampling,” *Journal of Economic Theory* 98, no. 1 (May 2001), doi:10.1006/jeth.2000.2694, <http://www.idealibrary.com/links/doi/10.1006/jeth.2000.2694>.

### Online Magazines

**Information to include.** To cite online magazines, follow the [basic style for journal and magazine citations set forth in *The Chicago Manual of Style*]. In addition, add a URL and, if the publisher or discipline requires it, or for especially time-sensitive data, the date the material was last accessed....

#### Note style:

1. Jessica Reaves, “A Weighty Issue: Ever-Fatter Kids,” interview with James Rosen, *Time*, March 14, 2001, <http://www.time.com/time/nation/article/0,8599,102443,00.html>.

If an access date is required, include it parenthetically, at the end of the citation:

#### Note style:

7. Lawrence Osborne, “Poison Pen,” review of *The Collaborator: The Trial and Execution of Robert Brasillach*, by Alice Kaplan, *Salon*, March 29, 2000, <http://www.salon.com/books/it/2000/03/29/kaplan/index.html> (accessed July 10, 2001).

#### Bibliography style:

Reaves, Jessica. “A Weighty Issue: Ever-Fatter Kids.” Interview with James Rosen. *Time*, March 14, 2001. <http://www.time.com/time/nation/article/0,8599,102443,00.html>.

Osborne, Lawrence. “Poison Pen,” Review of *The Collaborator: The Trial and Execution of Robert Brasillach*, by Alice Kaplan. *Salon*, March 29, 2000. <http://www.salon.com/books/it/2000/03/29/kaplan/index.html> (accessed July 10, 2001).

Note that online articles will generally not carry page numbers; for article-length material, however, descriptive “locators” ... will rarely be necessary.

—from *The Chicago Manual of Style*, 15th ed., pp. 594, 644–46, 684–86, 696–700. Reprinted by permission of the University of Chicago Press. © by The University of Chicago. All rights reserved.



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## ADVOCACY UPDATE

### 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 strongly encourage our members to participate. Both events help to support increased funding for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

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.

Participants in both Humanities Advocacy Day and Arts Advocacy Day will receive legislative and policy briefings and advocacy training before making group visits to members of Congress. CAA's manager of governance and advocacy will be available to schedule all visits, and CAA staff members will accompany participants in Washington on congressional visits.

For information on how to participate in Humanities Advocacy Day and Arts Advocacy please contact Marta Teegen at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

## CAA NEWS

### 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

## NOMINATION FOR CAA BOARD OF DIRECTORS 2005

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**

to Rebecca Cederholm, Manager of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; [rcederholm@collegeart.org](mailto:rcederholm@collegeart.org).  
*Deadline: April 9, 2004.*

## NEW COMMITTEE MEMBERS NAMED

The following individuals have been appointed to serve on CAA's Professional Interests, Practices, and Standards (PIPS) committees, beginning February 2004:

**International Committee:** Christopher Pearson, Trinity University. **Committee on Intellectual Property:** Cynthia Mills, Smithsonian American Art Museum.

**Museum Committee:** Bonnie Kelm, University of California, Santa Barbara; Brian Wallace, Paley and Levy Galleries, Moore College of Art and Design.

**Professional Practices Committee:** Perri Lee Roberts, University of Miami; Kim Servart Theriault, Grand Valley State University. **Services To Artists**

**Committee:** Mark Gottsegen, University of North Carolina, Greensboro. **Cultural Diversity Committee:** He Zhang, William

Paterson University; Jürgen Heinrichs, Seton Hall University; Mariam Ghani, School of Visual Arts; William Lew, Clemson University. **Student and Emerging Professionals Committee:** Alison Melnik, Boston University; Beverly Joyce, Mississippi University for Women; Christopher Platts, Harvard University; Austen Barron Bailly, University of California, Santa Barbara. **Women in the Arts Committee:** Janet T. Marquardt, Eastern Illinois University; Carolyn H. Manosevitz, Colorado Mountain College; Melanie Herzog, Edgewood College. **Education Committee:** Anne Collins Goodyear, National Portrait Gallery; Ljubomir Milanovic, Rutgers, The State University of New Jersey; Samantha Fields, California State University, Northridge.

For a complete list of committee members and recent activities, please visit [www.collegeart.org/caa/aboutcaa/committees/commlist.html](http://www.collegeart.org/caa/aboutcaa/committees/commlist.html).

A call for nominations to serve on CAA's committees appears annually in the September issue of *CAA News*. CAA's president and vice president for commit-

tees review nominations in December and make appointments that take effect in February of each year.

## CAA.REVIEWS WELCOMES NEW FIELD EDITORS

*caa.reviews* warmly welcomes two new field editors for book reviews. **Andrew M. Shanken**, a professor of art history at Oberlin College who is currently at the Institute for Advance Study in Princeton, N.J., is the new field editor for architecture, succeeding **Sandy Isenstadt** of Yale University. **Monica Blackmun Visonà**, associate professor in the Department of Art at Metropolitan State College of Denver, has replaced **Babatunde Lawal** of Virginia Commonwealth University.

## 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-

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Speakers at the conference include Emily Apter, George Baker, Malcolm Baker, John Brewer, Martha Buskirk, Lynne Cooke, Margaret Iversen, Ewa Lajer-Burcharth, Karen Lang, Mark Meadow, Stephen Melville, Helen Molesworth, Marcia Pointon, Christian Scheidemann, and Edward Sullivan.

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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*.

These 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 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, RENAISSANCE ART, AND 19TH-CENTURY EUROPEAN ART

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

**CAA REVIEWS**  
[www.caareviews.org](http://www.caareviews.org)

Each 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.*

## ART JOURNAL SEEKS EDITORIAL-BOARD MEMBER

CAA invites nominations and self-nominations for an individual to serve on the *Art Journal* Editorial Board for a three-year term, beginning July 1, 2004. *Art Journal*, published quarterly by CAA, promotes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

The Editorial Board assists and advises the editor to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on its behalf.

This candidate should be an individual

with knowledge of modern and contemporary art. He or she may be an artist, art historian, art critic, art educator, curator, or other art professional; 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 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.

Please send a letter of interest, c.v., and contact information to Peggy Phelan, Chair, Editorial Board, *Art Journal*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 15, 2004.*

## CAA SEEKS PUBLICATIONS-COMMITTEE MEMBERS

CAA invites nominations and self-nominations for two 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 the 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](mailto: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](mailto:esinaiko@collegeart.org) for further information. *Deadline: April 1, 2004.*



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## AFFILIATED SOCIETY NEWS

### SOUTHERN ASIAN ART GROUP HOLDS SYMPOSIUM

The American Council for Southern Asian Art (ACSAA) will hold its biennial symposium May 7–9, 2004, in Salem, Boston, and Cambridge, Mass. The symposium will highlight recent scholarship in the fields of South and Southeast Asian art; panel topics include nineteenth-century photography in South Asia, Vietnamese art and archaeology, contemporary South Asian artists working in the U.S., early Buddhist imagery, the use and misuse of sites and objects, new findings in iconography and temple architecture, and art forgery. The conference will be hosted by the Peabody Essex Museum, with sessions held at the Museum of Fine Arts, Boston, and the Harvard University Art Museums.

Registration is open to ACSAA members and nonmembers. For further information or to register, contact Susan Bean, Curator for South Asian and Korean Art, Peabody Essex Museum, East India Square, Salem, MA 01970; [susan\\_bean@pem.org](mailto:susan_bean@pem.org).

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### PHOTOGRAPHY JOURNAL SEEKS CONTRIBUTIONS

The editor of *exposure*, the journal of the Society for Photographic Education (SPE), invites manuscripts of 3,000–7,000 words from any methodological viewpoint on photography and related media. Send manuscripts to *exposure*, Joel Eisinger, Editor, 4505 Oakland Ave. S., Minneapolis, MN 55407; [eisingj@mrs.umn.edu](mailto:eisingj@mrs.umn.edu). *Deadline: June 5, 2004.*

#### 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 two of JSTOR's new art, art history, and architecture titles offered through the Arts & Sciences 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>.

## ART JOURNAL AWARD



Jenni Sorkin

The *Art Journal* Award, established in 2001, is presented for a distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in *Art*

*Journal* during the preceding calendar year. **Jenni Sorkin** is the winner for 2004. Her essay, "Envisioning *High Performance*," appeared in the summer 2003 issue of the journal.

In an era when increasing amounts of provocative and groundbreaking contemporary art is created within the temporally and corporally schizophrenic media of cyberspace, the notion of primary experience becomes blurred and indistinct. Since the 1970s, art, the action of the artist, and the fleeting moment of creation have been challenges for critics and scholars of performance art: How does one historicize the remnant documents of things past—which needed to be seen, were seen, and can no longer be seen—in a way that dynamically engages the viewer and adequately addresses the work? In a wonderfully written and lucidly mapped essay, Sorkin brings the now-defunct, artist-written magazine *High Performance* into a renewed visibility without authorial ego or coastal chauvinism. She revisits a chronicle that provided a counternarrative to the story of art as told in the 1980s and 1990s by the dominant, and often myopic, pages of other journals and magazines. Her excellent research and engaged, but objective, perspective allows her readers the rare chance to look back to a vital period (and periodical) in the history of performance art, while conceptualizing their own "new thinking" on the issues raised by this careful historian.

Committee: Gwendolyn DuBois Shaw, Harvard University, Chair; Joanna Roche, California State University, Fullerton; Jacquelyn Days Serwer, Corcoran Gallery of Art; Deborah Willis, New York University



of the Museum of Modern Art in New York, is given to the author of an especially distinguished exhibition catalogue in the history of art published under the auspices of a museum, library, or collection. This year, the award committee recognizes the remarkable achievement of **Linda Komaroff** and **Stefano Carboni** for *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353* (New York: Metropolitan Museum of Art, in association with Yale University Press, 2002).

Genghis Khan created the "largest contiguous land empire in world history." Subsequently, this empire broke into four huge, competitive, but still related parts; the southwestern one, centered in modern-day Iran but including much of Iraq, Turkey, and Afghanistan, is the subject of this superb catalogue. Western scholars have often followed the testimony of the conquered peoples in emphasizing the brutality of the Mongol invasions. While the contributors to *The Legacy of Genghis Khan* do not downplay the "massive destruction and loss of life," they also substantiate how "in uniting eastern and western Asia for over a century, the Mongols created a unique opportunity for an unrestricted cultural exchange that forever altered the face of art in Iran and made it a focal point of innovation and synthesis for the next three hundred years." Comprehensive, rigorous essays present the latest evidence and analysis of Persian architecture, luxury goods, religious arts, and the arts of the book under Mongol rule, and address the spread of artistic ideas and motifs across Eurasia (through artisans who were enticed or forced to move, portable artworks, and above all textiles). In addition, the essays discuss a wide range of fascinating issues such as the implications of climate change, the Mongols' willingness for women to play somewhat more prominent and autonomous roles than were usually permitted in neighboring societies, and how

## ALFRED H. BARR, JR., AWARD

The Alfred H. Barr, Jr. Award, established in 1980 in honor of the founding director



Linda Komaroff



Stefano Carboni

Christian narrative scenes were transformed for Islamic use. Everywhere there is a sense of new findings and new thought, and of unanswered questions the essayists are eager to investigate further. In addition to the extremely useful catalogue entries, the book includes two important technical studies written by conservation scientists and an extensive bibliography of scholarship written in Arabic, Persian, Turkish, and Chinese, as well as various European languages. *The Legacy of Genghis Khan* is so intriguing and well written—and so beautifully and usefully designed—that it will enlighten specialists and nonspecialists alike.

Committee: Marilyn Brown, Tulane University, Chair; Forrest McGill, Asian Art Museum; Virginia Mecklenburg, Smithsonian American Art Museum; Carolyn Wilson, independent scholar

## CHARLES RUFUS MOREY BOOK AWARD



This award, first given in 1953, is presented to the author of a distinguished book in the history of art. In *Architecture for the Shroud: Relic and Ritual in Turin* (Chicago: University of Chicago Press, 2003), **John Beldon Scott** traces the rich history of Christ's Shroud, the revolutionary chapel designed by Guarino Guarini to house it, and the dynastic fortunes of the dukes of Savoy, who made political capital of both the relic and the chapel. This beautifully written, profusely illustrated book provides a vivid and compelling account of the Savoy's close identification with the Shroud from its earliest traceable history in the fourteenth century to the present day. In an erudite but accessible study that interweaves the long history of a relic, a

dynasty, and an architectural masterpiece, Scott examines the evolution of art, patronage, religion, and politics throughout some seven hundred years.

The Shroud was a relic of particular importance, since it displayed the physical consequences of all the instruments of the Passion on Christ's body. It was acquired by the Savoy in 1453 and was moved to Turin in 1578, cementing the transfer of power to the new ducal capital.

Guarini's radically original Chapel of the Holy Shroud employed geometry to convey the sanctity of the relic, resulting in one of the greatest achievements of Counter Reformation visual culture. Scott elucidates the architect's plans, innovations, and iconography, relating the architecture to his theoretical writings and to other thinkers, political developments, and the artistically conservative ambience of contemporary Turin. Guarini's iconoclastic thinking, innovative Passion capitals, and remarkable geometry, designed to promulgate the importance of both the relic and the family with whom it was closely identified, are all examined. The author shows how the popular relic was used politically by a dynasty in need of cohesive devices to counter its cultural diversity and geographical fragmentation. Moving impressively from one methodology to another, Scott traces the history of the relic's public rituals, situates the chapel's construction within the context of Turinese urban planning, and notes the chapel's transformation into a burial site for the Savoy during the nineteenth century. The book ends poignantly in 1997, when the chapel was tragically gutted during an electrical fire.

Scott's study is extraordinarily wide-ranging and nuanced, gathering evidence from religious history, popular culture, archival materials, and architectural theory to show how the history of Guarini's chapel is inseparable from the history of the Shroud's cult and its manipulation by the House of Savoy. *Architecture for the Shroud* provides an inspirational model for studies of the interaction between patron and artist, art and culture, and religion and politics, and brilliantly demonstrates the benefits of studying artworks over time.

*Committee:* Babette Bohn, Texas Christian University, Chair; Jonathan M. Bloom, Boston College; Edward J. Sullivan, New York University; Benjamin C. Withers, Indiana University, South Bend



PHOTO: COURTESY WWW.GUERRILLAGIRLS.COM

The Guerrilla Girls

## FRANK JEWETT MATHER AWARD FOR ART CRITICISM

The Frank Jewett Mather Award, first presented in 1963 for art journalism, is awarded for published art criticism that has appeared in whole or in part in North American publications. This year, CAA honors **The Guerrilla Girls**.

If one purpose of criticism is to expose moribund patterns of behavior and propose new ways of thinking about the culture industry, the Guerrilla Girls are among the most successful critics to appear in recent years. Organized in 1985 to combat sexism and racism in the art world, the group has successfully carried out their unconventional and highly effective art and cultural criticism. Their recent book, *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes* (New York: Penguin Books, 2003), joins their previous publications, *The Guerrilla Girls' Bedside Companion to the History of Western Art* (New York: Penguin Books, 1998) and *Confessions of the Guerrilla Girls* (New York: HarperPerennial, 1995), in using humor to combat gender, racial, and ethnic marginalization in the art world.

*Bedside Companion* is a tour de force in its ambitious attempt to revise our understanding of the careers, practices, institutions, and standard models of art history and criticism. The authors discuss artists from Hildegard von Bingen and Elisabetta Sirani to Käthe Kollwitz, Augusta Savage, and Tina Modotti; they also reveal how criticism in the art world too often functions to support, rather than question, the status quo. And they demonstrate a cutting

wit and an uninhibited playfulness—rare qualities in much critical writing.

The Guerrilla Girls' books are only part of their panoply of critical activities. The group has produced more than one hundred posters, stickers, postcards, and billboards, reaching audiences well beyond the art community with a hip and sophisticated critique. Launching themselves upon a complacent arts establishment, they have maintained the tactics of anonymity and collaboration in provocative street theater, lectures, performances, and workshops conducted worldwide. They are tireless in their efforts to promote equality for women and people of color in the cultural realm, appearing in their trademark gorilla masks on television and in film. The group has been interviewed on the radio and often in the very museums whose policies they have held up for review.

During the past nineteen years, the Guerrilla Girls' work has dramatically affected curators, administrators, fellow critics, and artists. Prior to their poster campaigns in the streets of SoHo in the mid-1980s, the reality of art-world exclusiveness—whether overt or covert—with regard to gender and race was almost entirely anecdotal. The Guerrilla Girls' statistics exposed imbalances in gallery and museum representation, media coverage, and other forms of institutional support for artists. The group also targeted the traditions of oppressive and dehumanizing imagery in art as well as the omission from art history of the contributions of women and artists of color, yet they always rely on a spirit of fun to deliver their message. They have greatly influenced those in high positions to promote change as well as students who are beginning their careers in art and art history.

The Guerrilla Girls' posters now appear in art-history textbooks and are collected by museums across the country, and the group has received awards from the National Organization for Women, the National Library Association, the Center for the Study of Political Graphics, and the Ministry of Culture in Berlin, among others. The Guerrilla Girls now merit the distinction of the Frank Jewett Mather Award for their unique and evolving adaptation of art criticism as a vital, socially relevant, and transformative art form.

*Committee:* James Yood, Northwestern University, Chair; Janet Koplos, Art in America; Gregory Sholette, School of the Art Institute of Chicago; Sue Taylor, Portland State University



Robert Reed. *Initial the Paths*, 1999–2002. Acrylic and oil marker on canvas. 72 x 60"

## DISTINGUISHED TEACHING OF ART AWARD



Robert Reed

Established in 1972, this award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist, has

encouraged his or her students to develop their own individual abilities, or has made a significant contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

The Distinguished Teaching of Art Award Committee has unanimously selected **Robert Reed** as the recipient of this year's award. His long and distinguished career as a faculty member at Yale University attests to his importance as a teacher of art.

Reed studied at Morgan State College, where he received a B.S. in 1958, and later at the Yale University School of Art, where he received a B.F.A. in 1960 and an M.F.A. in 1962. He attended the art division of the Yale Summer School of Music and Art in 1960. In 2001, Reed received an honorary doctor of fine arts degree from the Minneapolis College of Art and Design.

His work has been shown throughout the United States and Europe and has been included in group exhibitions at the Albright-Knox Art Gallery, Whitney Museum of American Art, Hirshhorn

Museum and Sculpture Garden, Walker Art Center, Minneapolis Institute of Arts, and Yale University Art Gallery. The Whitney hosted a solo exhibition, and his work is in the permanent collections of the Hirshhorn, Walker, and Whitney. Reed has been a Yaddo Fellow and in 1980 was awarded a grant from the National Endowment for the Arts.

Reed began his teaching career at Yale as a graduate student assistant in instruction. He has since lectured widely and taught at Skidmore College and the Minneapolis College of Art and Design, where he was head of the Foundation Studies Division in 1964. He also authored several drawing programs, and from 1970 to 1975 he directed the art division of the Yale Summer School of Music and Art. In 1969 he was appointed to the painting faculty at Yale and is now professor of painting and director of undergraduate studies in art.

Most impressive to the award committee is the number of past students and present colleagues who passionately shared with us their memories of Reed as a teacher. One former student wrote, "Robert didn't simply teach me to draw, as other instructors might have done. Instead, he taught me how to see, so that I could then teach *myself* to draw." A former graduate student at Yale said, "Knowing Robert Reed has shaped who I am as an artist. I endeavor to pass the strengths and ways of seeing and thinking that I inherited from Professor Reed on to the students with whom I work." Another student recalled that "he motivated me, inspired me, and irritated me just enough to get me going in the right direction." Numerous former students, many now faculty members at important institutions, also wrote of how Reed changed their lives and influenced their own teaching practices, using such words as energy, vigor, enthusiasm, generosity, and passion.

Reed's former students not only remember him but also were forever affected by nearly every moment spent within and outside the classroom. Most notably, he is a teacher who rejects the notions of hierarchy between student and teacher, and, at a school known nationally for its graduate program, distinguishes himself with his commitment to undergraduate education in art.

*Committee: Christine M. Waters, University of Michigan, Flint, Chair; Leslie King-Hammond, Maryland Institute of Art; Michael Krueger, University of Kansas; Wayne Potratz, University of Minnesota; Gina Werfel, University of California, Davis*

## DISTINGUISHED TEACHING OF ART HISTORY AWARD



Carol Herselle Krinsky

This award, established in 1977, recognizes an individual who has been actively engaged in teaching for most of his or her career and who is an inspiration to a broad range of students

in the pursuit of humanistic studies. The recipient should possess rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribute to the advancement of knowledge and methodology in the discipline, including the integration of art-historical knowledge with other disciplines; and aid students in the development of their careers.

The award committee voted unanimously to honor **Carol Herselle Krinsky** with its 2004 award. Krinsky has taught for more than thirty years in the Fine Arts Department at New York University, where she has dedicated her career to the highest ideals of teaching and research.

A humanist whose instruction and broad scholarly interests bridge several fields in architectural and art history, Krinsky is revered by her students with whom she maintains close ties as an advisor, mentor, editor, and friend throughout their careers. Inspiring her students to look closely and to think deeply and critically about art and architecture, she is a dynamo in the classroom. Krinsky brings this energy and dedication to her leadership in academia and in the wider community through extensive editorial work and through service over the years in administrative positions (including president of the Society of Architectural Historians and vice president of the International Survey of Jewish Monuments), on advisory boards, and as a consultant to publishers, film producers, government agencies, and private foundations.

Krinsky's books span a broad range of subjects, including Vitruvius, Rockefeller Center, synagogues in Europe, Gordon Bunshaft, and, most recently, contemporary Native American architecture. Her book-in-progress on Jan Van Eyck and his atelier provides further evidence of the breadth of her interests. She has published numerous essays and articles in prestigious journals

and in edited volumes, and has lectured at universities, museums, and other educational institutions throughout the U.S. and the world, from Shanghai to Sarajevo. She has been the recipient of numerous honors and awards, including a fellowship from the American Council of Learned Societies, the Merit of Distinction from the International Center for Holocaust Studies, and the National Jewish Book Award.

Since 1965 Krinsky has taught at New York University, where she received the prestigious Golden Dozen Teaching Award. She has inspired several generations of pupils to become art historians through her generosity and utter selflessness, her sincerity and authenticity, her powerful mind, and her ability to communicate knowledge, ideas, and the deontology of scholarship. A former student wrote: "After more than thirty years of teaching, she maintains a remarkably youthful and infectious energy. In her lively lectures she is able to bring art and art history to life with astonishing poignancy for her students. Krinsky is always available to her students and former students, after class, by phone, or via e-mail. She offers comfort, advice, encouragement, and kindness, as well as strong but fair criticism of their work. Her intellectual integrity, high ethical standards, and passion inspire her students to set lofty goals for their careers and their lives. She has the rare gift of making each student feel special." Another former student described her as a "hands-on teacher."

A formidable lecturer, an excellent editor, and a caring listener acutely aware of differences in the cultural backgrounds of her students, Krinsky works from the premise that encouragement and enthusiasm can be coupled successfully with scholarly seriousness. She has always stayed in touch with former students who pursued academic or curatorial careers in addition to those who chose a different path. Many of her students wrote about Krinsky's humanism and humanity, which one former student summed up: "Practicing that very humanism—which requires untold expenditures of time and energy—is, in my opinion, the secret of Krinsky's sustained success as a teacher."

*Committee: Dorothy Johnson, University of Iowa, Chair; Ellen Konowitz, State University of New York, New Paltz; David Rosand, Columbia University; Gregory P. Warden, Southern Methodist University; Martha Ward, University of Chicago*



Krzysztof Wodiczko. *Aegis: Equipment for a City of Strangers*, 1998. Mixed media. Dimensions variable. Courtesy of the artist and Galerie Lelong, New York

## DISTINGUISHED BODY OF WORK AWARD



Krzysztof Wodiczko

Each year CAA presents this award to an artist for exceptional work in exhibitions, presentations, and/or performances mounted between September 1 and August 31. This year, the award committee honors **Krzysztof Wodiczko** for his distinguished achievement. We take great pleasure in honoring an artist who is a social advocate, a gifted teacher and lecturer, and an effective and powerful author.

Wodiczko is a highly original avant-garde artist whose public artworks bring new life to city environments internationally, from New York to Berlin to Hiroshima. Using large-scale slide and video projections on architectural façades and monuments, he consistently challenges the viewer to question intellectually one's own prejudice while giving a space and a voice to marginalized members of society. Since the late 1980s, the artist has developed a series of wearable "instruments," which incorporate devices such as LCD screens, video cameras, speakers, and microphones, for homeless and immigrant users. These works convey personal history and information and function as implements for survival, communication, empowerment, and healing.

During the past year, Wodiczko's work has been shown in *Designs for the Real World* at the Generali Foundation in

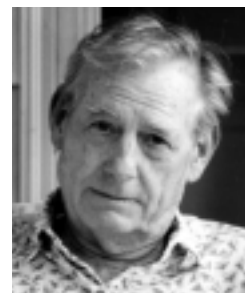
Vienna; *Arte/Cidade Zona leste* in São Paulo; *Micro Políticas: Arte y Cotidianidad* at Espai d'Art Contemporani de Castello in Castello, Spain; *Aliens in America, Others in the USA* at the Phillips Exeter Academy in Exeter, N.H.; *Bright Lights, Big City* at David Zwirner in New York; and *Strangers: The First ICP Triennial of Photography and Video* at the International Center of Photography in New York.

His projects have been exhibited at the Bienal de São Paulo (1965, 1967, 1985), Documenta (1977, 1987), the Venice Biennale (1986, 2000), and the Whitney Biennial (2000). In 1998, he was awarded the Hiroshima Peace Prize.

Wodiczko was born in Warsaw, Poland, and studied industrial design at the Academy of Fine Arts in Warsaw. His work involves the investigation of strategies of communication in the public sphere. He is currently professor of visual arts, head of the Interrogative Design Group, and director of ACT, the center for Art, Culture, and Technology, at the Massachusetts Institute of Technology. Wodiczko's recent book is *Critical Vehicles: Writings, Projects, Interviews* (Cambridge, Mass.: MIT Press, 1999), and his essay "Krzysztof Wodiczko: Instruments, Projections, Monuments" was published in *AA Files* 43, the journal of London's Architectural Association School of Architecture. An interview with the artist appears in the winter 2003 issue of *Art Journal*.

*Committee: Austin I. Collins, Notre Dame, Chair; Todd Ayoung, independent artist; Josely Carvalho, independent artist; Margot Lovejoy, Purchase College, State University of New York*

## DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT



Wayne Thiebaud

This award celebrates the career of an artist who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an impor-

tant impact nationally and internationally on the field. This year, the award commit-



Wayne Thiebaud. *Street and Shadow*, 1982–83/1996. Oil on canvas. 40 x 28"

tee honors **Wayne Thiebaud**, an artist who has made a major contribution to the integrity and vitality of twentieth-century art through a lifetime of achievement as a painter and printmaker.

Thiebaud's distinguished career spans more than fifty years. In 1948 he participated in his first major museum group exhibition at what is now the Los Angeles County Museum of Art, and in 1951 had his first solo show at the Crocker Art Gallery (now Crocker Art Museum) in Sacramento, Calif. Since then, he has shown his work widely at important national and international venues, including numerous one-person exhibitions at the Alan Stone Gallery in New York. He has also had solo shows at the San Francisco Museum of Modern Art; Pasadena Art Museum; Walker Art Center; Whitney Museum of American Art; Wadsworth Athenaeum Museum of Art; Institute of Contemporary Art, Boston; Corcoran Gallery of Art; Wallraf-Richtartz Museum in Cologne; and Arnolfini Gallery in Bristol. In 1967, Thiebaud represented the U.S. in the Bienal de São Paulo in Brazil. He is an associate of the National Academy of Design and a fellow of the American Academy of Arts and Sciences. The artist has also been the subject of more than twenty books and catalogues and countless articles and reviews.

Thiebaud has created an extraordinary

body of work, a true national treasure. Beneath the exquisitely articulated surfaces of his seemingly straightforward paintings is an intricate web of references and connections, ranging from the modular structures of Donald Judd to the light of the Sacramento River Valley, from the enigmatic still-life paintings of Giorgio Morandi to the glittery fluorescence of the cafeteria line, and from Abstract Expressionist impasto to the graphic effects of cartoons and advertising.

A visit to a good bakery is both a delightful and democratic experience. Unlike art galleries, bakeries offer only delicious things (it's hard to hate a cruller or fail to understand a carrot cake). Bakeries are pleasure machines for the masses. Thiebaud, in a completely American way, has succeeded in making paintings as enchanting and egalitarian as pies, cakes, and ice cream cones. His canvases are revered by serious artists and critics, but are also delectable to those outside the art world.

Thiebaud is also a talented and influential teacher, beginning his career in 1951 at Sacramento Junior College and concluding it as emeritus professor of painting at the University of California, Davis. In 1981 he was awarded CAA's Distinguished Teaching of Art Award. Only two other artists, Hans Haacke and Robert Blackburn, have received both of these special awards.

Thiebaud's distinguished career continues to inspire, and his paintings have become, like their subject matter, American icons. We are grateful for his bold insight and his lifetime devotion to the unfolding mysteries of painting and printmaking.

*Committee: Richard Roth, Virginia Commonwealth University, Chair; Hearne Pardee, University of California, Davis; Buzz Spector, Cornell University; Georgia Strange, Indiana University, Bloomington*

## COLLEGE ART ASSOCIATION/ HERITAGE PRESERVATION AWARD FOR DISTINCTION IN SCHOLARSHIP AND CONSERVATION

The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation was initiated in 1990 for an outstanding contribution

by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year, **Carol Mancusi-Ungaro** has been selected as the recipient of this award. She has demonstrated the critical importance of collaboration between conservation research and practice and technical studies in the history of art, and has done defining research in the field for more than thirty years.

Mancusi-Ungaro is the founding director of the new Center for the Technical Study of Modern Art at the Harvard University Museums, as well as director of conservation at the Whitney Museum of American



Carol Mancusi-Ungaro

Art. She is also a senior lecturer in the history of art and architecture at Harvard. She received her B.A. at Connecticut College and earned an M.A. in the history of art and conservation

at New York University's Institute of Fine Arts. In 1983, she was appointed chief conservator of the Menil Collection in Houston and directed the restoration of the Rothko Chapel paintings. She was also an advisor to the restoration of Barnett Newman's *Cathedral*.

Mancusi-Ungaro has written on the techniques of twentieth-century American painters, and her extensive publishing record includes essays in Jeffrey Weiss's *Mark Rothko* (New Haven: Yale University Press, 2000) and Carol Mancusi-Ungaro and David Anfam's *Mark Rothko: The Chapel Commission* (Houston: Menil Foundation, 1996). Her essay "Jackson Pollock: Response as Dialogue" appeared in Kirk Varnedoe and Pepe Karmel's *Jackson Pollock: New Approaches* (New York: Museum of Modern Art, 1999), and "A Certain Infantile Thing" is included in Eva Keller and Regula Malin's *Cy Twombly: Daros Collection* (Zürich: Scalo Verlag Ac, 2002). Her perspective has illuminated the philosophical and technical complexities faced by conservators who confront modern art, particularly Abstract Expressionism, and its wide range of non-traditional materials, techniques, and generally intrinsic impermanence.

At the Center for the Technical Study of Modern Art, Mancusi-Ungaro oversees the Artist Documentation Project, created in concert with the Whitney to collect information from modern artists in order to preserve their works properly in the future. This important documentary endeavor, which began at the Menil Foundation, includes videotaped interviews with artists in front of their work, explaining their processes and intentions.

Mancusi-Ungaro also recognizes that a significant aspect in the complete education of the art historian, conservator, or interested humanist should include a hands-on approach. Her freshman seminar at Harvard, entitled "Materials and Method in Modern Art," encourages students to understand the concept of artistic intention

by examining actual works of art. She has generated immense personal respect through her years of professional commitment, and the successful synthesis of her ideas, interests, and skills has inspired both her students and colleagues to greater understanding.

*Committee: Elizabeth Darrow, independent scholar; Chair; James Coddington, Museum of Modern Art, New York; Andrea Kirsh, independent curator and scholar; Rustin Levenson, Rustin Levenson Art Conservation Associates*

## DISTINGUISHED LIFETIME ACHIEVEMENT AWARD FOR WRITING ON ART



This award, established in 2003, celebrates the career of an author of note. "Writing on art" includes art criticism, art history, art biography, and/or art theory, and the award

is presented to an author who, among other distinctions, has demonstrated a particular commitment to his or her work throughout a long career and has had an impact, nationally and internationally, on the field. It is with great admiration and pleasure that the committee gives this year's award to **Hans Belting**.

In a letter to the committee, one prominent medievalist wrote unequivocally that Belting "is the most influential scholar of medieval art of his generation." This nominator spoke of Belting's "fundamental contributions to the history of Byzantine wall painting and manuscript illumination, Carolingian art in Rome and Gaul, Italian trecento mural decoration, and the development of early Flemish panel painting." Belting's work shows dexterity in method and depth of research: he used stylistic and iconographic analysis in his monograph on Cimitile, and codicology and patronage studies in his scholarship on late Byzantine manuscript illumination. He employed archival and archaeological methods in his reconstruction of the Lateran audience halls, and anthropology underlies *Bild und Kult: eine Geschichte des Bildes vor dem Zeitalter der Kunst* (München: C. H. Beck, 1990). The *Times Literary Supplement* called Belting's *Likeness and Presence: A History of the Image before the Era of Art*

(Chicago: University of Chicago Press, 1994) simply "one of the most intellectually exciting and historically grounded interpretations of Christian iconography." Writing about the same text in the *New Republic*, Arthur C. Danto wrote, "I cannot begin to describe the richness or the imaginative grandeur of Hans Belting's book."

Belting's breadth of subject matter in medieval studies is also impressive. "In *Die Bibel des Niketas*," the letter of nomination noted, "he treated the traditional issue of models and innovation during the 'Macedonian Renaissance'; while in *Bild-Anthropologie*, he imaginatively considered such unexpected topics as the relationship between medieval coats of arms and portraits." In 1979, Belting wrote a monograph on the Basilica di San Francesco, one of the most studied monuments in the history of art, offering an integrated perspective on the totality of the church with many fresh insights, including "new ideas about dating, iconography, the use of models, papal politics, the relationship of art and liturgy, the evolving Francis cult, attributions, and the function of the new style."

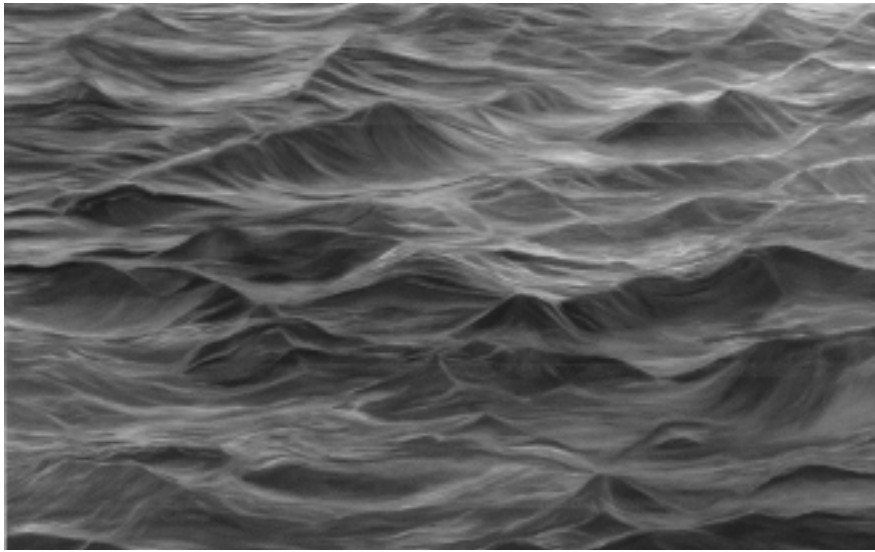
Belting would deserve this award if only for his work on the Middle Ages. But he has also written importantly on the Renaissance, modern art, film, photography, and new media. His essays on postmedieval art range from Jacopo Bellini, Hieronymus Bosch, and Jan van Eyck to Max Beckmann and Sigmar Polke. In his more than twenty-five books and ninety articles, he also deals with large questions of art and society. In *The Germans and Their Art: A Troublesome Relationship* (New Haven: Yale University Press, 1998), he addresses the way in which Germans find national identity through art; in the controversial book on *The End of the History of Art?* (Chicago: University of Chicago Press, 1987), he writes a genealogy of art history as a discipline, pointing to a methodological end game that has forced a fundamental redefinition. Indeed, Belting's brilliant and highly original body of writing has encompassed a remarkable range of both subject matter and method, and it has influenced widely the debate about art and art history.

*Committee: Jonathan Fineberg, University of Illinois, Urbana-Champaign, Chair; Katherine Manthorne, Graduate Center, City University of New York; Katy Siegel, Hunter College, City University of New York; Terrie Sultan, University of Houston*

## HOW TO GET INVOLVED

Want to recognize someone who has made extraordinary contributions to the fields of art and art history? Nominate someone for a CAA Award for Distinction. Awards committees consider your personal letters of recommendation when making their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your studies; the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the committees with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2003, and August 31, 2004. Note that no more than ten letters per candidate will be considered. Please fill out the form online at CAA's website. For more information, please consult [www.collegeart.org/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html). **Deadline: August 31, 2004.**



Fredericka Foster. *Hudson River IX*, 2003. From the series "Water Way." Oil on linen. 42 x 64"



Stephen Chalmers. *N 47.35064 W119.54148*, 2002. Chromogenic print. 24 x 24"

## 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](mailto:caanews@collegeart.org) (e-mail preferred).

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

### ABROAD

**Bivas Chaudhuri.** Lalit Kala Akademy, Rabindra Bhavan, New Delhi, India, January 6–12, 2004. Painting.

**David Clarke.** University Museum and Art Gallery, University of Hong Kong, Hong Kong, China, October 29, 2003–January 4, 2004. *1968/2002: A Photographic Installation*. Photography.

**Patrick Visentin.** McClure Gallery, Montréal, Canada, March 5–28, 2004. *Phylum*. Photography and sculpture.

### MID-ATLANTIC

**Anna Held Audette.** Keck Center Gallery, National Academy of Sciences, Washington, D.C., January 12–May 11, 2004. *Manufactured Landscapes*. Painting.

**Brian L. Bishop.** Walsh Gallery, Georgetown University, Washington, D.C., January 21–February 29, 2004. *[Pause]*. Painting.

**Roberto Bocci.** Waddell Art Gallery, Northern Virginia Community College, Loudon Campus, Sterling, Va., November 10–December 12, 2003. *Cycles of Confusion*. Installation.

**Judith K. Brodsky.** Aljira: A Center for Contemporary Art, Newark, N.J., January 8–March 31, 2004. *Bending the Grid: Memoir of an Assimilated Family: Gender and Ethnicity in the Work of Judith K. Brodsky*. Printmaking.

**Sylvia Schuster.** 800 Gallery, Monmouth University, West Long Branch, N.J., November 3–7, 2003. *Sylvia Schuster: Drawings*.

### MIDWEST

**Kim Abeles.** Contemporary Arts Center, Cincinnati, Ohio, June 2003. *Leaf Lounge (All the World's Leaves)*. Installation.

**Paul Amitai.** Contemporary Project Gallery, Saint Louis University Museum of Art, St. Louis, Mo., October 24–December 14, 2003. *Westward*.

**Les Barta.** Arts Council of Southeast Missouri, Cape Girardeau, Mo., February 6–28, 2004. *Les Barta: Photoconstructions*. Painting.

**Charles Caldemeyer.** Rogers Gallery, Berea College, Berea, Ky., October 21–November 21, 2003. *Structures*. Painting.

**Stephen Chalmers.** Denison University Art Gallery, Granville, Ohio, November 8–December 14, 2003. *In Memoriam: Roadside Memorials and Public Grieving in America*. Photography.

**Elizabeth Hanemann.** Ester Allen Greer Museum Gallery, University of Rio Grande, Rio Grande, Ohio, January 16–February 6, 2004. *Prints by Elizabeth Hanemann*. Printmaking and installation.

**Laurie Zimmerman Mann.** Wittenberg University, Springfield, Ohio, September 1–27, 2003. *Laurie Zimmerman Mann: Ceramic Sculpture*. Sculpture and installation.

**Janet L. H. Marcavage.** University of Wisconsin, Marathon County, Wausau, Wisc., February 9–26, 2004. *Inside/Out*. Installation.

**Brian D. Smith.** R. Duane Reed Gallery, St. Louis, Mo., November 14–December 6, 2003. *Paintings and Works on Paper*. Painting.

### NORTHEAST

**Frank Barrett.** La Ma Ma LaGalleria, New York, January 8–25, 2004. *The Eclectic Eye/A Retrospective*. Painting and drawing.

**Blane de St. Croix.** Broadway Windows, New York University, New York, November 21, 2003–January 5, 2004. *Fossil Flora*.

**Janet Echelman.** Florence Lynch Gallery, New York, January 3–February 5, 2004. *Janet Echelman: Projects in the Public Realm*. Sculpture.

**Fredericka Foster.** Fischbach Gallery, New York, February 12–March 13, 2004. *Water Way: Recent Paintings*.

**Michi Itami.** A.I.R. Gallery, New York, November 4–29, 2003. *Michi Itami: A Retrospective of Prints*.

**Pamela Lawton.** The Annex, White Box Gallery, New York, October 28–November 29, 2003. *Falls into Height*. Painting, drawing, and printmaking.

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

**Constance Pierce.** Regina A. Quick Center for the Arts, St. Bonaventure University, St. Bonaventure, N.Y., December 2, 2003–February 1, 2004. *Opus Cordis: Bearing Witness*. Painting, printmaking, and works on paper.

**Nathaniel M. Quinn.** Wooster Art Space, New York, January 15–February 14, 2004.

**Dong Hee Suh.** 221 Gallery, New York, April 3–30, 2004. *One Person Show of Dong Hee Suh*. Ceramics and earthenware.

**Lili White.** Ch'i: An Art Space, Brooklyn, N.Y., December 19, 2003–January 19, 2004. *Departure*. Installation.

## SOUTH

**Steven Bleicher.** University Art Gallery, University of South Carolina, Spartanburg, S.C., November 7–December 5, 2003. *American Dreams*.

**June Blum.** Cocoa Beach Public Library, Cocoa Beach, Fla., November 1–30, 2003. Jewelry.

**Luca Buvoli.** Weatherspoon Art Museum, University of North Carolina, Greensboro, N.C., November 9, 2003–February 15, 2004. *Luca Buvoli: Adapting One's Senses to High Altitude Flying (for Intermediates)*.

**Heather Ryan Kelley.** Abercrombie Gallery, McNeese State University, Lake Charles, La., October 2–25, 2003. *This the Way to the Museyroom: Studies after Finnegan's Wake*.

**Beauvais Lyons.** Lobby Thigpen Library, Volunteer State Community College, Gallatin, Tenn., January 5–30, 2004. *Medical Prints and Drawings from the Hokes Archives*.

**Laurie Zimmerman Mann.** Saint Andrew's–Sewanee School, Sewanee, Tenn., January 5–February 6, 2004. *A Few Things You Left Behind*. Mixed media and installation.

**Barbara Nesin.** Hammonds House Galleries, Atlanta, Ga., March 8–April 25, 2004. *Defilee and Her Daughters: Haitian Women and Their Contributions to the Americas*. Drawing.

**Rose Marie Prins.** Hillsborough Community College, Ybor City Campus, Tampa, Fla., January 8–February 8, 2004. *Selected Works from Three Mixed Media Series*.

## WEST

**Kim Abeles.** El Camino College Art Gallery, Torrance, Calif., November 24–December 19, 2003. *Body of Work: Kim Abeles from 1987–2003*.

**Brian Allen.** AIA Seattle, Seattle, Wash., December 3, 2003–January 29, 2004. *Flat Buildings: Photographs by Brian Allen*.

**Rebecca Edwards.** Don O'Melveny Gallery, West Hollywood, Calif., January 8–February 4, 2004.

**Nina Katchadourian.** Catharine Clark Gallery, San Francisco, November 20, 2003–January 3, 2004. *Animal Crossdressing, Uninvited Collaborations with Nature, and One Small Act of Endurance*.

**Lenore McKerlie.** Pirate, A Contemporary Art Oasis, Denver, Co., May 23–June 8, 2003. *Timeless Connections*. Mixed Media.

# 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](mailto:caanews@collegeart.org).

**Roy Ascott.** *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Ed. Edward A. Shanken (Berkeley: University of California Press, 2003).

**Anna Held Audette,** ed. *100 Creative Drawing Ideas: Outstanding Teachers Share the Exercises They Use to Bring Out the Best in Students* (Boston: Shambhala Publications, 2004).

**Alexandra A. Carpino.** *Discs of Splendor: The Relief Mirrors of the Etruscans* (Madison: University of Wisconsin Press, 2003).

**Jane L. Carroll and Alison G. Stewart,** eds. *Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe* (Burlington, Vt.: Ashgate, 2003).

**Michael Corris,** ed. *Conceptual Art: Theory, Myth, and Practice* (New York: Cambridge University Press, 2003).

**Roberta Smith Favis.** *Martin Johnson Heade in Florida* (Gainesville: University Press of Florida, 2003); **Roberta Smith Favis.** *Oscar Bluemner: A Daughter's Legacy—Selections from the Vera Bluemner Kouba Collection*, Stetson University. (Deland, Fla.: Duncan Gallery of Art, Stetson University, 2004).

**Amy Golahny.** *Rembrandt's Reading: The Artist's Bookshelf of Ancient Poetry and History* (Amsterdam: Amsterdam University Press, 2003).

**Alden Gordon.** *The Houses and Collections of the Marquis de Marigny* (Los Angeles: Provenance Index of the Getty Research Institute, 2003).

**Kim J. Hartswick.** *The Gardens of Sallust: A Changing Landscape* (Austin: University of Texas Press, 2004).

**Deborah J. Haynes.** *Art Lessons: Meditations on the Creative Life* (Boulder, Co.: Westview Press, 2003).

**Jane Hayward.** *English and French Medieval Stained Glass in the Collection*

of the Metropolitan Museum of Art. 2 vols. Eds. Mary B. Shepard and Cynthia C. Clark (Turnhout, Belgium: Harvey Miller Publishers, in association with the Metropolitan Museum of Art, 2003).

**Andrea Inselmann.** *Marc Dennis: Paintings* (New York: Ricco Maresca Gallery, 2003).

**Emma Jones Lapsansky and Anne A. Verplanck,** eds. *Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption* (Philadelphia: University of Pennsylvania Press, 2003).

**Martha Drexler Lynn.** *American Studio Glass, 1960–1990* (New York: Hudson Hills Press, 2004).

**Alison McQueen.** *The Rise of the Cult of Rembrandt: Reinventing an Old Master in Nineteenth-Century France* (Amsterdam: Amsterdam University Press, 2003).



**Cynthia Mills and Pamela H. Simpson.** *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory* (Knoxville: University of

Tennessee Press, 2003).

**Adrian Parr.** *Exploring the Work of Leonardo da Vinci within the Context of Contemporary Philosophical Thought and Art* (New York: Edwin Mellen Press, 2003).

**David Raizman.** *History of Modern Design* (Upper Saddle River, N.J.: Prentice Hall, 2003).

**James H. Rubin.** *Dogs: Pets in the Painting of Modern Life* (New Haven: Yale University Press, 2003).

**Raymond Spiteri and Donald LaCoss,** eds. *Surrealism, Politics, and Culture* (Burlington, Vt.: Ashgate, 2003).



**Laurie Wilson.** *Alberto Giacometti: Myth, Magic, and the Man* (New Haven: Yale University Press, 2003).

**Margaret Ann Zaho.** *Imago Triumphalis: The Function and Significance of Triumphal Imagery for Italian Renaissance Rulers*. Renaissance and Baroque: Studies and Texts vol. 31 (New York: Peter Lang, 2004).

# PEOPLE IN THE NEWS

## IN MEMORIAM



David R. Coffin

**David R. Coffin,** a historian of Italian Renaissance architecture and gardens, died October 18, 2003. He was 85.

A distinguished scholar, devoted teacher, and much beloved and

respected human being, Coffin was the Howard Crosby Butler Memorial Professor of the History of Architecture, Emeritus. He retired from the Dept. of Art and Archaeology at Princeton University in 1988 after 40 years on the faculty, but this only added fuel to his productive scholarly career.

Coffin was among the earliest scholars to study Italian Renaissance gardens with the full apparatus of the discipline of art history, as earlier it was principally amateurs who had appreciated them for their beauty, historical background, or design principles. As an undergraduate, then a graduate student at Princeton who studied with Erwin Panofsky, this meant investigating not only the formal aspects of gardens, but also the iconographic. His model study of the Villa d'Este combined the meticulous collection of building documents with the presentation of a theme in the garden from an analysis of contemporary writings. In her review of the field of landscape studies, Elisabeth MacDougall (who died 2 days before Coffin), noted that before 1972 in the U.S. there were no specialized seminars or lecture courses and only three doctoral dissertations—Coffin's on the Villa d'Este in 1953, that of his student, Franklin Hamilton Hazlehurst, on the French formal garden, and her own on the Villa Mattei in Rome, begun in 1960. Through his books, *The Villa d'Este at Tivoli* (1960), *The Villa in the Life of Renaissance Rome* (1979), and three more published after retirement, *Gardens and Gardening in Papal Rome* (1991), *The English Garden: Meditation and Memorial* (1994), and his newly released *Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian* (2003), as well as important articles and the many students he trained, Coffin had a major impact on making this field the flourishing one that it is today.

The recipient of major fellowships and awards, Coffin also gave generously of his time. He served as dept. chair at Princeton (1964–70), editor-in-chief of *The Art Bulletin* (1959–62), editor of CAA's monograph series (1955–58), and director and later treasurer of the Society of Architectural Historians (1967–70). He was a key figure in establishing the Studies in Landscape Architecture program at Dumbarton Oaks, where he organized its first symposium on garden



Nicole Demerin. *Medusa*, 1988. Cibachrome print. 8 x 10"

history in 1971.

Coffin's students met last May at a dinner for him in Princeton to celebrate his career and the forthcoming volume of his major articles with commentary by his former students. Many of us remembered the small blue notebooks in which he collected material gathered from archival sources and early printed books, because Coffin would dole these out to us, entrusting even undergraduates with such precious cargo. This enormous generosity was typical: he also kept his bibliographic card file in Princeton's art-history library accessible to all. An extremely popular teacher, Coffin once wrote to me that teaching was "great," by which he apparently meant great in the number of students, in their response, and in his own enjoyment of it. Richard Betts's words about Coffin speak for many of his former students: "He inspired the highest standards of exacting scholarship while treating his students with kindness and respect." Generations of Princeton undergraduates came away from Coffin's courses in Renaissance and Baroque architecture and in garden history with a life-long devotion both to the subjects and the man. In own quiet, unassuming, and measured way, Coffin broke new paths, but never lost his stride.

—Claudia Lazzaro, Department of History of Art, Cornell University

**Nicole Demerin**, an artist and exhibition organizer, died December 15, 2002, at the age of 42.

Demerin sought to reclaim the femme fatale in her photography, which was inspired by depictions of female abjection and the original "bad girls" found in fin-de-siècle art and culture. She was particularly attracted to the pathological nature that the femme fatale embodied: danger, death, seduction, and societal transgressions of every sort. In appropriating this iconography, she transformed monstrous specimens of taboo feminine archetypes into powerful images of women reveling in their own sexuality—certainly in control of it as they boldly confronted the viewer.

A graduate of the Hunter College M.F.A. program in 1988, Demerin's work was included in *The Uncanny: Perverse*

and *Convulsive Beauty* at Artemisia in Chicago in 1997. She was perhaps best known for organizing group exhibitions, most notably *No More Nice Girls* (1994) and *Abortion a priori: Artists Support Roe v. Wade* (1992), both at ABC No Rio in New York. She was also instrumental in putting together exhibitions of the DNR Xerox Project, a traveling installation comprised of artwork created by AIDS patients on Do-Not-Resuscitate forms. The project was featured at a number of venues, including the Bearded Lady in San Francisco (1994) and the Kraine Theatre Gallery (1993) and the Ridge Street Gallery (1991, 1990), both in New York.

An outspoken member of the International Society of Gothic Scholars, Demerin represented the U.K.-based organization in a televised interview during the society's annual conference in Halifax, Nova Scotia, in 1998.

—Cynthia Henthorn



Robert Enggass

**Robert Enggass**, a scholar of Baroque art, died December 22, 2003, two days after his 82nd birthday, in Ann Arbor, Mich.

Beginning in the 1950s, Enggass published articles and books that fleshed out the records of Italian painting and sculpture in the 17th and 18th centuries. His early essays on Giovanni Battista Gaulli and subsequent book, *The Paintings of Baciccio: Giovanni Battista Gaulli, 1639–1709* (University Park: Penn State University Press, 1964), established this painter as one of the most articulate representatives of Baroque spectacle. At the same time, this work cemented Enggass's own reputation as an important voice in seicento studies. When Maurizio Fagiolo dell'Arco and others organized an exhibition of Baciccio paintings for the Palazzo Chigi in Ariccia in 1999, he was invited to be a member of the comitato scientifico, submit an essay for the catalogue, and speak at the opening ceremonies.

Enggass was also a pioneer in the study of painting and (especially) sculpture of

the Roman settecento. His *Early Eighteenth-Century Sculpture in Rome: An Illustrated Catalogue Raisonné* (University Park: Penn State University Press, 1976) was awarded the Borghese Prize in 1977 for the best book of the year on a Roman topic. He also published numerous articles on such sculptors as Bernardino Ludovisi, Lorenzo Ottoni, and Camillo Rusconi.

Translations by Enggass and his wife Cathie of important early texts, such as Nicola Pio's *Le Vite di Pittori, scultori, et architetti*, Malvasia's life of Guido Reni, Ridolfi's life of Tintoretto, and Baldinucci's life of Bernini, have been indispensable to English-speaking art historians working in the Baroque. He also provided elegant and informative introductions to each of the texts.

Enggass was a teacher of significant note. After receiving his Ph.D. from the University of Michigan, where he worked under Harold Wethey, he taught at Bryn Mawr College, Haverford College, Williams College, and the University at Buffalo, State University of New York. He moved to Pennsylvania State University in 1958, where he remained (with a brief interval as chair of the Dept. of Art History at Louisiana State University) until 1971. He taught at the University of Kansas from 1971 to 1978, and was appointed the Calloway Professor of Art at the University of Georgia, where he remained until his retirement in 1988.

He is remembered as a teacher of considerable wit and enthusiasm. He told stories of a certain Roman policeman who requested his traffic-directing assignments based upon the architectural lines of nearby buildings; then, there was the Roman plumber who replaced Enggass's sink, remarking with some pensive: "È guasto, ma esteticamente, si difende"—"it's worn out, but aesthetically it defends itself." Such stories inevitably attracted a dedicated cadre of students who wanted nothing more than to go and study art in Rome.

—Vernon Hyde Minor, *Professor of Art and Art History/Comparative Literature and Humanities, University of Colorado, Boulder*

**Gordon Onslow Ford**, a Surrealist painter, died November 9, 2003, in Inverness, Calif. He was 90.

Born in England, Ford moved to Paris in the late 1930s and was inspired by the Surrealists he soon became an official member of the group. Arriving as an expatriate in New York, he lectured on Surrealism and organized several exhibitions of Surrealist art, influencing many Abstract Expressionist artists. His first retrospective was held in 1948 at what is now the San Francisco Museum of Modern Art; the Oakland Museum of California staged another solo exhibition in 1978. His paintings are in the collections of the Whitney Museum of American Art, Solomon R. Guggenheim Museum, Tate Britain, and Los Angeles County Museum of Art.

**Ibram Lassaw**, a sculptor known for his colorful, abstract metal works, died December 30, 2003. He was 90.

In the 1930s, Lassaw disavowed representational art and later became part of the New York School, befriending painters Jackson Pollack and Willem de Kooning. He had his first solo exhibition in 1951 at the Samuel Kootz Gallery in Manhattan. His sculptures are in the permanent collections of many museums, including New York's Museum of Modern Art and the Solomon R. Guggenheim Museum.

**Clare Le Corbeiller**, a curator of decorative arts at the Metropolitan Museum of Art in New York, died November 19, 2003, at the age of 71.

Le Corbeiller specialized in European porcelain, metalwork, and jewelry, especially from 18th-century France, as well as Chinese export porcelain. She first worked at the museum as a volunteer in 1952. The next year, she joined the Met's cataloging dept., later moving to what is now the European Sculpture and Decorative Arts Dept. There, she supervised the installation of permanent galleries and period rooms, helped to organize exhibitions such as *The Arts Under Napoleon*, and oversaw important acquisitions. She also wrote the catalogues and guides for many of the shows in the galleries. Le Corbeiller became an assistant curator in 1967 and full curator in 1991. She was named curator emerita when she retired in 2000; in her honor, an issue of the annual *Metropolitan Museum Journal* was turned into a festschrift.

**Mario Merz**, a leading artist in the Arte Povera movement, died November 9, 2003, in Milan. He was 78.

Merz was a member of Arte Povera, an art movement based in Italy that promoted antielitist art practices. He used ordinary objects and everyday junk while manipulating traditional art materials; he also worked in sculpture, installation, and photography. The igloo and the Fibonacci sequence were reoccurring themes in his work. Merz was the recipient of a 2003 Praemium Imperiale from the Japan Art Association. New York's Solomon R. Guggenheim Museum staged a retrospective of his work in 1989.

**Vincent Smith**, an artist of the Black Arts movement who was known for his stylistic diversity, died January 3, 2004, in New York. He was 74.

A figurative painter who also incorporated abstraction, he bridged the gap between the representational work of Jacob Lawrence and the modernist approaches of Romare Bearden and Norman Lewis. His work also reflected the black nationalism and cultural heritage of the 1960s and 1970s. Smith has had more than 25 solo exhibitions, and his work appeared in more than 30 group shows. He illustrated books on jazz and blues by his friend, Amiri Baraka. He also completed murals and public-art projects throughout New York.

Smith studied from 1954 to 1956 at the Brooklyn Museum Art School and later at the Skowhegan School of Painting in Maine; he eventually earned a college degree at age 50. He received a John Hay Whitney Fellowship in 1959 and travel

fellowships to study and paint in Africa and Europe during the 1970s.

**Michael Tarantino**, an inventive curator, writer, and astute critic of contemporary art, died November 28, 2003. He was 55.

Born in New Jersey, Tarantino earned a master's degree in cinema studies at New York University. As director of the new-works program for Boston's Massachusetts Council for the Arts during the 1980s, he commissioned and produced more than 200 projects involving visual artists, theater groups, musicians, and composers.

Tarantino was also a sought-after independent curator in Europe, where he lived for many years. He worked with such contemporary artists as Sam Taylor-Wood, Anish Kapoor, Rachel Whiteread, and Cristina Iglesias in preparing group and solo exhibitions. He was appointed head of exhibitions at the Oxford Museum of Modern Art in England in 1998, where he organized *Notorious*, an exhibition about Alfred Hitchcock's influence on contemporary art.

## ACADEME

**David Edgar** has been appointed director of the new master of arts in arts administration program at the University of North Carolina, Charlotte.

**Joan A. Holladay** of the University of Texas at Austin has been appointed to the Dorothy K. Hohenberg Chair of Excellence in Art History at the University of Memphis for the 2003–4 academic year.

**Ann C. Huppert** has been appointed as the 2003–5 Scott Opler Senior Research Fellow in Architectural History at Worcester College, University of Oxford.



Garth Rockcastle  
University of Maryland in College Park.

**Garth Rockcastle**, a principal and founder of Meyer, Schere & Rockcastle, Ltd., has been named dean of the School of Architecture, Planning, and Preservation at the University of Maryland in College Park.

The Dept. of Art at Auburn University in Auburn, Ala., has appointed **Barb Bondy** as assistant professor of art and coordinator of exhibitions and lectures, and **Joyce de Vries** as assistant professor of art history.

## MUSEUMS

**Joseph P. Ansell** has been named interim director of the Jule Collins Smith Museum of Fine Arts at Auburn University in Auburn, Ala. He will continue to serve as head of the school's Dept. of Art.

**James Cuno**, formerly director of the Courtauld Institute of Art in London as well as the Harvard University Art

Museums, has been named director of the Museum of the Art Institute of Chicago, succeeding **James N. Wood**. Cuno's appointment begins in September of 2004.

**Josef Helfenstein**, formerly director of the Krannert Art Museum and professor in the School of Art and Design at the University of Illinois, Urbana-Champaign, has joined the Menil Collection in Houston, Tex., as director.

**Frederick Lamp**, formerly curatorial dept. head of the Arts of Africa, Asia, the Americas, and Oceania at the Baltimore Museum of Art in Maryland, has been appointed the first Frances and Benjamin Benenson Foundation Curator of African Art at the Yale University Art Gallery in New Haven, Ct.

**Thomas Lentz**, formerly director of international art museums at the Smithsonian Institution in Washington, D.C., has been appointed the Elizabeth and John Moors Cabot Director of the Harvard University Art Museums in Cambridge, Mass.

**Lynn D. Marsden-Atlass**, formerly curator of American and contemporary art at the Chrysler Museum of Art in Norfolk, Va., has joined Philadelphia's Pennsylvania Academy of the Fine Arts as senior curator.

**David Moos**, formerly curator of modern and contemporary art at the Birmingham Museum of Art in Birmingham, Ala., has been appointed curator of contemporary art at the Art Gallery of Ontario in Toronto.

**Paola Morsiani**, formerly assistant and associate curator at the Contemporary Arts Museum in Houston, Tex., has been promoted to curator at the museum.

**Amy Schlegel** has accepted the position of director of galleries and collections at Tufts University in Medford, Mass.

**Stephen Snoddy**, formerly director of the Milton Keynes Gallery in Milton Keynes, U.K., has been appointed director of the Baltic Center for Contemporary Art in Gateshead, England.

## ORGANIZATIONS



Nancy Steinfurth

**Nancy Steinfurth** has been appointed the first executive director of the National Council on Education for the Ceramic Arts.

**Antoine Wilmering**, formerly of the Metropolitan Museum of Art in New York, has joined the Getty Grant Program in Los Angeles as program officer in the area of conservation.

# 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](mailto:caanews@collegeart.org).*

**Jay A. Clarke**, associate curator of prints and drawings at the Museum of the Art Institute of Chicago, has been awarded a Marshall Fund Grant to conduct archival research at the Munch Museum in Oslo, Norway, during the winter of 2003–4.

**Jonathan Fineberg**, Gutsell Professor of Art History at University of Illinois's School of Art and Design, has been awarded the Dedalus Foundation's 2004 Senior Fellowship. He will work on his project, "When We Were Young: The Art of the Child," which will establish a historiography of children's art and draw relationships between historical and recent children's art, and between children's art and the juvenilia of great historical artists.

**Michelle Handelman** has received a 2004 Individual Artist Grant in Film, Video, and Electronic Media from the New York State Council of the Arts for her animation project, *'lil m vs. 'lil m*.

**Karen Kunc**, professor of art at the University of Nebraska, Lincoln, has received a second-place award in the sixth Triennale Mondiale D'Estampes Petit Format, which took place October–November 2003, in Chamalieres, France.

**Chandra L. Reedy**, professor of museum studies and art history at the University of Delaware in Newark, has accepted the 2003 Rutherford John Gettens Award for exemplary service to the American Institute for Conservation of Historic and Artistic Works (AIC). She is also a past member of the AIC board of directors and has served on numerous AIC committees and task forces; she recently stepped down after 8 years as editor-in-chief of AIC Journal.

The Joan Mitchell Foundation has announced the recipients of its 2003 Painters and Sculptors Grant Program Awards. CAA members include **Roger Shimomura** and **Duane Slick**.

## INSTITUTIONAL NEWS

**The Art Museum at Florida International University** in Miami, Fla., has chosen a new name: the **Patricia and**

**Phillip Frost Art Museum**.

**The Elizabeth Foundation for the Arts** has regrettably announced that its Grants Program for Individuals in the Visual Arts will be suspended for the next 3 years, from 2004 to 2006, as the organization reevaluates its operating programs. Since 1993, the foundation has proudly awarded nearly \$1 million to 107 artists to help them develop their careers and achieve financial self-sufficiency.

**The Institute of Fine Arts** at New York University has been awarded a grant from the Andrew W. Mellon Foundation to support graduate-student training in the history of Latin American art from the colonial period to the present.

**The Skowhegan School of Painting and Sculpture**, based in New York and Skowhegan, Maine, has donated its Lecture Archive, an unparalleled collection of talks on contemporary arts and ideas, to five U.S. art museums. The archives will be publicly accessible in 2004 in the libraries of the **Archives of American Art**, Smithsonian Institution, in Washington, D.C.; the **Museum of the Art Institute of Chicago**; **Colby College** in Waterville, Maine; the **J. Paul Getty Center** in Los Angeles; and the **Museum of Modern Art** in New York. The Lecture Archive includes talks by Ben Shahn, David Smith, Fred Wilson, Buckminster Fuller, Jacob Lawrence, Ad Reinhardt, Vito Acconci, Shirin Neshat, and many more.

## CONFERENCES & SYMPOSIA

*For an expanded list of conferences and symposia, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).*

## CALLS FOR PAPERS

**Grains of Truth from the FSA to FMD: The New Rural Photography in the Post-Agricultural Era**, to be held September 15–18, 2004, at Nottingham Trent University in Nottingham, England, is an international conference and exhibition program exploring the role of photography in documenting, responding to change in rural and farming communities, and reimagining rural landscapes in the context of the crisis in agriculture and the new rural affairs agenda. Seminars and presentations will be lead by noted photographers, critics, and curators. Subject to available funding, several new photography research commissions and exhibitions opportunities will be available. We also hope to use the conference to plan and secure funding for a 5-year program of research, photographic commissions, curatorial projects, and publications, including digital art and Web projects. We

invite proposals for conference papers, exhibitions, and related research projects. For more information, contact Hugh Hamilton, Senior Lecturer, Photography, Nottingham Trent University, Burton St., Nottingham, NG 1 4BU; +44-0-115-848-2746; [hugh.hamilton@ntu.ac.uk](mailto:hugh.hamilton@ntu.ac.uk).  
**Deadline: May 14, 2004.**

**The Society for Utopian Studies**, an international, interdisciplinary association devoted to the study of utopianism in all its forms, will hold its 29th annual meeting October 7–10, 2004, at the Marriott Bloor Yorkville in Toronto, Ontario. The society involves scholars and practitioners representing a wide variety of disciplines, including American studies, architecture, the arts, classics, cultural studies, economics, engineering, environmental studies, gender studies, history, languages and literature, philosophy, political science, psychology, sociology, and urban planning. If you wish to present a paper (length: 20 minutes) or organize a panel (usually consisting of 3 papers), send an abstract of 100 words to Alex MacDonald, Campion College, University of Regina, 3737 Wascana Pkwy., Regina, SK S4S 0A2, Canada; 306-359-1223; fax: 306-359-1200; [alex.macdonald@uregina.ca](mailto:alex.macdonald@uregina.ca). For information about registration, travel, and accommodations, contact Peter Fitting, Conference Coordinator, 73 Delaware Ave., Toronto, ON M6H 2S9, Canada; 416-531-8593; fax: 416-531-4157; [p.fitting@utoronto.ca](mailto:p.fitting@utoronto.ca). **Deadline: May 28, 2004.**

**The International Quilt Study Center** of the University of Nebraska, Lincoln, will hold its 2005 symposium, "Collectors, Collecting, and Collections," February 24–26, 2005. We invite scholars and artists to submit proposals for papers and panel presentations that will explore the phenomenon of collecting, and especially collecting quilts and related arts, from a variety of perspectives. Topics may include, but are not limited to, psychological, aesthetic, historical, economic, anthropological, museological, and sociological approaches. We encourage proposals that address the urges to collect, the meanings of collections, and the ways collecting influences artists and communities. We also encourage participants to examine the business of collecting from private collectors to curators, or from artists to dealers and gallery owners. Individual papers should be based on original research and are generally illustrated and 20 minutes in length, followed by 5 minutes for questions. Thematic sessions should include 3–4 presenters and a moderator; themes must be based on a particular aspect of the collecting phenomenon or some other theme related to worldwide quilting traditions. Speakers' times are flexible; in general, a total time of 1½ hours is recommended. Thematic sessions addressing issues related to symposium exhibitions are encouraged. Panel discussions should involve 3–4 individuals and a moderator who will pose questions to the panelists. One hour's time is recommended for panel discussions. Interested individuals should submit abstracts of 150–200 words with a

cover letter and brief résumé (maximum 3 pages). Moderators of thematic sessions or panel discussions should submit a proposal of 150–200 words, a cover letter, and a résumé, plus a brief résumé (maximum 3 pages) for each participant; e-mail submissions will not be accepted. Send to Kathy Moore, Symposium Coordinator, 2005 IQSC Symposium, International Quilt Study Center, University of Nebraska, P.O. Box 830808, Lincoln, NE 68583-0838; fax: 402/472-0640; <http://quiltstudy.unl.edu>. **Deadline: July 1, 2004.**

## TO ATTEND

**Book Fest 2004**, an international celebration of the book arts, will take place April 2–3, 2004, in New York. Dozens of book artists will present their handcrafted, limited-edition, and unique books for sale. For more information, visit [www.BookFest.com](http://www.BookFest.com) or call Carolyn Chadwick at 845-679-6707 or Ed Hutchins at 914-663-9366.

**The Middle Atlantic Symposium in the History of Art** will hold its 34th annual sessions April 2–3, 2004; it is hosted jointly by the Dept. of Art History and Archaeology at the University of Maryland, College Park, and the Center for Advanced Study in the Visual Arts (CASVA). Elizabeth Boone of Tulane University will deliver the George Levine Lecture, "When Painting Is Writing: Abstraction and Figuration in Ancient Pictographies," and graduate students from 15 mid-Atlantic universities will present papers on a variety of art-historical topics. For more information, contact Renee Ater, Dept. of Art History and Archaeology, University of Maryland, College Park, MD 20742; 301-405-1490.

**Édouard Manet: Eternal Modern** is a symposium taking place April 18–19, 2004, at the Philadelphia Museum of Art. For the last 20 years, Manet's work has been a flashpoint for studies of 19th-century art and early modern art in particular. Scholars writing on this artist have developed some of the most innovative approaches to studying painting. Our symposium seeks to present the principal art historians who have written on Manet in order to reexamine his historical relevance. Further, Manet and the Sea, an exhibition that will be on view during the symposium, sheds new light on the painting of this seminal figure, and new knowledge about Manet's travels to the coast adds another dimension to his role as painter of modern life. General admission is \$100; \$80 for museum members; and \$50 for students and faculty with valid ID; it includes admission to the exhibition, all lectures, and a reception with symposium participants following the keynote address, as well as a box lunch. For more information, call 215-235-7469.

**Visual Literacy**, a symposium organized by the Colby College Art Dept. taking place May 1, 2004, will address what it means to teach visual literacy in a liberal-



Édouard Manet. *The Battle of the "Kearsarge" and the "Alabama,"* 1864. Oil on canvas. 52¼ x 50". John G. Johnson Collection, Philadelphia Museum of Art

arts institution. By "visual literacy" we mean the ability to access and understand any visual experience, both of the constructed and the "un-constructed" or natural, physical worlds. Speakers will include John Dixon Hunt, James Elkins, Jerrilynn Dodds, Adrian Piper, and Johanna Drucker. The symposium is free of charge. For more information, contact Vicki Hendsbee, Dept. of Art, Colby College, Waterville, ME 04901; [vlhendsb@colby.edu](mailto:vlhendsb@colby.edu); [www.colby.edu/art](http://www.colby.edu/art).

**The National Art Materials Trade Association (NAMTA)** will hold its 2004 International Convention and Trade Show May 12–15, 2004, at the Colorado Convention Center in Denver. Since 1952, NAMTA's gathering has been the only show dedicated to the art and creative-materials trade. For more information, visit [www.namta.org](http://www.namta.org).

**The Glass Art Society** will hold its annual conference June 10–12, 2004, in New Orleans, La. The main conference site is the Fairmont Hotel. For detailed information about activities, exhibitions, and more, write to Glass Art Society, 1305 Fourth Ave., Ste. 711, Seattle, WA 98101-2401; 206-382-1305; [info@glassart.org](mailto:info@glassart.org); [www.glassart.org](http://www.glassart.org).

**Printmaking Relevance/Resonance**, the biennial conference of the Mid America Print Council, will take place October 6–9, 2004, at the University of Nebraska, Lincoln. Its theme considers the role of printmaking in the past and in today's art world, recognizing the impact and ramifications of the printed mark used for visual effect and as a means for authenticity. Outi Heiskanen, Akira Kurosaki, and Judy Pfaff will be the keynote speakers; noted artists, curators, and collectors will make additional presentations. The conference will also host demonstrations in printmaking, papermaking, and book arts, as well as the members' exhibition. For more information, contact Karen Kunc at 402-472-5541 or [kkunc1@unl.edu](mailto:kkunc1@unl.edu); [www.unl.edu/MAPC2004](http://www.unl.edu/MAPC2004).

## RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

## CALLS FOR ENTRIES

**The Bowery Gallery** is sponsoring a national juried show to be held July 27–August 14, 2004. The juror will be William Bailey, a nationally known artist. The exhibition is open to all artists working in 2-D media. For prospectus, please send an S.A.S.E. to Bowery Gallery, 530 W. 25th St., New York, NY 10001; [www.bowerygallery.org](http://www.bowerygallery.org). **Deadline: April 15, 2004.**

**The Louisiana Purchase Bicentennial Committee** of Arkansas is commissioning a sculpture to be placed in Little Rock that will commemorate the first survey of the American West conducted in 1815 from a point in Arkansas. The sculpture must be inviting, durable, low-maintenance, and appropriate to its location. Artists ages 18 or older should consider visibility, access, day- and nighttime lighting, and seasonal changes. The project budget is \$100,000. Finalists will be chosen April 30; interviews will begin May 17; proposals will be on view May 31 in Arkansas's Capitol building; and the project will be awarded June 15. RFQs must include your résumé, a work portfolio, references, and reviews. For full RFQ requirements, contact Ann Clements at [apclements@sosmail.state.ar.us](mailto:apclements@sosmail.state.ar.us) or 501-682-3472. **Deadline: April 15, 2004.**

**Phoenix Gallery** seeks work in all media for its national juried competition, to be held June 23–July 17, 2004. Anne Lampe, assistant curator of special projects at the Whitney Museum of American Art, is the juror. Awards include a solo exhibition at the gallery as well as the inclusion in future group shows. For prospectus, send an S.A.S.E. to Phoenix Gallery, 568 Broadway, New York, NY 10012; [Info@Phoenix-Gallery.Com](mailto:Info@Phoenix-Gallery.Com); [www.Phoenix-Gallery.Com](http://www.Phoenix-Gallery.Com). **Deadline: April 23, 2004.**

## CALLS FOR PARTICIPATION

**The College Board** is soliciting applications from college faculty interested in helping to score the 2005 Advanced Placement Art History exam. Applicants must hold an M.A. in art history (ABD or Ph.D. preferred) and be teaching a course comparable to the AP Art History course (as explained in the course description posted at <http://apcentral.collegeboard.com>). The reading takes place in mid-June in central New Jersey and lasts a week. Readers receive transport to and from the site, food and lodging, and an honorarium of \$200 per day. Apply online

at [www.ets.org/reader/ap](http://www.ets.org/reader/ap); for more information, write to [apreader@ets.org](mailto:apreader@ets.org).  
Deadline: September 1, 2004.

## MANUSCRIPT AND JOURNAL CONTRIBUTIONS

**The AHRB Research Centre for Studies of Surrealism and Its Legacies** has launched an online journal, *Papers of Surrealism*, which seeks to represent the breadth of academic disciplines engaged in the study of Surrealism. The first issue includes special themes: Dreams; Legacies; Humour and Play; and Surrealism Abroad. Submissions for issue 2 (to be published in June 2004) are invited. For information, visit [www.surrealismcentre.ac.uk](http://www.surrealismcentre.ac.uk). Deadline: ongoing.

**Art on the Line**, a new online journal, seeks material for consideration for future issues. Book, exhibition, and website reviews are also needed. For further details, contact the editor, Mike O'Mahony of the University of Bristol, at Mike. [OMahony@bristol.ac.uk](mailto:OMahony@bristol.ac.uk); [www.waspjournals.com/AOTL](http://www.waspjournals.com/AOTL). Deadline: ongoing.

**Material Religion: The Journal of Objects, Art, and Belief** is a publication that explores how religion appears in material culture—images, devotional, and liturgical objects; architecture and sacred space; and works of art and mass-produced artifacts. Ritual, communication, ceremony, instruction, meditation, propaganda, pilgrimage, display, magic, liturgy, and interpretation constitute many of the practices whereby religious material culture constructs the worlds of belief. We seek contributions for our first issues in spring, summer, and autumn 2005. The scope of investigation is unrestricted: original scholarly or museological examinations of any religious tradition, spiritual practice, or form of material culture are welcome. Highly visual in terms of content and in color throughout, this refereed journal also seeks to bridge the worlds of scholarship and museum practice and to support all those seeking, at whatever level, to understand and explain the relationships between objects, art, and belief. Reviewers of books and exhibitions are also needed. For more details, write to Brent Plate, Managing Editor, Dept. of Religion, Box 298100, Texas Christian University, Fort Worth, TX 76129; [b.plate@tcu.edu](mailto:b.plate@tcu.edu). Deadline: ongoing.

## ONLINE RESOURCES

**The Image of France Project** will, during the next 2 years, extend its presentation of the record of prints (lithographs, engravings, photographs, and so on) authorized for publication in France. It now covers 1811–80. We estimate that the resulting database will contain the official record and date of publication of nearly half a million prints that have been conserved at the Département de

l'Estampe of the Bibliothèque nationale de France; the project, directed by George McKee of the State University of New York's Binghamton University Libraries, is in English and French. Visitors may consult the project at its new address, [www.lib.uchicago.edu/efts/ARTFL/projects/mckee](http://www.lib.uchicago.edu/efts/ARTFL/projects/mckee).

## WORKSHOPS

**Food for Thought** is a series of half-day critique and discussion workshops for developing artists in New Jersey. The workshops' goals are to support and nurture the creative process by encouraging open-ended explorations of new ideas, techniques, and media; to provide professional expertise and increase career building opportunities by facilitating connections with other arts organizations and local and visiting arts professionals; to promote active interaction and exchange among artists; and to widen perspectives on challenging cultural, social, and political issues through the work presented by participating artists. Workshops culminate in group exhibitions. For more information and a prospectus, send an S.A.S.E. to Sumei-Food, 19 Liberty St., Newark, NJ 07102; [www.sumei.org](http://www.sumei.org). Deadline: April 3, 2004.

**The Prague Summer Program**, now affiliated with Western Michigan University, is the world's most prestigious study-abroad summer program in the arts. It will take place July 3–30, 2004. We provide a unique opportunity to visit and interact with celebrated Czech and Slovak photographers. Our special guest lecturer is Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator of Photography at the Museum of Fine Arts, Houston. Earn up to 6 credit hours or enroll for personal enrichment. For further information, write to Richard Katrovas, Academic Director, or Annette Fournet, Director of Photography, at Western Michigan University, Prague Summer Program, Dept. of English, Kalamazoo, MI 49008-5331; 269-387-2594; [prague@wmich.edu](mailto:prague@wmich.edu); [www.wmich.edu/studyabroad/prague](http://www.wmich.edu/studyabroad/prague). Deadline: May 1, 2004.

## CLASSIFIEDS

### FOR RENT

**CHARMING 1,400 SQ. FT. LOFT** on tree-lined street in Chelsea, NY. All amenities. Available July and/or August '04 Flexible 212-741-9924.

**HOUSE IN MAINE:** Lovely small house with view of cove and artist's studio, for rent May–October by the week. [c.bruzeli@duke.edu](mailto:c.bruzeli@duke.edu).

**LONDON.** B&B offered in writer's beautiful N. London house. £35.00. £65.00 double. [suehubbard.london@virgin.net](mailto:suehubbard.london@virgin.net).

**NYC 1 bedroom apt.** Pre-war, elevator bldg. 24 hour doorman. Heart of Greenwich Village. 2 blocks from major east- and westside subways. Early April–early August 2004. Air conditioning; cable TV; dishwasher; laundry facility. Rent well below market price. 212- 995-9385.

**PARIS/MARAIS.** Apartment, charm, calm, luminous, all conveniences. 212-448-4597.

### OPPORTUNITIES

**ART NEW ENGLAND.** Summer Workshops in Bennington, VT. One-week classes in painting, drawing, printmaking, artist's books, ceramics, photo, film, and digital media. An ideal setting (with superb food!) to immerse yourself in your work or to try a new medium. Faculty are established artists and experienced teachers. Graduate credit is available. Art New England is owned and run by Massachusetts College of Art. For more information or to request a catalog, please contact: Nancy McCarthy 617-879-7175, [nmccarthy@massart.edu](mailto:nmccarthy@massart.edu) or visit our web site: [www.massart.edu](http://www.massart.edu), click continuing education, then Art New England.

**ART4BUSINESS.** General Call. 25-year-old Philadelphia-based Art Consulting firm seeks submissions of works in all media for its digital registry. Please contact Sara Castillo via email at [scastillo@art4business.com](mailto:scastillo@art4business.com) or call 215-222-2200. Please reference code CAS1.

**DEADLINE: APRIL 3, 2004.** Food for Thought exhibition workshop for New Jersey artists: critique, discussion, explorations of new ideas, techniques, media. Host: Winifred McNeil, Artist/Department Head, New Jersey City University. S.A.S.E.: Sumei – Food, 19 Liberty St., Newark NJ 07102 or download: [www.sumei.org](http://www.sumei.org).

**ENCAUSTIC WORKSHOPS IN SANTA FE.** Monotypes, painting, collage, and drawing techniques. Ongoing schedule. [www.paularoland.com](http://www.paularoland.com) or 505-989-3419.

**INDEPENDENT DAY SCHOOL** seeks Artist in Residence. Enthusiastic working artist sought for production of own work during 4–6 week on campus residency. Exhibition, public lecture, and ability/willingness to provide K-12 students access to their artistic thoughts and processes. Stipend, housing, studio, and material allowance provided. Application Deadline April 15, 2004. Send: letter of interest/intent, resume, list of references and phone numbers, 10 slides of own work and S.A.S.E. for return of slides to: Todd Johnson, c/o Webb School, 9800 Webb School Drive, Knoxville, TN 37923

**JENTEL FOUNDATION** offers one-month residencies in a rural ranch setting in Wyoming that include accommodation, studio, and \$400 stipend to visual artists in all media and writers in all genre. For application, download [www.jentelarts.org](http://www.jentelarts.org). September 15, 2004 deadline for January 15–May 13, 2005; and January 15, 2005 deadline for May 15–December 15, 2005.

To place a classified ad in CAA News, visit [www.collegeart.org](http://www.collegeart.org) or write to [marketing@collegeart.org](mailto:marketing@collegeart.org).

## ADVERTISE IN CAA NEWS

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July 2004 issue  
(deadline May 10)

September 2004 issue  
(deadline July 9)

To place a display ad  
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## ASSOCIATE CURATOR OF JAPANESE ART

The Asian Art Museum of San Francisco offers an exciting opportunity for a dynamic scholar in Japanese Art to join the curatorial staff at the museum's spectacular new downtown facility. The full job posting can be found at [www.asianart.org](http://www.asianart.org).

### APPLICATION PROCEDURE:

Send a letter of interest, resume, and three (3) references to:  
Human Resources  
Asian Art Museum  
200 Larkin Street  
San Francisco, CA 94102

## The Wallis Annenberg Curatorial Fellowship Los Angeles County Museum of Art

The Los Angeles County Museum of Art (LACMA) announces an international search for candidates for the Wallis Annenberg Curatorial Fellow. This two-year fellowship will provide curatorial training and support scholarly research related to the permanent collection and projects at LACMA. Striving to combine the strengths of academic art history and the art museum, this Fellowship is designed to attract exceptional emerging scholars to the field of museums. The Annenberg Curatorial Fellowship offers the highest level of professional training, with opportunities to be fully integrated into all aspects of curatorial work, gain experience in research and cataloging, education and publications, acquisitions, conservation, public speaking, and fund raising. It is expected that the Fellow will have the opportunity to curate one exhibition and several permanent collection installations. In an effort to encourage an integrated and contextual approach to the interpretation and display of the collection, the Museum has reorganized its curatorial departments into five new artistic Centers: American Art, Asian Art, European Art, Latin American Art, and Modern and Contemporary Art. One of the program's most valuable aspects will be the opportunity for the Fellow to be mentored directly by the Chief Curators of the Centers. Beginning in fall 2004, the Annenberg Curatorial Fellow will work closely with the Chief Curators of American Art and Modern and Contemporary Art, as well as other curatorial departments.

A Ph.D. in art history in the last five years before beginning the Fellowship is preferred, and some prior museum experience is extremely helpful. Proficiency in at least one foreign language is expected. The leading candidate will have experience in one of the following fields: twentieth-century American and European art; contemporary art; additional interest in photography, or design and applied arts would be desirable. Excellent public writing and speaking skills, together with experience in organizing and interpreting exhibitions for a wide audience are essential, as is the ability to work collaboratively. The goal of this Fellowship is to provide opportunities for talented scholars committed to the museum profession. Graduates of the Fellowship program will be uniquely prepared to participate in forward-thinking curatorial programs internationally.

The annual stipend is \$50,000 and includes benefits, an additional travel allowance, and modest funding for relocation. Applicants must submit a cover letter that addresses interest in the Fellowship, a statement, not to exceed three pages describing the applicant's research interests, a complete curriculum vitae, copies of 2-3 writing samples (preferably published), and three letters of recommendation, no later than April 1. Only those candidates being interviewed will be contacted. LACMA is an equal opportunity employer. Forward applications to:

LACMA  
Adam Kaplan  
Human Resources  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

only at  
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## DATEBOOK

### 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 applications for the CAA Professional Development Fellowship Program juries

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 art, Renaissance art, and 19th-century European 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

### April 15, 2004

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

### May 10, 2004

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

### May 14, 2004

Deadline for the submission of preliminary proposals to session chairs for the 2005 Annual Conference

### June 18, 2004

2005 Annual Conference session chairs notify applicants of their acceptance or rejection of preliminary proposals. CAA conference director receives session roster and a-v request forms from session chairs. (This information is used for the online *Preliminary Program* and conference scheduling.)

### July 9, 2004

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

### September 3, 2004

2005 Annual Conference session chairs receive final abstracts from speakers

### September 10, 2004

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

### October 1, 2004

Deadline for fall submissions to the Millard Meiss Publication Grant

### December 3, 2004

2005 Annual Conference session chairs receive final drafts of speakers' papers

### February 16-19, 2005

93rd CAA Annual Conference in Atlanta

### March 15, 2005

Deadline for spring submissions to the Millard Meiss Publication Grant

## 2004 Annual Conference Abstracts



The publication of record for presentations made at CAA's 92nd Annual Conference is now available

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# PUBLISH IN CAA'S JOURNALS

CAA publishes two print journals in art and art history, *The Art Bulletin* and *Art Journal*, and an electronic journal, *caa.reviews*. All CAA members, from graduate students to senior scholars, academics and nonacademics, are urged to submit their work for consideration by the editors. These guidelines are published with additional detail in the publications section of the CAA website, [www.collegeart.org](http://www.collegeart.org).

## THE ART BULLETIN

*The Art Bulletin* speaks to the whole field of the history of art, not only in North America but also across the globe. It covers the entire range of study, from prehistoric art to the present. Potential authors should not hesitate to think boldly and ambitiously—in short, to submit their best, most consequential work.

**Eligible topics:** There is little mystery to *The Art Bulletin*'s publication process: authors send their essays, typically unsolicited, directly to the editor-in-chief. (See below for instructions on the proper format and content of a submission.) While there are no restrictions for authors in terms of CAA membership or institutional affiliation, all submissions should be written in English. Some manuscripts are returned as not ready for peer review or as inappropriate to the journal's mission—namely, to publish scholarship that fosters "intensive engagement with intellectual developments and debates in contemporary art-historical practice." The readership of *The Art Bulletin* is very broad, and the quality of its production high. The journal welcomes specialized essays across diverse fields as well as scholarship of a more general nature. In each instance, however, authors should keep in mind this potentially large, informed audience, and frame their arguments accordingly.

**Peer review:** Submissions are peer reviewed by one or, more often, two experts in the pertinent field. The process is double blind: neither authors nor reviewers are identified to each other. Reviewers are asked to complete their reports within four weeks, but often this takes longer—sometimes much longer.

Peer-review reports are quite detailed and offer valuable comments regarding every aspect of the author's essay, from the quality of its research to the coherence of its argumentation. Reviewers are not compensated; they provide an extremely valuable professional service to authors and to the field at large.

With the reports in hand, the editor-in-chief decides how to proceed. Some manuscripts are rejected outright, others are accepted with requests for revision, and a few are accepted that require only a small amount of changes. Some promising essays are returned to authors with requests for revision along the lines suggested by the reviewers and with an eye to resubmission to *The Art Bulletin* at a future date.

**Commissioned essays:** The editor-in-chief of the journal also solicits essays, sometimes of a broader nature, that are designed to mobilize an issue or map a discursive problem within a specific sub-field or for the field at large. Such interventions, too, are read by peer reviewers. In future years *The Art Bulletin* will publish interventions and responses keyed to a single topic and gathered in the pages of a single issue. Exhibition reviews—a recent addition to the journal—are commissioned both by the editor-in-chief and the book-reviews editor. The book-reviews editor commissions reviews of scholarly books in art and art history. Unsolicited reviews are not published by *The Art Bulletin*.

**Schedule of publication:** Essays accepted for publication must follow a rigorous production schedule. Thus, they are not slotted for a particular issue until the manuscript is in the format specified by CAA and all photographs and permissions have been supplied by the author. Once the production cycle is underway, the journal's manuscript editor works with the authors, at which point any changes or corrections must be made and approved very quickly.

Publishing in *The Art Bulletin* does not happen overnight. An issue appears in print seven to nine months following delivery of a complete issue of unedited, accepted manuscripts and pictures to the CAA manuscript editor and production team. Thus, publication may occur a year or more after an author first submits a text for consideration. The unusual care every article gets—from peer reviewers, the editor-in-chief, the editorial assistant, and the CAA staff—makes it worth the wait.

Please send your submissions to *The Art*

*Bulletin* to Prof. Marc Gotlieb, Editor-in-Chief, Department of Fine Art, University of Toronto, 100 St. George St., Toronto, ON M5S 3G3, Canada. For questions regarding book reviews, please contact Prof. Mariët Westermann, Director, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021.

—Marc Gotlieb, Associate Professor of Art, Department of Fine Art, University of Toronto

## Submission Guidelines for *The Art Bulletin*

Detailed guidelines for proper submission format and style of texts and images are available at [www.collegeart.org/caa/publications/AB/ABStyleGuide.html](http://www.collegeart.org/caa/publications/AB/ABStyleGuide.html). Manuscripts must be in English. Articles should be accompanied by an abstract of no more than 100 words, a list of illustrations, and photocopies of the illustrations. The author's name should appear only on a separate cover sheet. The title of the article, but not the author's name, should be repeated on the first page of the text. The title may not exceed 85 characters in length.

The cover sheet, with the author's name, mailing and e-mail addresses, and telephone and fax number(s), should also include a brief biographical statement of no more than 50 words, ending with the author's institutional affiliation/address in brackets (e.g., [Department of Art and Art History, University of Texas at Austin, Austin, Tex. 78712] or [536 Webster St., South Bend, Ind. 46619]). The biographical statement should be double-spaced.

Photographs or photocopies of all images (with caption information) must be in hand when a manuscript is submitted for consideration. If the manuscript is accepted, the author will need to supply all original photographs promptly. It is the author's responsibility to obtain permissions and to pay all reproduction fees. Documents granting permission, and picture rental contracts, should be kept by the author, and copies sent with the photographs.

### The submission package should include:

- Manuscript in triplicate, all elements of which must be double-spaced (including notes and captions).
- Photocopies of the illustrations, also in triplicate.

- Cover sheet with author's name and a 50-word bio, double-spaced.
- 100-word abstract of the article, double-spaced.
- Digital disk, clearly labeled, containing complete manuscript, notes, captions, abstract, and biographical-statement files, each clearly named.
- Word count of entire submission, including all elements.

#### Manuscript format:

- For questions of style, see *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003). The style for notes, bibliography (Frequently Cited Sources), and captions differs somewhat from these authorities; consult the website for details. For spelling, use *Webster's Third New International Dictionary*, *Webster's Fourth*, or *Webster's Tenth New Collegiate Dictionary*.
- Double-space all copy.
- Use standard 8½ x 11" paper; print on one side of the page only.
- Number notes consecutively and print double-spaced on separate pages at the end of the article. They should not appear on the manuscript page with the text. Do not use smaller type for notes.
- Captions and Frequently Cited Sources should also be on separate pages, double-spaced.
- Set 1½-inch margins on all sides.
- Set format with no hyphenation (word breaks) at ends of lines. Do not justify type (instead, set "align left").
- Use italic type for words to be set in italics. Do not use extra typographic formatting such as boldface, centering, or varying fonts or point sizes.
- Please send an original printout, not a photocopy, and make sure that it is legible.

**Digital disk:** Provide a digital disk, including all text, Frequently Cited Sources, biographical statement, notes, captions, and abstract in separate files, each clearly named. Please label the disk with name of author and word-processing program used. Please remove any files from the disk not relating to the article.

**Expenses:** It is the author's responsibility to pay any costs incurred for the article, including photography and permission expenses. However, some extraordinary expenses for photography or image rental, permissions, and the like, may be reim-

bursed to individual authors upon publication, up to \$500 for each author. Statements, with original receipts, should be sent to: Director of Publications, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.

**Publishing process:** After the manuscript has been reviewed, revised, and accepted, it is sent to the manuscript editor, who will edit it to conform to the style of *The Art Bulletin*. The edited manuscript is returned to the author for final corrections, to be made on this copy. The author will also be asked to proofread the page proofs of the article.

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## ART JOURNAL

Who reads *Art Journal*? More than 11,000 artists, art historians, university professors, critics, curators, and students receive the quarterly publication. Who writes for *Art Journal*? Talented, inquiring, and deeply committed writers and artists who address crucial issues in art and contemporary culture.

Artists, scholars, independent critics, and other prospective contributors who share a passionate interest in modern and contemporary art, design, pedagogy, and visual culture are strongly encouraged to submit work. *Art Journal* has neither a voluminous archive of pending manuscripts and projects, nor a roster of regular and repeated contributors. On the contrary, *Art Journal* particularly seeks work from those who have never before published in our pages. CAA membership is not a requirement for publication: submissions and proposals are welcome from members and nonmembers. We especially encourage submissions from writers and artists throughout the world who have direct experience and critical insights on global practices and cultural developments.

**Eligible topics:** Accepting that ideas are developed and deployed in different ways, *Art Journal* publishes on a generous range of subjects, genres, and forms. These include scholarly articles, interviews, conversations, forums, speculations, working notes, pedagogical essays, and artist's projects. Thoughtfully developed, completed texts and projects are preferred, but we also accept proposals and encourage inquiries. All submissions or proposals to *Art Journal* are reviewed by the editor-in-chief. If the material is not appropriate for the publication, the submitter is notified. If a particular submission is declined, it does

not mean that another project, paper, or proposal from the same author will not be given serious consideration. Please try again!

**Peer review:** Critical essays and scholarly articles are sent to external readers in the field, who share their comments and suggestions with the editor-in-chief. The peer-review process is conducted confidentially: the names of authors and external readers are not disclosed to each other. Sometimes submissions are rejected following the external review process, but generally comments from peer reviewers are summarized by the editor-in-chief for authors so that revisions can be made to sharpen, clarify, and polish a manuscript for publication, either in *Art Journal* or elsewhere. Many submissions are time-sensitive, so the review process is conducted as expeditiously as possible. The external review process for artist's projects, interviews, forums, and similar nontraditional or nontextual endeavors may take a variant form, appropriate to the material. Reviews of books and exhibition catalogues in art and art history are commissioned. *Art Journal* does not publish unsolicited reviews.

**Special artists' projects:** In January 2004, *Art Journal* and CAA received a grant from the National Endowment for the Arts in the Artistic Creativity category, which will be used to support and enhance artists' opportunities in the journal through the development of unique projects for the four issues of 2005. The grant will enable artists to work with the journal's editor and graphic designer in New York to develop freestanding offset-printed artworks for *Art Journal* or in its pages. Grantees will be selected by the editor-in-chief and editorial board. For more information and application guidelines, visit [www.collegeart.org](http://www.collegeart.org) after April 1, 2004.

**Schedule of publication:** Materials accepted for publication may not be assigned to a particular issue until the manuscript is in the format specified by CAA and all images and permissions are in hand.

Please send us essays, articles, proposals, visual work, and other projects that represent your intellectual interests, critical concerns, creative investigations, and most serious and sustained thinking on modern and contemporary art. Submissions and inquiries should be sent to Patricia C. Phillips, Editor-in-Chief, *Art Journal*, Art Department, FAB 225, State University of

New York, New Paltz, NY 12561;  
**phillipp@newpaltz.edu**, or to the CAA  
staff editor, Joe Hannan, at  
**jhannan@collegeart.org**. For questions  
regarding book reviews, please contact  
Robin Adèle Greeley, Assistant Professor,  
Department of Art and Art History,  
University of Connecticut, Storrs, CT  
06269-1099.  
—Patricia C. Phillips, Professor of Art,  
State University of New York, New Paltz

## Submission Guidelines for *Art Journal*

Detailed guidelines for proper submission format and style of texts and images are available at [www.collegeart.org/caa/publications/AJ/AJgdlnscontrib.htm](http://www.collegeart.org/caa/publications/AJ/AJgdlnscontrib.htm). *Art Journal* will consider both proposals and complete articles or projects.

**Submitting a complete article or project:** Manuscripts and proposals must be in English and should be accompanied by a list of illustrations (captions) and photocopies and/or color printouts of the images. Most articles are 5,000 words or fewer (including notes and captions). A cover sheet should include the author's name, mailing and e-mail addresses, and telephone and fax number(s). The title of the article, but not the author's name, should appear on the first page of the text. If the manuscript or project is accepted, the author will need to supply all original photographs and images promptly. Documents granting permission and picture-rental contracts should be kept by the author, and copies sent with the photographs.

**Submitting a proposal:** A proposal for an art project or portfolio should comprise a one-page written description and 10 to 20 sample images, preferably as a sheet of slides or color photocopies. If an original artwork for *Art Journal* is proposed, samples of comparable work should be submitted. Details of medium and format should also be included, along with complete caption information. All projects submitted as digital files (e.g., on a CD or Zip disk) must be accompanied by color printouts of the same material.

A proposal for an essay, interview, or other text should include a sample of the author's writing and at least 5 sample images. If another author is involved (e.g., in a conversation, interview, or forum), the proposal must be accompanied by a signed

letter from that person confirming his or her willingness to participate.

### The submission package should include:

- Manuscript, all elements of which must be double-spaced (including notes and captions).
- Photocopies and/or color printouts of all images.
- Cover sheet with author's name and a 50-word bio, double-spaced.
- Digital disk, clearly labeled, containing complete text, biographical statement, notes, and captions (preferably in that order), in a single file, clearly named.
- Word count of entire submission, including all elements.

CAA cannot return unsolicited submissions unless accompanied by an S.A.S.E. We strongly recommend that only duplicate slides or photographs be submitted, not originals.

### Manuscript format:

- For questions of style, see *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003). For spelling, use *Webster's Third New International Dictionary*, *Webster's Fourth*, or *Webster's Tenth New Collegiate Dictionary*.
- Double-space all copy.
- Use standard 8½x 11" paper; print on one side of the page only.
- Place page numbers at upper right.
- Set 1½-inch margins on all sides.
- Set format with no hyphenation (word breaks) at ends of lines. Do not justify type (instead, set "align left").
- Use italic type for words to be set in italics. Do not use extra typographic formatting such as boldface, centering, or varying fonts or point sizes.
- For titles of works of art and quotations in languages other than English, also provide English translation in parentheses.
- Include a biographical statement (approximately 50 words).
- Number notes consecutively and print as endnotes, not footnotes. Do not use smaller type for notes. For periodicals, include volume, number, and full date of the issue.
- Captions should appear after main text. For each caption, include artist's name, title of work, date, medium, dimensions, collection, photo credit, and lender credit, in that order.

**Digital disk:** Provide a digital disk, including all text elements in a single file. Please label disk with name of author and word-processing program used. Please remove any files from the disk not relating to the submission.

**Expenses:** It is the author's responsibility to pay any costs incurred for the article, including photography, image rentals, rights clearance, and other permission expenses.

**Publishing process:** After the submission has been reviewed, revised, and accepted, it is sent to the manuscript editor, who will edit it to conform to the style of *Art Journal*. The edited manuscript is returned to the author for final corrections, to be made on this copy. The author will later proofread the page proofs of the article. A submission may appear in print as much as one year after acceptance.

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## CAA.REVIEWS

The principal focus of *caa.reviews* is the timely publication of book and exhibition reviews. As at most journals, reviews are commissioned; the editor-in-chief and editorial board will consider unsolicited reviews only in exceptional circumstances. The journal also publishes occasional clusters of scholarly essays in art history, theory, and visual studies, and plans to expand this section.

**Reviewers:** We welcome inquiries from potential reviewers. Reviews are organized by geographic and chronological specializations within art history, theory, and visual studies. A group of field editors chooses the books and exhibitions to be assigned and the reviewers for them. (Field editors are listed at the journal's website, [www.caareviews.org](http://www.caareviews.org), with e-mail addresses.) Individuals who would like to be considered for assignments as they arise within an area or topic should inquire directly to the relevant field editor and notify him or her of their willingness and particular field(s) of expertise. Our field editors are always looking for well-informed and eager reviewers!

**Essays:** Individuals who wish to propose an essay topic or submit a text or proposal for consideration should contact the editor-in-chief. See submission guidelines below for further details. The editor-in-chief of the journal also commissions essays.

**Eligible topics:** Because the journal is

online and aims to post content rapidly, on an ongoing basis, essays focus on topical subjects and themes of recent interest or debate that are often time-sensitive. However, texts devoted to lifetime contributions by a single scholar, state-of-research critiques, and the like may also be considered. Subjects may be proposed either as position papers or as point/counterpoint debates for thoughtful consideration by the CAA membership; these may involve several authors. Among the topics of current interest to us are: approaches to teaching, such as a more global art history; ethical issues in the art market for scholars and curators; conflicting interests between archaeology and national patrimony; problems of scholarly publishing in an era of shrinking and increasingly costly book production.

**Peer review:** Essays are peer-reviewed on the same double-blind model as materials submitted to *The Art Bulletin* and *Art Journal*.

**Schedule of publication:** Unlike *The Art Bulletin* and *Art Journal*, *caa.reviews* publishes on a rolling schedule: as texts are edited, they are posted. All work is done electronically; authors do not see hard-copy manuscripts or galley proofs; final edited texts are approved by e-mail. Publication usually occurs within one or two months after receipt of unedited text. A list of recent reviews is printed each quarter in the back of *The Art Bulletin* and announced periodically to the *caa.reviews* listserv. (To subscribe, send a blank e-mail with “subscribe” in the subject line to [caareviews@collegeart.org](mailto:caareviews@collegeart.org).)

Please send your proposals, précis, abstracts, or inquiries as e-mail attachments only to [lasilver@sas.upenn.edu](mailto:lasilver@sas.upenn.edu). —Larry Silver, Farquhar Professor of History of Art, University of Pennsylvania

## Submission Guidelines for *caa.reviews*

All essay submissions to *caa.reviews* are sent by e-mail as attachments in a standard word-processing program to the editor-in-chief, at [lasilver@sas.upenn.edu](mailto:lasilver@sas.upenn.edu). Please do not mail hard-copy texts or digital disks. Please do not cut and paste the text into the body of an e-mail.

**Reviews:** Since unsolicited reviews are not accepted for publication, reviews guidelines are not published here. Commissioned reviewers will find them at [www.caareviews.org/guide.html](http://www.caareviews.org/guide.html).

Detailed guidelines for proper submission format and style of texts are available at the above Web address. Although *caa.reviews* will consider both proposals and complete articles or projects, authors should first submit a proposal, abstract, or description of the text. If a multiauthor forum, interview, or cluster of texts is proposed, the submitting author should indicate whether or not the other contributors have formally agreed to participate. A proposal may include a sample of the author’s writing.

When the editor-in-chief asks to see a complete manuscript, its format should conform to the following guidelines.

All submissions must be in English, in a single digital file. Author’s name and contact information (mailing and e-mail addresses, and telephone and fax numbers) should appear first, followed by a 50-word biographical statement, with institutional affiliation (if any), followed by a page break. (Author’s name should not appear in running heads or any other locations.) Following this are the main text, then endnotes, then any other elements, such as captions. Please also provide a word count, comprising text, notes, and all other elements.

**Program format:** Please use a standard word-processing program such as Microsoft Word or WordPerfect. PC and Mac versions are both acceptable.

**Images:** Use of copyrighted images in an electronic Web-based publication is fraught with difficulties. For the present, *caa.reviews* prefers not to publish such pictures. Only images that are in the public domain or that have been fully cleared for unrestricted electronic publication can be published in *caa.reviews*. This usually includes images of book covers and exhibition installation views or images that have been supplied by a museum’s publicity department. After a submission has been accepted for publication, please discuss any images you wish to include with the CAA staff editor, Christopher Howard, at [caareviews@collegeart.org](mailto:caareviews@collegeart.org).

If the manuscript is accepted, and images are included, the author will need to supply digital-format images promptly. It is the author’s responsibility to obtain permissions and to pay any reproduction fees. Hard-copy documents granting permission, including picture-rental contracts, should be mailed to the CAA staff editor; the author should retain copies of these.

**Publishing process:** Essays and reviews

accepted for publication by field editors are edited and posted as they are received, though the order may be altered to accommodate time-sensitive texts. Completed reviews are first sent from the author to the field editor for content editing, and later to the CAA staff editor, who edits it to conform to the style of *caa.reviews*. Once final editing is approved by the author (in an e-mail attachment, using a “track changes” or redline feature), the review is posted.

Similarly, after an essay manuscript has been reviewed, revised, and accepted by the editor-in-chief, it is sent to the CAA staff editor, who edits it to conform to the style of *caa.reviews*. Author checks final editing as above, and the text is posted.

### Manuscript format:

- For questions of style, see *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003). For spelling, use *Webster’s Third New International Dictionary*, *Webster’s Fourth*, or *Webster’s Tenth New Collegiate Dictionary*.
- Place page numbers at upper right.
- Set 1½-inch margins on all sides.
- Set format with no hyphenation (word breaks) at ends of lines. Do not justify type (instead, set “align left”).
- Use italic type for words to be set in italics. Do not use extra typographic formatting such as boldface, centering, or varying fonts or point sizes. Do not use HTML tags.
- For titles of works of art and quotations in languages other than English, also provide English translation in parentheses.
- Include a biographical statement (approximately 50 words) at beginning of file.
- Number notes consecutively and use endnotes, not footnotes. Do not use smaller type for notes. For periodicals, include volume, number, and full date of the issue.
- Captions (if any) should appear after main text. For each caption, include artist’s name, title of work, date, medium, dimensions, collection, photo credit, and lender credit, in that order.

**Expenses:** It is the author’s responsibility to pay any costs incurred for the article, including photography, image rentals, rights clearance, and other permission expenses.