

## NOMINATION FOR CAA BOARD OF DIRECTORS 2002-2006

Mail to: CAA Nominating Committee  
c/o Marta Teegen  
College Art Association  
275 Seventh Avenue  
New York, NY 10001

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Person submitting this nomination:		
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**Deadline: June 15, 2001**



May 2001

College Art Association  
275 Seventh Avenue  
New York, New York 10001

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## A Taste of the Future

From downloading an mp3 file to choosing a sweater for your uncle in Detroit, the interactivity of the Internet allows the user to customize his or her online experience. As Jakob Nielsen explains in *Designing Web Usability: The Practice of Simplicity*, "The Web is the ultimate customer empowering environment. He or she who clicks the mouse gets to decide *everything*" (9). Similarly, CAA desires to empower its members with dynamic online services such as surveys, forums, listservs, and order forms. In the September 2000 issue of *CAA News*, Head of Reference and Information Services, University of Chicago Library, and *CAA.Reviews* Editorial Board member, Katherine Haskins, profiled the last stages of development for one of our first interactive ventures, a bibliographic books database. (See her "Between Everything and Nothing,"

[www.collegeart.org/caa/news/2000/categories.html](http://www.collegeart.org/caa/news/2000/categories.html)). Now, CAA proudly announces the launching of *ArtsBiB*—an online searchable database of the latest books published in art and art history. Think of it as a taste of the future.

Administered by the online journal *CAA.Reviews*, *ArtsBiB* is accessible at [www.caareviews.org](http://www.caareviews.org). Since its inception in October 1998, *CAA.Reviews* has reviewed 352 art and art history books, including 47 exhibition catalogues. Moreover, CAA receives more books each year than its publications could possibly review. The popular "Books Received" list, published quarterly in

the *Art Bulletin* and on *CAA.Reviews*, provides basic bibliographic information, but is not always timely for the digital age's rapid pace. Thus, the need for *ArtsBiB* has surfaced. Even beyond the needs of the CAA community, *ArtsBiB* addresses the vacancy of a bibliographic reference service specific to art and art history.

*ArtsBiB* provides instant access to detailed information on newly published books, including direct links to publishers' websites and to reviews in *CAA.Reviews*. *ArtsBiB* also features basic and advanced search options, and the ability to sort search results by title,



author, or most recent publication date. With *ArtsBiB*, users can customize book searches using indexes, keywords, and subject categories. The broad range of categories developed by the *CAA.Reviews* Editorial Board and the Council of Commissioning Editors makes *ArtsBiB* a powerful research tool for both novice and advanced Internet users.

Here's how *ArtsBiB* works. Say you are an art historian who specializes in 18th-century European art. By choosing the categories "18th century" and "Europe," along with the option to "sort

by most recent publication date," you can create a list of the latest books published about 18th-century art in Europe. You can also view the list in ascending or descending order by publication date. Or, you can perform an "and" search instead of an "or" search. Of course, there is always the minimalist query approach—the keyword search by subject, author, or title of a specific book.

In addition to its interactive public functions, *ArtsBiB* assists CAA's book review editors with day-to-day business, including the ability to track commissioned book reviews for the *Art Bulletin*, *Art Journal*, and *CAA.Reviews*, both pending and published. *ArtsBiB* creates an editorial transparency so that few, if any, review-worthy books will slip through the cracks.

Thanks to the remaining funds of a three-year grant from The Andrew W.

Mellon Foundation, *ArtsBiB* and *CAA.Reviews* will remain free to the public until July 1, 2001. Afterward, both will become a benefit of CAA membership. CAA members can access the database with their membership ID number for the username and their five-digit zip code as their password. Non-members may log on to *ArtsBiB* as guests. I encourage you to test drive *ArtsBiB*, and let me know what you think.

CAA wishes to thank past and current members of the *CAA.Reviews*

**INSIDE: 2003 CALL FOR SESSION PROPOSALS. See page 12.**

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Material for inclusion should be sent via email to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned.

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Editorial Board and Council of Commissioning Editors, particularly Leila Kinney, Massachusetts Institute of Technology; Robert S. Nelson, University of Chicago; Sheryl Reiss, Cornell University; and Sandy Isenstadt, University of Kentucky. Special thanks to CAA Reviews Executive Editor, Larry Silver, University of Pennsylvania; Katherine Haskins, University of Chicago; and CAA staff, especially Lavinia Diggs Richardson, Manager of IT/Statistics; John Alan Farmer, Acting Director of Publications; and freelance programmer, Lauren Gill ([www.gill-design.com](http://www.gill-design.com)).

—Rachel Ford, Manager of Electronic Publications, [caareviews@collegeart.org](mailto:caareviews@collegeart.org)

## THEY REPRESENT YOU: 2001–2005 BOARD MEMBERS

In January 2001, ballots to elect new members to CAA's Board of Directors for the 2001–2005 term were mailed to members. For the first time, we asked voters to indicate where they reside as well as their area of professional specialization. More than half of all voters responded to at least one of the two demographic questions, resulting in the following two trends: 1) Voter participation was low in all regions of the United States; and 2) slightly more art historians voted in the election than did studio artists. This said, we continue to urge all CAA members to vote in Board elections and welcome your feedback on ways to increase voter

participation. Send your comments to Marta Teegen, Manager of Governance, Advocacy & Special Projects, at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

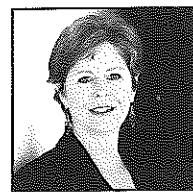
CAA's members have elected six new Board members. With the addition of these six, 73 percent of the voting members on the Board is now female and 27 percent is male. In comparison, 63 percent of the overall membership is female, and 37 percent is male. In terms of professional specialization, 65 percent of the voting members of the Board are art historians or work in museums and galleries, and 35 percent are visual artists. In comparison, 57 percent of the overall membership work as art historians or in museums and galleries; visual artists make up 43 percent. CAA's Nominating Committee will be charged with correcting imbalances on the Board in such areas as gender and professional specialization for future elections. This is important for CAA's members to keep in mind when making nominations to the Board. Following are the new Board members' statements of candidacy:



**Irina D. Costache**, California State University, Northridge. Statement: The creative, scholarly, and educational identity

of the arts is being redefined in the 21st century by new media, multicultural dialogues, and interdisciplinary paradigms. It is important that new Board members work at keeping CAA current with the ever changing needs of its members. My experience with the Professional Practices Committee and the Career Development Workshop and my degrees in studio art and art history have given me a solid understanding of the issues facing artists, art historians, and museum professionals. If elected I would specifically work to: 1) strengthen the participation of artists within the organization through CAA-sponsored art reviews, exhibitions, and dialogues between artists and art historians in online and other formats; 2) expand the voice of CAA using the electronic media: cybershows, e-sessions, and Web conferences; 3) acknowledge the concerns of untenured and adjunct faculty, part-time museum professionals, and other groups; 4) develop a greater awareness of CAA within the international arena by providing information in foreign

languages (website and publications) and in cross-cultural and transcontinental discussions.



**Virginia M. Mecklenburg**, Smithsonian American Art Museum. Statement: CAA has long been an important forum

for linking artists and art historians. During the past decade, especially, it has been remarkably effective in expanding awareness of new methodologies in art and art history. And yet I find that museum colleagues increasingly feel that, with a few exceptions, the Annual Conferences have had little to offer them. The issues facing art museum curators and educators today are especially challenging, as questions of audience appeal, attendance, and funding sources are factored into decisions about what can be shown and how it should be interpreted. I would very much like to see CAA take the lead in offering conference sessions and formulating other programs that reinforce the bonds between artists, academic art historians, and museum staff members, and that are critical to presenting art in meaningful ways. We must devise new strategies for making art count for the huge numbers of people who choose to spend their leisure time in museum settings.



**Nicholas Mirzoeff**, State University of New York, Stony Brook. Statement: An eleven-year member of CAA, I am running for the

Board of Directors to represent the aims of those artists and art historians who now describe themselves as working in visual culture. As editor and author of several books on visual culture, an organizer of panels, seminars, and conferences, and a moderator of a listserv on the field, I am well placed to take on this responsibility. Although some have presented visual culture as a threat to art history, I see it as an expansion of the interdisciplinary aims of what was called the New Art History. Further, its appeal to many artists crosses the institutional divide in CAA. As the gap between criticism and

practice becomes blurred by new technology, visual culture offers a model to enhance dialogue within and outside CAA. If elected, I would support all initiatives to diversify the organization and to enhance the role of women.



Photo credit: Karen McLean

**Ferris Olin**, Rutgers University. Statement: My experiences as a curator, scholar, teacher, librarian, academic administrator, and

project director can serve to find answers to many challenges CAA now faces. As Chair of the Committee on Women in the Arts and committee liaison to the Cultural Diversity Committee, I have seen how much CAA has done to promote multiculturalism. Yet the findings of the "Survey on Women and People of Color in the Visual Arts," compiled by the Committee on Women in the Arts, have demonstrated the need for new strategies. Tenured ranks remain



**Gregory G. Sholette**, The School of the Art Institute of Chicago. Statement: I am enthusiastic about the possibility of joining CAA's Board

because I believe those charged with setting cultural policy must understand the need for diversity, be comfortable with collaboration, work across disciplines, and be fluent in the use of new technologies. As a founding member of two diverse artist-run groups—Political Art Documentation and Distribution and REPOhistory—I know how to work collaboratively for the common good. As an artist and writer, I continually learn new modes of production and put them into practice. Finally, as Chair of the Master of Arts in Art Administration Program at the School of the Art Institute of Chicago, I teach in a field that intersects several disciplines and brings together different cultures. If given the opportunity, I will make a

### CALL FOR 2002–2006 CAA BOARD NOMINATIONS

Now is the time to nominate individuals for CAA's Board of Directors. Based on the nominations, the 2001 Nominating Committee will determine the slate of candidates for the Board of Directors who will serve from 2002 to 2006. New Board members work on a variety of exciting projects and initiatives. The Board will undertake major efforts to identify, analyze, and respond accordingly to the needs of the professions. Through their membership on various governing committees, Board members share in shaping CAA's many programs and services. The nominating committee relies on nominations from the membership. Your input is needed to ensure that the process is effective and representative of CAA's large, diverse membership. Send your nominations to Nominating Committee, Attn: Marta Teegen, CAA, 275 7th Ave., New York, NY 10001. Please use the form on the back cover. **Deadline: June 15, 2001.**

closed to people of color and women, and the current hiring trend of staffing classrooms with adjuncts and graduate students is problematic. Additionally, the technological revolution continues to impact on art praxis, pedagogy, and scholarship. It is important that we plan for and support the development of new media, classroom practices, and scholarly tools to advance our work. Finally, I am particularly concerned with encouraging visual arts education from an early age. We must reach out to educators in the public schools to develop joint projects in which we can learn from one another and ensure that arts education is part of the lifelong learning process.

positive contribution to the future of CAA at a time of significant social and aesthetic transition.



**Tran T. Kim-Trang**, Scripps College. Statement: There has been mounting technological and social convergence in recent times. I

believe a future direction of CAA should be to participate in these growing developments by facilitating artists', art historians', and arts professionals' critical use and analysis of new technologies, as well as to contribute to

stronger collaborations between individuals and organizations. As a Board member I would devote myself to advocacy work, including organizing artists and other cultural workers for increased political effectiveness; increasing diversity in CAA membership and ranks; providing artists with legal, financial, and professional development assistance; highlighting the work of regional artists, art historians, arts professionals, and institutions through regular profiles in CAA's publications and programs; and exploiting new channels to expand the international scope of CAA's work and exposure. I would be very excited and committed to serve on the Board.

### Josely Carvalho to Fill Vacant Board Seat

In March 2001, the CAA Board of Directors elected **Josely Carvalho** to serve on the Board for the remainder of Archie Rand's term (2003). Carvalho's original candidate statement from the 1999 Board election appears below.



Statement: As a U.S. and Brazilian citizen and part of the Latin American art community, I will bring to the Board my experience as a

socially committed woman artist working both independently in my studio and collectively with artists, feminists, and community groups. My work has evolved from woodcut to photo silkscreen, video, and digital imagery in the shape of book-art/sculpture objects and installations. As a CAA Board member, I would help to: 1) promote policies of inclusion and diversity, questioning artistic viewpoints and new ways of representation in order to comprehend the global perspective within a national cross-cultural platform; 2) develop programs and raise funding to include independent, nonaffiliated art professionals; 3) strengthen the position of university art adjuncts; 4) formulate a national and international exchange program of art professionals through residencies; 5) explore new ways to use electronic communication, including use of CAA's website as a public space for artists; 6) incorporate Latino art within larger American exhibition practice.

## 2001 ANNUAL CONFERENCE

### Conference Wrap-Up

**F**eared about Chicago's harsh and unpredictable winters—some may recall 1976 as the coldest Annual Conference in memory—disrupting this year's event were unwarranted, as unexpectedly and relatively mild weather enabled attendees to dig deeply into the rich and stimulating program. The vast neo-Rococo spaces of the Chicago Hilton easily allowed CAA planners to accommodate all activities under one roof and to conveniently link all three rings of the conference circus—placement, trade and book fair, and sessions. Additionally, the hotel provided ample social space for dining, schmoozing, and networking, as well as many quiet corners and comfortable armchairs for reflection and preparation. Altogether, an estimated 5,000 people attended the conference.

Led by CAA President Ellen T. Baird, the opening convocation featured presentations by Chicago mayor Richard M. Daley, his wife Maggie—a noted Chicago arts advocate—and a brilliant keynote address by artist Kerry James Marshall (printed in the insert, regretfully without his

musical introduction, a bluesy harmonica solo performed by Marshall himself). Baird recognized the seven CAA Fellowship recipients and presented ten of the CAA Awards for Excellence (please see [www.collegeart.org/caa/news/2001/awards.html](http://www.collegeart.org/caa/news/2001/awards.html) to read about the winners). CAA sadly notes the passing of Hollis Sigler, who received the Distinguished Artist Award for Lifetime Achievement this year.

The Art Institute of Chicago (AIC) hosted the postconvocation reception. While browsing through one of the world's great museum collections, attendees were served an array of delicious hors d'oeuvres and beverages. Also, AIC curators and staff chaired conference sessions held at the museum. CAA warmly thanks Director James N. Wood for making this and other AIC-related events possible.

The program of sessions was the result of the engaged and hardworking efforts of the members of the Annual Conference Committee. The committee's regional representatives—Eunice Maguire, Henry Maguire, Buzz Spector, and Anne Wilson—encouraged the participation of local artists, scholars,



Past CAA President Judith Brodsky, current President Ellen T. Baird, and Executive Director Susan Ball share a moment at the Terra Museum of American Art reception

PHOTO: CHRIS TRICE



The CAA Committee on Women in the Arts Annual Recognition Awards Breakfast: from left, Ferris Olin, chair and CAA Board Member; Norma Broude; Elsa Honig Fine, honoree; Karen A. Bearor; and Margaret Barlow

PHOTO: CHRIS TRICE

curators, and institutions. One hundred nineteen sessions covered every area of art history, contemporary issues, and studio art. Thirty-five Affiliated Societies, CAA Committees, and allied organizations took advantage of the short, 1-1/2-hour special sessions to offer panels about their particular interests.

The Trade and Book Fair featured an expanded CAA booth—with a preview demonstration of *ArtsBiB*, our new online books database—and 108 exhibitors. This year, more manufacturers and distributors of art supplies exhibited alongside the traditional print publication exhibitors than in previous years. CAA welcomed the first-time exhibitor, Publisher's Group West, which sponsored a book signing in the exhibit hall by the performance artist Karen Finley. Mixed Greens, a multimedia company devoted to promoting the work of emerging artists, joined the growing number of digital resources for visual arts professionals who now exhibit at the fair. They also sponsored the 2001 CAA Regional M.F.A. Exhibition.

At the Interviewers' Check-in Center, ground zero of CAA's job placement services, an impressive 328 jobs were advertised, and almost 400 interviewers checked in. Many job seekers scanned the message boards in

the heavily trafficked Candidates' Center. A new computerized system was designed to ease the process of placing ads in *Careers* and its conference supplements.

CAA's commitment to providing opportunities for professional advancement extended to two popular mentoring workshops—the Career Development Workshop and Artist Portfolio Review. This year, CAA served more than 400 individuals.

A number of firsts characterized this year's conference. Art's Place, a one-day "conference within a conference" tailored to CAA's artist members, was a great hit (see p. 6). Special thanks goes to Pearl and Marshall Field's for sponsoring Art's Place events. Equally successful was the Distinguished Scholar's Session dedicated to James S. Ackerman and funded by the Samuel H. Kress Foundation; it drew 800 attendees.

Local institutions contributed generously to the conference. Columbia College Chicago sponsored the first online CAA members' exhibition, *New Space, New Audience*; opened the doors to its Museum of Contemporary Photography for two offsite sessions; and provided free access to its computer labs for email. Mixed Greens and the Chicago and Urbana-Champaign campuses of the University of Illinois sponsored M.F.A. students' exhibitions

at local venues. And who can forget the School of the Art Institute's bash, "2001 Dessert Oddities?" This festive reception and dance party concluded the conference on an exceptionally upbeat note.

In all, from the weather to the watusi, the 2001 Annual Conference was an invigorating and rewarding experience. CAA extends its sincerest thanks to all the individuals and institutions that attended and participated. Philadelphia in 2002 promises to be just as stimulating.

—Emmanuel Lemakis, Conference Director

## Thanks To Mentors

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshops and the Artist Portfolio Review sessions at the Chicago conference.



Representatives from Pearl at the Trade and Book Fair

PHOTO: CHRIS TRICE



Special thanks go to **Michael Aurbach**, of Vanderbilt University and CAA Vice President for Committees, and **Ellen Konowitz** of State University of New York, New Paltz, for their continuing work on the Career Development Workshops, as well as to **Stephanie Davies** and **Margaret Wilkerson** of the CAA staff.

CAA also appreciates the contributions of **David M. Sokol**, University of Illinois, Chicago; **Ruth Weisberg**, University of Southern California, School of Fine Arts; and CAA Board members **Michael Aurbach** and **Linda Hults**, College of Wooster, who served on the panel at the candidates and interviewers placement orientation.

**2001 Career Development Workshop Mentors:** **Von Allen**, Brigham Young University; **Catherine Angel**, University of Nevada, Las Vegas; **Steve Arbury**, Radford University; **Anne Beidler**, Agnes Scott College; **Roy Blackwood**, Southeastern Louisiana University; **Bruce Bobick**, State University of West Georgia; **Diane Bywaters**, University of

School of Design and CAA Board member; **Moirá Geoffrion**, University of Arizona; **Reni Gower**, Virginia Commonwealth University; **Richard Gray**, University of Notre Dame; **Myron Helfgott**, Virginia Commonwealth University; **Alison Helm**, West Virginia University; **Glenn Hild**, Eastern Illinois University; **Jim Hopfensperger**, Michigan State University; **Dennis Ichiyama**, Purdue University; **Dorothy Joiner**, State University of West Georgia; **Gary Keown**, Southeastern Louisiana University; **Amy Kirschke**, Vanderbilt University; **John Kissick**, Ontario College of Art and Design; **James Krehbiel**, Ohio Wesleyan University; **Michael Krueger**, University of Kansas; **Alexis Kuhr**, University of Minnesota; **Paul Lee**, Washington State University; **Jefferey Cote de Luna**, Dominican University; **Janet Marquardt**, Eastern Illinois University; **Charles Mayer**, Indiana State University; **Judith McCrea**, University of Kansas; **Phyllis McGibbon**, Wellesley College; **Thomas McGovern**, Pennsylvania State University; **Virginia Mecklenburg**,

University; **Roger Shimomura**, University of Kansas; **Tanja Softic**, University of Richmond; **David Sokol**, University of Illinois, Chicago; **Lauren Soth**, Carleton College; **Annie Storr**, American University; **Barbara Tsakirgis**, Vanderbilt University; **Ann Tsubota**, Raritan Valley Community College; **Nadine Wasserman**, State University of New York, New Paltz.

**2001 Artist Portfolio Review Mentors:** **Holly Block**, Art in General and CAA Board member; **Michael Bzdak**, Johnson & Johnson; **George Ciscle**, Maryland Institute, College of Art; **Sandra Dupret**, Wayne State University; **C. L. Terry Gips**, Caren Heft, University of Wisconsin, Stevens Point; **Susan Knowles**, Independent Curator; **Suzanne Lemakis**, Citigroup; **Lisa Lodeski**, Lisa Lodeski Fine Arts; **Joseph Mella**, Vanderbilt University; **Thomas Morrissey**, Community College of Rhode Island; **Julia Morrisroe**, Central Michigan University; **Norie Sato**, Independent Artist; **Eleanor Williams**, Mixed Greens.



At the Fifth Annual Artists' Interview in Art's Place, artist Ann Hamilton, right, speaks with Mary Katherine Coffey

PHOTO: CHRIS TRICE

Wisconsin, Stevens Point; **Laurie Beth Clark**, University of Wisconsin, Madison; **Bradford Collins**, University of South Carolina; **Irina Costache**, California State University, Northridge and CAA Board member; **Diane Edison**, University of Georgia; **Don Evans**, Vanderbilt University; **Nan Freeman**, The School of the Museum of Fine Arts, Boston; **Nancy Friese**, Rhode Island

Smithsonian American Art Museum; **Anita Moskowitz**, State University of New York, Stony Brook; **James Nestor**, Indiana University of Pennsylvania; **Ljubica Popovich**, Vanderbilt University; **Wayne Potratz**, University of Minnesota; **Howard Risatti**, Virginia Commonwealth University; **James Rogers**, Florida Southern University; **Joseph Seipel**, Virginia Commonwealth

## Art's Place

People first came in the morning for the coffee and then stayed for the compelling interviews with artists Ann Hamilton and Ed Paschke. Two completely different aesthetics and working modes characterized each artist, and they spoke eloquently about their work and working processes.

Inaugurated this year as an initiative by CAA's newly formed Services to Artists Committee, Art's Place was a day-long event held March 1, 2001, that addressed the conference

needs of CAA's artist members. It offered a place to network, converse, showcase new art and dynamic programming, and exchange ideas and information of interest to artists. We wanted to break away from the traditional format of the panel, the time constraints of session slots, and to respond to feedback we had received from artists about what would be meaningful to them at the conference. Thus, Art's Place brought in and sent out a wide range of ideas. The committee wishes to thank Pearl and Marshall Field's for their generous support of Art's Place.

During the afternoon, visitors talked about myriad subjects, including ideas for future Art's Place events. A video from the exhibition *Art in Motion*, sponsored by the University of Southern California, played in one part of the room. A computer set up in another area displayed *New Space, New Audience*, the CAA members' online exhibition hosted by Columbia College Chicago. Anne Wilson and Buzz Spector, the artist Regional Chairs for the conference, presented their work and discussed studio artists' roles in planning the Annual Conference.

"Happy hour" came next; hors d'oeuvres and refreshments were served. This presented another welcomed chance to talk with fellow artists. Meanwhile, a mesmerizing demonstration of a "3-D Rapid Proto-typing Printer" from the Z-Corp took place. This machine creates physical objects, layer by layer, out of powdered plaster. Needless to say, closing time—10:30 P.M.—came too early.

At the 2002 Conference in Philadelphia, Art's Place will be extended to three days. The Services to Artists Committee welcomes feedback from Art's Place attendees and suggestions for the future. Please watch for further details in *CAA News*; we look forward to seeing you there.

—*Norie Sato, Services to Artists Committee member and a programmer of Art's Place*

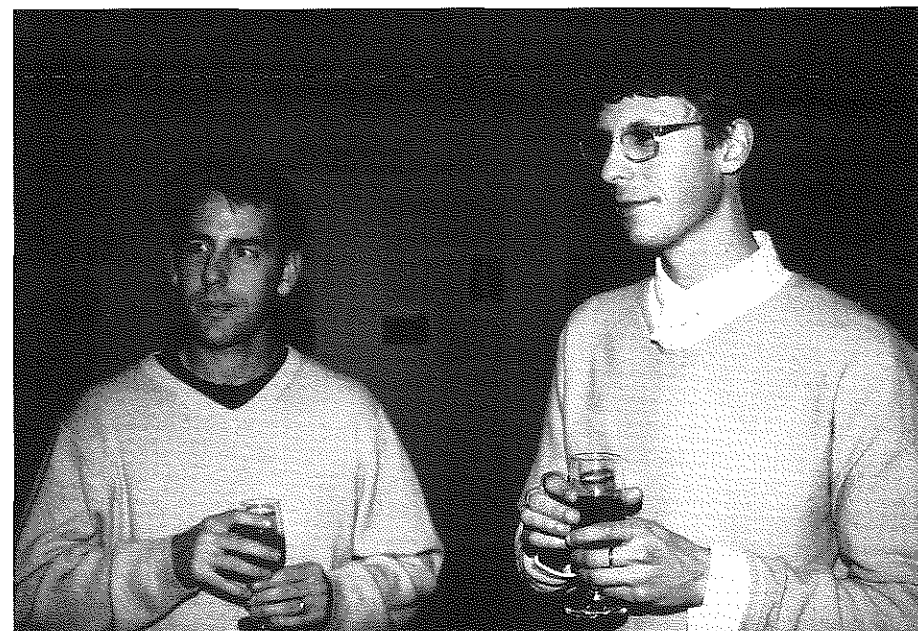
## FOLLOW A FELLOW Conference Reflections

This month, we followed Fellow Rocío Aranda-Alvarado to the Annual Conference. She describes two of her favorite sessions and suggests a new location for a future conference.

—*Ellen Staller, Manager of Fellowships and Placement*

### Cultural Diversity & Las Vegas

This year's conference turned out a wealth of engaging panels. Especially provocative was the panel on stereotyping ("Stereotypes Unbound: Racial and Ethnic Caricature in Contemporary Art"), organized by CAA Board member Valerie Mercer and Jorge Daniel



2000 Professional Development Fellow Adam Frelin, right, with a friend at the Terra Museum of American Art reception

PHOTO: CHRIS TRICE

Veneciano. The speakers attacked a variety of issues, including the "problematic" work of some contemporary artists who use stereotypical imagery, the denotations of particular words that describe race, and concepts of race that are less palatable to society at large.

Especially prominent was the critical dialogue between the artist who purposefully chooses to make use of stereotypical imagery in order to subvert the concepts behind it, and a disconcerted and sometimes appalled public.

The first ever—I believe—"all-Caribbean-all-the-time" panel was also featured this year. For those of us who focus on Caribbean art, the organization of this panel was particularly important. Chaired by Yasmín Ramirez and CAA Board member Edward Sullivan, "Visual Culture in the Caribbean: 20th Century" was stocked with six presenters who covered a variety of topics on Cuban, Puerto Rican, Haitian, and Jamaican art. The presentation of this panel is important in the history of CAA for a number of reasons. Most important, it spotlighted an area of study that, in spite of a long history, continues to receive very little recognition. At other major conferences, Caribbean visual culture is often neglected, leaving little room for scholars working in this field to voice their praises and concerns. I

the influences that criss-cross national, racial, and ethnic groups both in the United States and abroad.

So, let me end my recap of the conference by saying that Chicago is okay...but what about Vegas next time? Imagine the possibilities for panel proposals! Certainly, sessions would have to deal with Robert Venturi's classic text *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* and consider the influence of postmodernism in architecture. An abundance of panels on kitsch, pastiche, monuments, and United States popular culture would be requisite as well. Las Vegas—where more is always better—provides an excellent opportunity to examine the American love of excess and its reflection in consumer culture and art. Where else can you visit the Brooklyn Bridge, the Sphinx, and the Eiffel Tower on the same street? Let's not forget that this is an excellent place to dissect the definition of the term "American." I would begin with the fact that its very name, Las Vegas, is a Spanish word that means "an extension of low and fertile plains."

—Rocio Aranda-Alvarado

## Thanks to Corporate Sponsors

CAA wishes to thank our 2001 Annual Conference sponsors: American Airlines, Flying Colors, Marshall Field's, Mixed Greens, Pearl, Philadelphia Marriott, and Tower Travel Management.

A special thanks to the following institutions for their generous support: The Art Institute of Chicago, Chicago Architecture Foundation, Chicago Art Dealers Association, Columbia College Chicago, The Museum of Contemporary Photography, The Oriental Institute Museum, The Robie House, The School of the Art Institute of Chicago, The Smart Museum of Art, The Terra Museum of American Art, University of Chicago, the University of Illinois, Chicago, and the University of Illinois, Urbana-Champaign.

## Advocacy Update

### Report from Washington

CAA co-sponsored Arts Advocacy Day (March 19–20), hosted by Americans for the Arts, and Jefferson Day (March 26–27), hosted by the National Humanities Alliance, in Washington, DC. Both events brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and humanities to Congress through increased support for the federal cultural agencies.

In addition to increased funding for the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the Institute of Museums and Library Services (IMLS), advocates at Arts Advocacy Day focused on two key policy issues championed by President Bush's administration—taxes and education. Advocates urged elected officials and their staffs to support tax legislation that will encourage private contributions to all nonprofit organizations by expanding the charitable gift deduction to those who do not itemize on their tax returns. Other proposals include the retention of some charitable giving incentives in the estate tax, and permission to direct IRA gift rollovers and withdrawals to charities without penalty. Another tax change could allow artists to deduct contributions of their art works at full market value. For the first time, Republican legislators and staffers said that they definitely can agree with the arts community on this and were excited to hear about this issue. It is important to note that should Congress enact any charitable tax legislation, the resulting financial benefits to the nonprofit community—and specifically the cultural and education communities—could easily surpass any federal funds currently available through the NEA, NEH, or IMLS. Indeed, some estimates put the amount at 14 to 16 billion dollars.

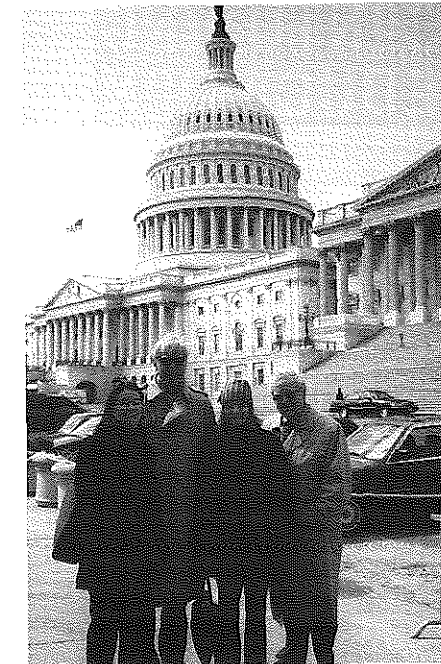
Advocates also urged members of Congress to support legislation that ensures a place for arts education in all public elementary and secondary education programs, including professional development opportunities for arts teachers, funding for afterschool arts learning, and support for arts education partnerships between schools and community cultural organizations. The message was reinforced at the Nancy Hanks Lecture on Arts and Public Policy. Frank Rich, an op-ed columnist and theater critic for the *New York Times*, spoke about the need to develop audiences for the arts through education and improved access to cultural events.

CAA representatives Marta Teegen and Paul Skiff visited the offices of Senators Hillary Clinton (D-NY), Charles Schumer (D-NY), and Thad Cochran (R-MS) on Arts Advocacy Day. CAA learned that the general tone regarding an increased level of government funding has stabilized—and overall pessimism has softened—as a result of the benefits museum and visual arts organizations have emphasized during the past several years on education programs, and because of tangible financial impact on communities served by cultural organizations. To representatives from both parties and legislative branches, however, individual-artist grants continue to be neglected by key arts lobbyists and members of Congress. This year, they were at least willing to discuss reinstating these grants, but, as the office of Senator Cochran acknowledged, these grants have become a political liability for the NEA rather than a substantive flaw in the Endowment's mission. Senate staffers found it easy to consider arts advocacy issues relating to tax questions, but it seems that a more ideological initiative, such as grants for individual artists, is still not something our elected officials have the outspokenness to treat.

One person who was outspoken—though on a different issue—was Arthur Miller, the 30th annual Jefferson Lecturer. He targeted the role of "acting" by politicians, and gave a scathing analysis of the recent presidential election. Not only did Miller find fault with George W. Bush and the Supreme Court, but he also expressed disappointment with Al Gore and Bill

Clinton. Attended by more than 1,000 people, Miller's lecture drew loud cheers and applause from many in the audience who shared his opinions.

On Jefferson Day, a humanities advocacy day scheduled in conjunction with the Jefferson Lecture, CAA representatives Marta Teegen, Rachel Ford, and Deirdre Barrett visited the offices of the following senators: Conrad



From left, Deirdre Barrett, CAA's Assistant to the Executive Director; Peter Givler, Executive Director, Association of American University Presses; Marta Teegen, CAA's Manager of Governance, Advocacy & Special Projects; and John Hammer, Executive Director, National Humanities Alliance, pose in front of the Capitol on Jefferson Day

Burns (R-MT), Ted Stevens (R-AK), Ben Nighthorse Campbell (R-CO), Harry Reid (D-NV), and Byron Dorgan (D-ND), all of whom sit on the Senate Subcommittee on Interior and Related Agencies—the group that deals directly with funding for federal cultural agencies. After explaining that NEA and NEH Challenge Grants have allowed CAA to offer Professional Development Fellowships to individuals from traditionally underrepresented populations at the professional level in museums and universities, CAA was encouraged to hear that, at the very least, Senate Interior Appropriations Subcommittee members currently have no plans to make further cuts to federal cultural

agency budgets in the coming year. Similarly, President Bush presented his first budget request to Congress in mid-April that included level funding for all federal cultural agencies, with an additional request for cost-of-living salary increases for 2002. Neither the Senate nor the President, however, has committed to a specific timetable for budget increases to the NEA, NEH, and IMLS.

—Marta Teegen, Manager of Governance, Advocacy & Special Projects, and Paul Skiff, Assistant Annual Conference Director

### WWII Memorial Update

In March, the United States Department of Justice halted the progress of the controversial WWII Memorial project until legal questions concerning its approval process could be resolved. The Department is questioning the legitimacy of a vote taken in 2000 by the National Capital Planning Commission, the group that approves memorials and monuments on federal land in the capital. Former chairman Harvey Gantt presided over these votes even though his term expired in 1999. The final vote in favor of approving the project was 7 to 5. If reconsidered, a change of one vote could stop the memorial being sited as proposed. The NCPC scheduled a closed Executive Session in April to respond to the Justice Department's temporary decision. As a result of that meeting, they also decided to hold a new Special Public Hearing solely dedicated to the WWII Memorial to review their previous actions and new public testimony generated on all aspects of the proposed memorial. This meeting is scheduled to take place on June 14, 2001.

As noted in the March issue of *CAA News*, CAA wrote President Bush and Secretary of the Interior Gail Norton to express our opposition to the proposed location of the WWII Memorial. Secretary Norton's office responded by saying that the Department of the Interior has approved the current design and location, and believes that "little would be served through yet another review" of the plan.

### CAA Advocacy Policy

CAA's Board of Directors approved an advocacy policy at its meeting in March 2001. The policy sets forth the advocacy-



Susan Senseman (center), Director of Undergraduate Studies at the School of Art and Design, University of Illinois, Chicago, with friends at the Regional M.F.A. exhibition

PHOTO: CHRIS TRICE



related issues CAA will follow and get involved in at the local, state, federal or international levels. The full policy is available at [www.collegeart.org/caa/advocacy/policy.html](http://www.collegeart.org/caa/advocacy/policy.html).

Board—held in April, October, and at the Annual Conference—and submits an annual report to CAA's Publications Committee. The editor-in-chief works closely with CAA staff in New York, where production for the publication is organized. This position usually requires one-half of the editor's working time. CAA provides financial compensa-

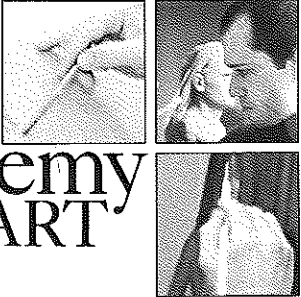
and cultural representations in Mexico. Her research has ranged from Spanish Surrealism to 1930s Mexican art to Chicano lowrider culture. She hopes to deepen *Art Journal's* commitment to Latin American art, "especially the consideration of the increasingly fluid boundaries between Latin America and the rest of the world."

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## CAA News

### Call for Editor-in-Chief, The Art Bulletin

The *Art Bulletin* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2002–June 30, 2006 (service during the first year is as editor designate). Supervised by the Editorial Board, the editor-in-chief is responsible for the content and character of the journal. Each issue has approximately 150 editorial pages (135,000 words), not including book reviews. The editor-in-chief reads all submitted manuscripts, refers them to appropriate expert referees for scholarly review, provides guidance to authors concerning the form and content of submissions, and makes final decisions regarding the acceptability of articles for publication. Also, the editor-in-chief attends the three annual meetings of the *Art Bulletin* Editorial

tion for three years. Candidates must be CAA members, and nominators should ascertain their nominees' willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *Art Bulletin* Editor-in-Chief Search, CAA, 275 7th Ave., New York, NY 10001. *Deadline: September 1, 2001.*

### New Art Journal Editorial Board Member

Robin Adèle Greeley has been appointed a member of the *Art Journal* Editorial Board for a three-year term beginning on July 1, 2001. Greeley is an art historian who teaches Latin American art at the University of Connecticut, Storrs. In 1996, she received her Ph.D. in art history from the University of California, Berkeley; her dissertation was entitled "Surrealism and the Spanish Civil War: Politics and the Surrealist Imagination." She is presently working on two books: one based on her dissertation, and the other on gender

### Staff Changes

Marguerite Price, formerly a part-time worker in CAA's membership department, is now Membership Services Assistant. Her duties include any and all tasks associated with serving the CAA membership, including payments and dues, publication orders, claims, membership enrollment, and renewals. She attended Audrey Cohen College for human services and administration and was an administrative assistant at Metropolitan Anesthesia in New York.

### M.F.A. Survey Online

All those with an M.F.A. degree are asked to complete this survey that will assess how the M.F.A. has influenced the status of fine artists with regard to salary, rank, tenure, promotion to administrative levels, and the reception of grants. The survey can be found at [www.collegeart.org/caa/ethics/mfa\\_survey.html](http://www.collegeart.org/caa/ethics/mfa_survey.html). For more information, please contact Bruce Bobick ([bbobick@westga.edu](mailto:bbobick@westga.edu)) or Dorothy Joiner ([djoiner@westga.edu](mailto:djoiner@westga.edu)).

## Affiliated Society News

### Design Forum Meeting

**Design Forum: History, Criticism, and Theory** will hold a business/organizational meeting at CAA's 2002 Annual Conference to elect new officers and plan future activities, including a Design Forum-sponsored panel in 2003. Founded in 1983, Design Forum nurtures and encourages the study of design history, criticism, and theory and provides better communication among its members, the academic and design community, and the general public. For many years, Design Forum was lead by Joe Ansell and the late Richard Martin.

To place your name on the mailing list, write to Carma Gorman at [cgorman@siu.edu](mailto:cgorman@siu.edu); School of Art and

## Annual Conference Update

### 2002 Session Addition

*Historians of German and Central European Art*

### Shaping the Image: Art and the Popular Press

Jay A. Clarke, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60613; and David Ehrenpreis, School of Art and Art History, MSC 7101, James Madison University, Harrisonburg, VA 22807

Advances in printing technology and the explosion of the popular press throughout the nineteenth century brought art and art writing firmly into the public sphere. The complex relationships between text and image that have resulted are most evident in the wide

### 2002 CALL FOR PARTICIPATION

The next CAA Annual Conference will be held February 20–24, 2002 in the heart of historic Philadelphia. Listing more than 120 stimulating sessions, the 2002 *Call for Participation* was mailed to all members in March; it is also accessible at [www.collegeart.org](http://www.collegeart.org). In addition to wide-ranging panels on contemporary issues, art history, studio art, and professional and educational practices, the program is rich in offerings inspired by the artistic, visual, and historical culture of Philadelphia. Follow the instructions in the 2002 *Call for Participation* or on the website to submit a proposal for a talk, paper, or panel. *Submission deadline: May 14, 2001.*

Design MC4301, Southern Illinois University at Carbondale, Carbondale, IL 62901-4301; 618/453-8634; [www.siu.edu/~artdesn/designforum.htm](http://www.siu.edu/~artdesn/designforum.htm).

### Summer in Cuba

The Community College Professors of Art and Art History (CCPAH) is sponsoring the Third Cuban Cultural Seminar in Cuba, July 13–22, 2001. The trip will bring participants to Havana, Trinidad, Cienfuegos, and Santa Clara. Attendees may visit galleries, museums, art schools, and community art projects. The ten-day trip is limited to fourteen people. For information, call or write Tom Morrissey at 401/333-7270; [tmorrissey@ccri.cc.ri.us](mailto:tmorrissey@ccri.cc.ri.us).

range of illustrated magazines and newspapers published in Germany and central Europe during the last two centuries. Artists, editors, and critics have manipulated the presentation and reception of images for a variety of ideological purposes. We encourage proposals that investigate these diverse strategies from a range of methodologies and historical time frames. Topics could include the appropriation of so-called high art for caricature and advertising, the transformation of Cubist or Constructivist idioms in avant-garde periodicals, or the uses of photomontage. Papers are also welcome that investigate how art criticism

directly shapes and transforms the meaning of images.

### 2002 Session Correction

The following listing contained errors as printed in the 2002 *Call for Participation*. With apologies to the chair, we reprint the correct version.

*American Society for Hispanic Art Historical Studies*

### Al-Andalus and Its Reception in Europe and the Mediterranean

D. Fairchild Ruggles, Dept. of Architecture, Sibley Hall, Cornell University, Ithaca, NY 14853, [dfr1@cornell.edu](mailto:dfr1@cornell.edu)

Historians often turn a blind eye on the eight hundred years of Islamic presence in the land that became Spain and Portugal. Even after the landmark exhibition *Al-Andalus* and the attention given to convivencia in 1992, histories and academic departments are still shaped around the vision of countries where only Romance languages were spoken and only Christianity was practiced. For the post-1492 era, the categories seem to simplify so that we speak of a fully Christian and European Spain and Portugal, without the qualifiers "mudéjar" or "Galician." This session reconsiders that apparent cultural and religious unity by looking at representations that reveal the ethnic complexity of Iberian culture. Potential topics are: diversity within and exchanges between kingdoms, mozarabes, conversos, Jews, Christians, Arabs, Berbers, and mudéjars from 711 to the present; or neomudejarismo, Orientalism, historiography, and the methodological consequences, if any, of the quincentennial's legacy.

### 2002 Session Canceled

The session entitled "Curatorial Quandary," chaired by Katy Kline and Alison Ferris, has been canceled.

### 2001 Sessions Omitted from Abstracts 2001

Two session abstracts were omitted from *Abstracts 2001* because of an email transmission failure. They are "Abstract Painting," chaired by Clarence Morgan, and "Chicago Architecture," chaired by Franz Schulze. Copies of these abstracts may be obtained free of charge by contacting Stephanie Davies at

sdavies@collegeart.org or 212/691-1051, ext. 242. We regret the omissions and extend apologies to the session chairs.

## 2003 CALL FOR SESSION PROPOSALS

CAA will hold its 91st Annual Conference in New York from Wednesday, February 19, to Saturday, February 22, 2003. This conference will be the third to implement the changes recommended to the Board of Directors by the Annual Conference Committee. The success of the new program criteria and categories is evident in the exciting program developed for the 2001 conference in Chicago and the 2002 conference in Philadelphia. The new system has produced a conference program that more effectively embraces the diversity of CAA's growing membership and the variety of methodological approaches to the study and practice of art. An equally stimulating program is expected in New York.

### Introduction and Call for Proposals

The Annual Conference Committee invites session proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

The process of fashioning the programs is a delicate balancing act. The 2003 program is shaped by three broad submission categories: Historical

Studies, Contemporary Issues/Studio Art, and Educational and Professional Practices. Also included in the mix are sessions presented by Affiliated Societies, committees of the CAA Board of Directors, and, for balance and programmatic equity, open sessions. The majority of sessions, however, is drawn from submissions by individual members, and the committee greatly depends on the participation of CAA membership in the conference.

The Annual Conference Committee welcomes session proposals that include the work of senior scholars and artists, along with that of younger scholars, emerging and midcareer artists, and graduate students. Particularly welcome are those that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists. These sessions need not conform to traditional panel formats; indeed, experimentation is highly desirable. Sessions may bring together scholars in a wide range of fields, including, but not limited to, anthropology, history, economics, philosophy, religion, literary theory, and new media. In addition, the committee seeks topics that have not been addressed in recent conferences or areas that have been traditionally underrepresented.

### Session Categories

**Historical Studies.** This category broadly embraces all art-historical proposals up to the mid-twentieth century.

**Contemporary Issues/Studio Art.** This category is intended for studio art proposals, as well as those concerned with contemporary art and theory, criticism, and visual culture.

### Educational and Professional Practices.

This category pertains to session proposals that develop along more practical lines and address the professional concerns of CAA members as teachers, practicing artists and critics, or museum curators.

### Proposal Submission Guidelines

**The Proposal.** Prospective chairs must submit eighteen collated and stapled copies of their session proposals to the

CAA Conference Director. Each copy must include:

- 1) a completed session proposal form (see p. 13)
- 2) a one-page statement that describes the session topic and explains any special or timely significance it may have for a particular field or discipline
- 3) a c.v. of *no more than* two pages in length
- 4) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or, send your proposal via certified mail.)

**Guidelines.** The Annual Conference Committee consider proposals from CAA members only, and, once selected, session chairs must remain members in good standing through 2003. No one may chair a session more than once in a three-year period (i.e., individuals who chaired sessions in 2001 or 2002 may not chair a session in 2003).

The committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version, or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The committee may invite open sessions—submissions from members who have not submitted proposals, but whose expertise and range of knowledge would, in the committee's opinion, be important in shaping a balanced program. In doing so, we will consider number of factors, including what topics were not covered in recent conferences.

Each CAA Affiliated Society and the Board Committee may submit *one* proposal that follows the call for proposals and the guidelines outlined above. A letter of support from the Affiliated Society or committee must accompany the submission. The Annual Conference Committee will consider it, along with the other submissions, on the basis of merit.

Proposals should be sent by mail to: Conference Director, Sessions 2003, CAA, 275 7th Avenue, New York, NY 10001. *Deadline: September 14, 2001.*

## Knowing Better: Access, the Academy, and Expectations

*The following address was delivered by artist Kerry James Marshall at the convocation of CAA's 2001 Annual Conference in Chicago:*

Welcome to Chicago, everybody. I want to thank CAA President Ellen T. Baird for extending to me this opportunity to address so many of my fellow artists, teachers, and administrators—all of you who have taken up the challenge of shaping the future of art, and by extension, the future of the art world at large. But what kind of shape is this art world of the future to have? And what kind of shape will the artists we prepare for it be in? That depends in large measure on how well we ourselves demonstrate what it is to which significant artists aspire. It also depends on how clearly we communicate what we know to be good and why.

This concept of the good should in no way be limited to our own taste, but must address the performance of celebrated production across a broad spectrum of historical and cultural arenas. This assessment should provide students with a clear understanding of the terms by which things are judged to be important or advanced. I know that a lot of poststructuralists become downright apoplectic at the mention of hierarchical noun sets such as excellence

over mediocrity. But, if you don't expect students to make this kind of distinction, tell me, just what aspirations are you teaching from your comfortably secure tenured positions?

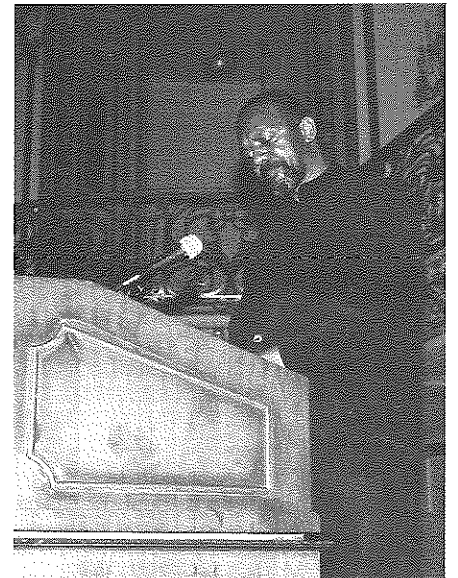
In the real world, we know, everything is not equal. And this is America, where ideals and implementation have always had trouble coming together. For many, words like excellence imply the imposition of restrictive standards and the suppression of individuality. This is seen as problematic, since we all know that freedom of expression is one of the very cornerstones of the idea of art. But if the truth be told, and I'm sure all you deconstructionists out there will agree, all cultural productions are extremely convention-bound, art no less so than any other. And real knowledge about its mechanics, how artworks work, is the only effective tool for demystifying art's production.

It is interesting how much discussion about education standards is in the news these days. The Bush administration has made it one of its highest priorities. There is an article in the *New York Times* from February 25, 2001, about a decline in academic competence in Japanese schools. Noboyuki Tose, a Professor of Mathematics at Keio University in Tokyo, began testing students at some elite colleges for basic mathematics aptitude and was shocked—as was the nation—to find that many students were incapable of even elementary-level mathematics. He goes on to say, "Japanese students are among the best in the world in junior high mathematics, but by the time they reach high school, their performance in mathematics is already mediocre." Do you remember in the eighties when Prime Minister Nakasone said the intellectual standards of American schools was being dragged down by the presence of black people? Well, what goes around comes around. Now it seems the chickens are coming home to roost in Japan, and there are no black people to blame for that.

Now, it's no secret that I feel I was cheated out of the education I had dreamed of having. Good teachers like Charles White, Arnold Mesches, and ceramicist Bob Glover notwithstanding, I was looking for something more like what Leonardo Da Vinci suggested in his advice to young painters: "First study the sciences, then follow by

practice based on the sciences." The education I received would not have been a problem if I hadn't been led to expect a more difficult and analytical course of study for full-time students by Sam Clayberger, whose Saturday painting class I took at Otis when I was fourteen.

It is also no secret that I have little to no respect for the Master of Fine Arts degree as a certificate of higher learning. If we are going to continue conferring this degree, it should be for more than simply being able to do one's work. I could not justify spending the time and the money for what seemed to me then, as it does now, a hollow document. This is not to say that there are no good artists with M.F.A.'s, but the record clearly shows that artists like Minnie Evans, Bill Traylor, Martin Ramirez, and Henry Darger have produced genuinely



Kerry James Marshall at Convocation  
PHOTO: CHRIS TRICE

compelling bodies of work with no formal art education at all. But these artists remain outside, and are often exploited by, the system of privileges available to those who have come through academia; and no one really goes to school wanting to learn how to be a Henry Darger. We go to school to acquire the skills and knowledge to exceed what we happen to be, in order to choose what we want to become. A master's degree in every academic field should be an achievement respected by everyone because its bearers embody in practice everything that the concept of

mastery implies: serious inquiry, in-depth knowledge, a command of method, possession of a reliable set of analytical tools to use in problem solving, and a healthy ambition to position oneself alongside other practitioners who have distinguished themselves as significant contributors in the field.

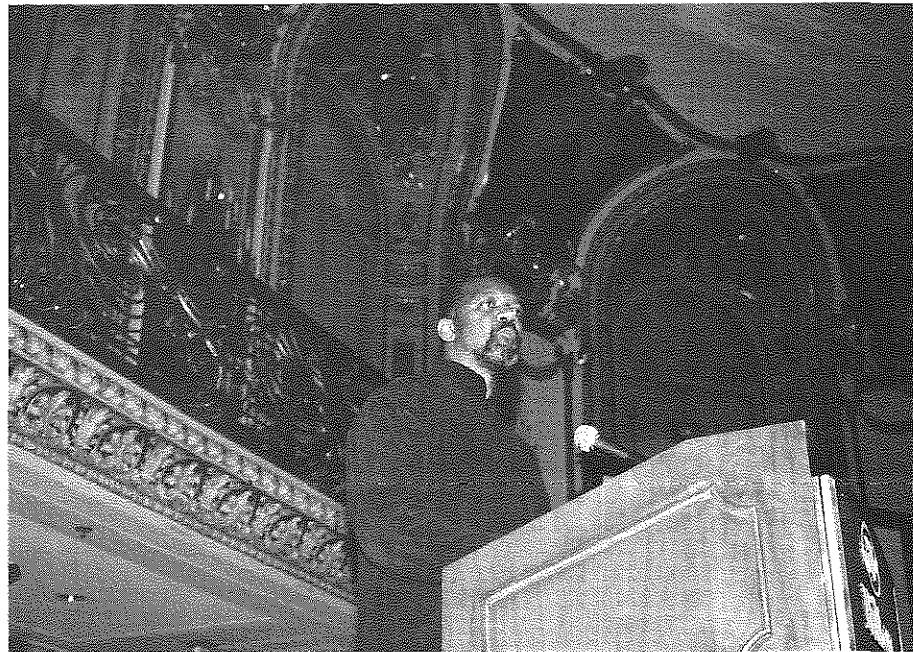
All pretense toward an engagement with theory aside, I believe art should be taught in the same manner as any other science, hard or social—engaged in a search for hard facts, driven by speculative theories, and followed by tests in practice that compel analysis that lead to the formulation of proofs that generate more speculation. Instead, what I’ve noticed in my own school, and in many I’ve visited, are students at every level with limited production skills, a shallow sense of history, and weak analytical abilities.

We run programs that prematurely confer the status “Art” on every clever, trendy, and therapeutic display, giving the impression that, in Donald Judd’s words, “All things are equal,” and as Robert Hughes amplifies, “Any idea, no matter how fribbling or faint, can be the subject of a putative work of art.” Furthermore, he adds, “This enables ideas about art which were stale, trivial, or both to be recycled in the name of criticality.” An overemphasis on topicality and interpretation denies, to paraphrase Rosalind Krauss, the work that artists do, which is always work on the signifier, not the signified.

It’s not hard to see why suspicion hovers around the idea of knowledge in fine art, and why Plato relegated it to the lowest level on his hierarchical ladder of knowledge, that place where shadows, impressions, and opinions about things reside. I try not to speak about such numinous things as art, preferring, instead, to talk about real things, like how paintings, objects, films, videos, and other visible manifestations of thought, work. In that discussion, a true science of visual communication emerges, one that vigorously examines the mechanics of projection and response. Only then can the purveyors of images and objects operate as fully empowered producers, making truly intelligent choices, and knowing—not wondering—if their work is hopelessly derivative or in the realm of crafting new paradigms.

But none of this is possible, in science or art, without an understanding of what the fundamental problems or the most intractable issues in the discipline are. Year 2000 Nobel laureate in economics James Heckman says, “The fundamental problem of economics is how to deal with a scarcity of resources.” The fundamental challenge of physics is unpacking the building blocks of matter and energy, time and space. Until recently, the most difficult question asked in biology had been: what is it that makes us what we are? Now that

we’ll return to that later. I use a lot of terms in my teaching that many would consider outmoded, words like mastery, quality, skill, intent, and verifiability. I expect my students to have a working knowledge of materials, methods, forms, and ideas going way back, even beyond 1961. Any student who graduates art college without that is functionally illiterate as far as I’m concerned, and any school that allows it is guilty of gross dereliction of its duty to equip its students for the incredibly competitive world they will enter.



Kerry James Marshall at Convocation

PHOTO: CHRIS TRICE

DNA—the genetic code that constitutes all living things—has been displayed, if not cracked, the question now turns to: what specific functions do certain patterns and combinations of genes perform, and in what ways can we intervene, in the case of damaged genes, to counteract their potentially debilitating effects?

Now, the fundamental problem of art is representation—the lifelong struggle of how to handle imagery. And the fundamental premise of the academy, as Henry Louis Gates, Jr., puts it, is that all these things are knowable, and that they are teachable. The fundamental problem in most universities and art programs, in particular, is the underrepresentation of genuinely diverse faculties and student bodies. But

I had an experience two years ago that illustrates what I’m talking about. I had the pleasure of spending a few days at Cal Arts as one of the benefits of receiving the Herb Albert Award in Visual Art. While there, I did studio visits and held a seminar and open critiques with undergraduate and graduate students. A young woman (undergraduate) brought a painting she had done—a landscape occupied by some surreal imagery, if I remember correctly. It was all blue, painted with the same ultramarine color, lightened with white and darkened with black. I remember saying to her, “A monochrome painting doesn’t have to be just one kind of blue; there are a variety of blues available, each with different properties that perform differently under certain

conditions and in different contexts. Thinking about which one might be most effective for a given passage in the painting would make it richer and chromatically more complex.” Then one of the graduate students chimed in, “Why would anybody need to know that, when you can do anything you want to do nowadays?” As I sat there trying to comprehend the implications of his remark, all the reasons that I thought higher degrees in fine art were a fraud came rushing back—conversational critiques based largely on unsubstantiated opinion and interpretation, weak formal analysis, and mediocre skills perpetuated by low expectations.

The sad thing is that this is not an isolated incident. I constantly encounter students who matriculate through advanced level courses, in and out of graduate school as painters, who don’t understand the functional relationship between inherently transparent and inherently opaque colors. And the intellectual aims of conceptual art have become a joke the way it is currently put into practice. Little could be more simpleminded than the way much photography, installation, and video work is conceived these days. Glossy pictures and projections give the illusion of competence, though there may be little or nothing else there.

Students like that one at Cal Arts—and anybody else sympathetic to the attitude he reflects—aim for what I’ve come to call the George W. Bush threshold of intelligence. During the last presidential debates, expectations for candidate Bush’s performance were so low that all he had to do was show up, remember his name, and remember what he was there for to be declared a winner by the people who supported him. Those who were undecided just needed to find him more likable than Al Gore.

Indeed, the last election turned up several parallels between the institutions of art, the Republican Party, and the fundamentalist religious right. I can’t think of anything more conservative, at the beginning of the new millennium, than art schools and museums dominated by supermajorities of white faculty, student bodies, and curators. Furthermore, there seems to be little difference, ideologically, between devotion to a transcendent God that privileges his

devotees through ordained intermediaries, but whose existence is unverifiable except by faith, and a belief in undefinable and unknowable values in art and the innate prescience of the artist, or curator, who knows the formless, shapeless essence of the thing by heart. Besides, it is no small coincidence that art world heretics are still referred to as philistines. I find it hard to understand how an area devoted to freedom of expression, that projects a criticality of history and institutional power as fundamental to its *raison d’être*, can still accommodate a leadership in art world institutions that so closely resembles that of ultraconservative corporations.

We saw how Republican presidential convention organizers strained to create the illusion of a more inclusive party by featuring close-ups of as many people of color as they could. I think they managed to get all twelve of them. Wide establishing shots would have exposed the artifice of the display, and the deception in the rhetoric. But how much better would a group portrait of art school and museum delegates be? The art world didn’t like the idea of affirmative action any more than Ronald Reagan or George Bush did. It is as comfortable with a token representation of nonwhite members as any Fortune 500 company would be. A paucity of meritorious others is our fallback excuse, too.

And yet current teaching practices cultivate none of the knowledge through skills and analysis that would enable more of the disenfranchised to work their way toward competitive participation, if not parity. Even the idea that artists can have work fabricated for them reflects a class bias that privileges the dominant culture and individuals with the social access to capital that might offset personal deficiencies.

When the University of California system adopted Proposition 209—effectively outlawing the use of race as a factor in admissions to these state-funded schools—its effect went largely unnoticed in the halls of art schools across the country, since building diverse classes of students had hardly been a priority. So it’s ironic that two weeks ago, the president of the University of California system, Richard Atkinson, a cognitive psychologist, has called for abandonment of the SAT as a factor in admissions, for among other reasons, being highly discriminatory.

The hoped-for result, supported by other initiatives put in practice by the university, is aimed at developing better prepared junior high and high school students, and, ultimately, to increase the number of minority students enrolled in the UC system. This, after a precipitous drop two years ago.

I believe there is no difference in an artwork and an art school. Artworks don’t happen; they are made. When we approach a project, we decide to make a certain kind of work. Once the basic structure is established, every choice we consider and every decision we make is directed toward clarifying and refining the idea or impression the artist wants to project through the appearance of the work. That’s what intelligent artists do. They apply reasons throughout the production of their work to ensure it has all the qualities that support their intent, and they modify the ones that seem to undermine it. We alter and shift every element until the whole thing looks about right.

The composition of most university art programs just never looks right to me; they always seem to be a little off, the contrasts a bit tentative, and the regularity of elements a little too monotonous, as if no one really thought much about the potential of saturated fields of multivalent color and the interplay of boldly different shape types as the embodiment of a complex representation of culture. This is how institutionalized racism and classism work. They naturalize their selection processes around a series of felt preferences. They speak generally about high ideals and ambitions while evading clarification of their standards of judgement. Institutions talk about diversity, access, and opportunity, but then evaluate “outsiders” using standards guaranteed to preserve the status quo. There is simply no way that a wide open field, like fine art, that rejects the notion of quality can sustain the demographic consistency it has for so long without broad agreement about what is good, and without judging artworks that don’t look right as inferior. And what looks right to most participants in positions of power are things that reflect who they are and what they are comfortable and familiar with. Everything acceptable looks the way it is supposed to. Malcolm X spoke of this when he said, “There is nothing that the white man will do to



bring about true, sincere citizenship or civil rights recognition for black people in this country...they will always talk but they won't practice it."

It seems a bit ironic that this address follows a convocation ceremony that, among other things, is awarding fellowships to promote the inclusion of underrepresented minorities in various sectors of art world institutions. We like having minorities around, as long as they stay in the minority. Any participation that begins to approach critical mass might begin to call some firmly entrenched values and ideas into question.

In a truly open field, more diverse ideas and examples would come into play. There would be more frequent demographic shifts of balance, especially in the composition of student bodies, because preferences would be actively challenged in favor of less familiar encounters. Using this approach, you don't take affirmative action because of guilt or obligation, and you try to build diversity in schools, because that's what you want to see.

So why do I insist so strongly on skills, definitions, clarifications, objectified knowledge, and standards? Because any system that dispenses privileges using judgments and values that cannot be codified and understood as a baseline of merit will continually operate for the benefit of America's white majority, with no reliable means of access for people of color, except for your generosity. And that just won't do. Black people cannot play games with incompetence. So, for us, when it comes to questions about skills and knowledge, Richard Pryor's motto is an apt one: "It is better to have them and not to need them, than to need them and not have them." Knowing the rules of the game is indispensable in demanding access or maintaining independence.

I want to close with a beautiful articulation of these same sentiments, as expressed by Henry Louis Gates, Jr., in a conversation with Maurice Berger in the September 1990 issue of *Art in America* magazine. It followed an article by Mr. Berger entitled, "Are Art Museums Racist?" Mr. Gates says, "American society still perpetuates the most subtle and pernicious forms of racism against blacks—doubt about our intellectual capacities. All the talk about SAT scores, and black people's competency on standardized tests reflects deeper

skepticism on the part of the larger society about our intellectual capacity. It is a skepticism...which was laboriously forged from the Renaissance through the Enlightenment, with all sorts of Western philosophers wondering about the fundamental inequality of the mind of the black vs. the European. Such viewpoints were important to establish in order to justify an economic and social order that kept black people in the basement." Thank you very much.  
—Kerry James Marshall

# CAA 2003 Annual Conference

## Session Proposal Submission Form

Check one session category (\*letter of support from sponsor required):

- ☐ Historical Studies                      ☐ Contemporary Issues/Studio Art                      ☐ Educational and Professional Practices  
☐ Affiliated Society-Sponsored\*                      ☐ CAA Committee-Sponsored\*

Session title \_\_\_\_\_

Sponsoring affiliated society/CAA committee (if applicable) \_\_\_\_\_

Brief synopsis of session topic \_\_\_\_\_

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Chair 1 \_\_\_\_\_

CAA membership # \_\_\_\_\_  
*CAA membership from submission of proposal through 2003 is required of all chairs. If not a member, call 212/691-1051, ext. 12, for an application.*

Address \_\_\_\_\_

Telephone: office/studio \_\_\_\_\_ home \_\_\_\_\_

Email \_\_\_\_\_

Chair 2 (if applicable) \_\_\_\_\_

CAA membership # \_\_\_\_\_  
*CAA membership from submission of proposal through 2003 is required of all chairs. If not a member, call 212/691-1051, ext. 12, for an application.*

Address \_\_\_\_\_

Telephone: office/studio \_\_\_\_\_ home \_\_\_\_\_

Email \_\_\_\_\_

Make 18 copies of (1) completed form; (2) 1-page proposal; and (3) c.v. (2 pages max.) and collate, staple, and mail to: Conference Director, Sessions 2003, CAA, 275 7th Ave., New York, NY 10001.  
*Deadline: September 14, 2001.*

# SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. Black-and-white photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

## ABROAD

**Mark Staff Brandl.** Espace Lhomond, Paris, April 2001. *The Mighty Metalepso* (with music *Stan the Man* by Duncan Youngerman). Painting and installation.

## MIDWEST

**Karen Baldner.** New Harmony Gallery, New Harmony, IN, March 25–May 5, 2001. *Dis-memberment and Re-membering*. Installation and drawing.

**Dana Fritz.** Lincoln Gallery, Northern State University, Aberdeen, SD, March 15–May 14, 2001. *Divide + Conquer*. Photography.

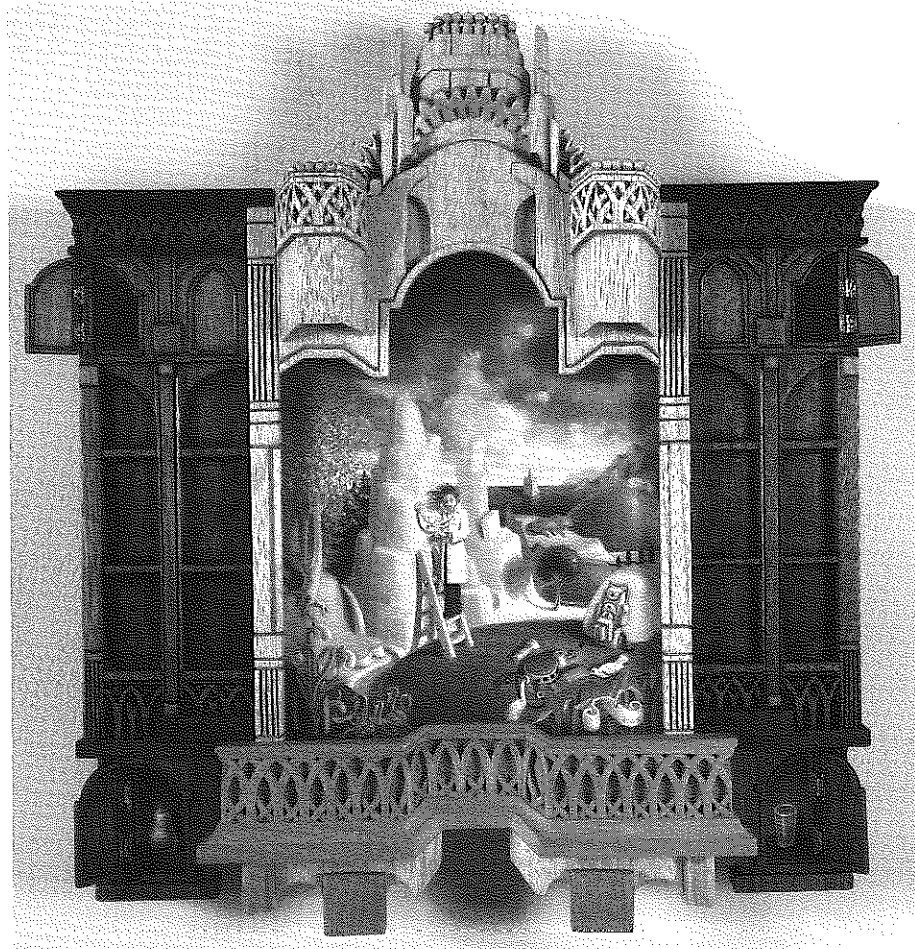
**Holly Lane.** Yellowstone Art Museum, Billings, MT, June 25–August 19, 2001.

**Jill Pope.** Contemporary Art Workshop, Chicago, December 8, 2000–January 16, 2001; and Illinois Institute of Art, Chicago, January 8–31, 2001. Painting.

## NORTHEAST

**Pat Adams.** Zabriskie Gallery, New York, May 8–June 15, 2001. *Reiterations: Laterals, Discs, Ovoids, Overlays*; and Amy E. Tarrault Gallery, Flynn Center for the Performing Arts, Burlington, VT, April 27–June 30, 2001. Painting.

**Luca Buvoli.** Queens Museum of Art, New York, February 22–May 27, 2001. *Around, Around, and Away: Not-a-Superhero and the Myth of New York* with composer Jeffrey Lependorf. Multimedia work.



**Holly Lane, *Gaia Inquiries*, mixed media, 17 1/2" x 16 1/2" x 3 1/2"**

**Sharon Gold.** Pardo Lattuada Gallery, New York, March 14–April 17, 2001. *Seeing Subjects*. Installation of painted works.

**Susanna Heller.** Luise Ross Gallery, New York, February 17–March 31, 2001. *City of Wakes*. Painting.

**Colleen Kiely.** Maurine and Robert Rothschild Gallery, Cambridge, MA, March 29–April 26, 2001. *Glimmer*.

**Thomas Matsuda.** New York Buddhist Church/American Buddhist Study Center, New York, June 3–July 1, 2001. *Searching for the Buddha in the Forest: Buddhas and Bodhisattvas*. Sculpture.

**Mimi Oritsky.** Amos Eno Gallery, New York, March 31–April 19, 2001. *New Work*. Painting and drawing.

**Antonia Papatzanaki.** Battery Park, New York, November 2000–October 2001. *Agora*. Installation.

**Miriam Schaer.** Ceres Project Room at the Elizabeth Foundation for the Arts, New York, May 5–25, 2001. *Solitary Confinements: A Family Portrait, an Installation*. Multimedia sculptural books.

## SOUTH

**Mary Louise Carter.** WFAB Art Gallery, Louisiana College, Pineville, LA, January 12–February 9, 2001. Porcelain.

**Gary Cassidy.** Colgan Hall Exhibit Space, Northern Virginia Community College, Manassas, VA, January 8–February 11, 2001. *Reflective Interdiction*. Sculpture and mixed-media assemblage; and 4th Floor Gallery, Northern Virginia Community College, Woodbridge, VA, June 8–August 17, 2001. *Impending Reflections*. Sculpture, drawing, and mixed-media assemblage.

## WEST

**Sharon Allicotti.** West Valley Art Museum, Surprise, AZ, May 31–August 26, 2001. Works on paper.

**David Brody.** Esther Claypool Gallery, Seattle, WA, April 5–28, 2001. *New Paintings and Select Paintings 1985–1996*.

**Julia A. Fenton.** University Art Gallery, California State University, Chico, January 22–February 9, 2001. *Foul Is Fair*. Installation.

**Holly Lane.** Natalie & James Thompson Gallery, San Jose State University, San Jose, CA, April 25–May 18, 2001.

**Ann P. Meredith.** La Galeria, San Francisco, March 13–April 20, 2001. *SURVIVORS! The Sitting Room*. Photography.

# PEOPLE IN THE NEWS

## In Memoriam

**Hollis Sigler**, a Chicago-based artist and winner of the 2001 CAA Distinguished Artist Award for Lifetime Achievement, died March 29, 2001. She was 53.

Sigler was best known for her *faux-naïf* paintings—sweetly colored and deeply personal depictions of domestic settings and suburban landscapes, with links to the art of Florine Stettheimer, the Hudson River School, and Chicago's Hairy Who school of cartoon- and folk-influenced work—and for her series of oil pastel paintings *Breast Cancer Journal: Walking With the Ghosts of My Grandmothers* (1992–1993), a project that included historical information and statistical data on the disease from which Sigler's mother and grandmother also suffered.

In addition to CAA's award, she recently received the Chicago Caucus for Women in the Arts Lifetime Achievement Award.

Sigler attended the Moore College of Art and the School of the Art Institute of Chicago, received an honorary doctorate from Moore College, and taught at Columbia College Chicago for more than twenty years. Her work was shown at Barbara Gladstone, Carl Hammer Gallery, Printworks Gallery, and Steven Scott Gallery, and she was a founding member of Artemisia Gallery in Chicago, one of the first women's cooperative galleries in the United States.

Sigler was diagnosed with cancer in 1985; her work since then incorporated references to the disease in images of fragmented bodies and texts. "I realized this was not something that was going to go away," she said in an interview in the *New Art Examiner*. "I really do have to live with this disease, and probably die with this disease. With this in mind, I decided to change my work." The *Breast Cancer Journal* series was exhibited at the National Museum of Women in the Arts in Washington, DC, and *Hollis Sigler's Breast Cancer Journal* was published in 1999.

Sigler is survived by her companion, Patricia Locke; her father, Philip Sigler; and her brother, Andrew Sigler.

**Balthasar Klossowski**, the reclusive painter known as Balthus, died February 18, 2001. He was 92. Balthus was known for sexually suggestive figurative paintings involving young women in risqué poses and situations.

Balthus showed his work at Pierre Matisse Gallery in New York and had retrospectives at the Musée des Arts Decoratifs, the Tate Gallery, the Venice Biennale, the Spoleto Festival, the Metropolitan Museum of Art, and the Museum of Modern Art in New York. He had a major

High Museum, helping build a strong collection of 19th-century American art. He had previously worked at the Brooklyn Museum of Art. Pierce was known for his love of kitsch objects as well as fine art and antiquities. He is survived by his father, G. Roland Pierce, and a brother, John Pierce.

## Academe

**Dawn Barrett**, former Head of the Department of Design at the Jan van Eyck Akademie in Maastricht, The Netherlands, has been appointed Dean of Architecture and Design at the Rhode Island School of Design in Providence.

**Phil Lonergan** has been named Assistant Professor of Sculpture at Plymouth State College in New Hampshire.

**Christine J. Vincent** has been appointed President of the Maine College of Art. Previously, she was Deputy Director of Media, Arts, and Culture at the Ford Foundation's Education, Media, Arts, and Culture Program in New York.

The Art and Film History Departments at Sarah Lawrence College has added the following new



**Hollis Sigler, center, with her assistant Joe Howard, left, and CAA President Ellen T. Baird**  
PHOTO: CHRIS TRICE

museum retrospective in Lausanne in 1993 and a lesser, but significant, exhibition of his drawings in Bern in 1994.

In 1961, France's Minister of Culture, André Malraux, appointed Balthus to Director of the French Academy in Rome, a position held in the past by Ingres and Berlioz.

**Donald Pierce**, Decorative Arts Curator at the High Museum of Art in Atlanta, GA, died in early February 2001. He was 52. One of the first 3 full-time curators, he spent 21 years at the

faculty: **Judith Rodenbeck** in Modern and Contemporary Art Theory and History; **Malcolm Turvey** in 20th-Century Film Theory and History; **Lee Edwards** in 19th-Century Art; and **Dominique Malaquais** in Art and Architecture of Sub-Saharan Africa. **Michelle Murray** is the new Curator of Visual Resources.

## Museum

**Hubertus von Amelnunx** was appointed Senior Visiting Curator of the Photographs Collection at the Canadian Centre for Architecture, Montreal.



**Lucinda Barnes** has joined the University of California, Berkeley Art Museum and Pacific Film Archive as Senior Curator for Collections.

**David R. Brigham** has been named Director of Collections and Exhibitions at the Worcester Art Museum in Worcester, MA. He also will retain his responsibilities as Curator of American Art at the museum.

**Barbara Brotherton**, Associate Professor of Art at Western Michigan University, has joined the Seattle Art Museum as Native American Art Curator.

**Lisa Graziose Corrin**, Chief Curator of Serpentine Gallery, London, and former Chief Curator of Baltimore's The Contemporary Museum, will become Deputy Director for Art/Jon and Mary Shirley Curator of Modern and Contemporary Art at the Seattle Art Museum in September 2001.

**Marianne Lamonaca**, Curator at the Wolfsonian-Florida International University since 1993, has been named Assistant Director for Exhibitions and Curatorial Affairs at the Wolfsonian.

**Constance Lewallen**, formerly the University of California, Berkeley Art Museum and Pacific Film Archive's Senior Curator, has been appointed Senior Curator for Exhibitions at the museum and archive.

**Patrick McCaughey** has announced that he will be leaving the Directorship of the Yale Center for British Art to seek new opportunities in the arts and to undertake a period of research and writing.

The Nelson-Atkins Museum of Art in Kansas City, MO, has made several appointments: **Deborah Emont Scott** is now Chief Curator; **Jan Schall** has been promoted to Sanders Sosland Curator of Modern and Contemporary Art; **Leesa Fanning** has been promoted to Assistant Curator of Modern and Contemporary Art; **Steven Waterman** has joined as Director of Design; and **Cindy Cart** has been promoted to Curator of Exhibitions Management.

## Organizations

**Joanne Kuebler** has become the first Executive Director of the National Association of Women Artists, Inc.

The Connecticut GraphicArts Center has announced two new appointments: **Anthony Kirk** will serve as Artistic Director/Master Printer, and **Benjamin Ortiz** will become Associate Director of Operations/Curator of Prints and Exhibitions.

## GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Christopher Howard, [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Diane Apostolos-Cappadona** has received the Newington-Cropsey Foundation Cultural Studies Center's Annual Award for Excellence in the Arts.

**Mark Staff Brandl** has a painting featured as the cover of the March 2001 issue of the London art magazine the *Art Book*.

**Joan Branham** has been selected as a 2001-2002 Research Associate at Harvard University for her project "Sacred Space as Gendered Space: Women, Blood, and Sacrifice in Late Antiquity."

**Gary Cassidy**, Adjunct Assistant Professor of Art at Northern Virginia Community College, has accepted an Adjunct Faculty Grant. The grant will be used to develop a Pilot Distance Education Drawing I Course.

**Anthony Cutler**, Research Professor of Art History at Penn State University, has been awarded a Humboldt Prize for research on late antique and Byzantine ivories. He spent the first three months of 2001 at the Ludwig-Maximilians Universität at Munich, and will spend part of 2002 at the University of Bonn.

**Lee MacCormick Edwards**, of Sarah Lawrence College, has been awarded the Henry Russell Hitchcock Prize for best book by the Victorian Society of North America for *Herkomer: A Victorian Artist*.

**Roy Johnston**, Professor of Art at Eastern Michigan University, is the guest curator for an exhibition of prints by the Irish Post-Impressionist artist Roderic O'Connor, to be held at the National Gallery of Ireland in Dublin this summer. Johnson has written a catalogue raisonné of O'Connor's prints that will accompany the exhibition.

**Adnan Morshed** has received the two-year (2001-2003) predoctoral Wyeth Fellowship from the Center for Advanced Studies in Visual Arts (CASVA) at the National Gallery of Art, Washington, DC. His dissertation is "Seeing the Future: An Aesthetic of Ascension in Norman Bel Geddes's *Futurama*."

**Mahara T. Sinclair** has been granted a Phase III public art commission from the Community Redevelopment Agency to create an outdoor

mural on the Chandler Corridor in the Noho Arts District in Los Angeles County.

**Marianne Weil**, lecturer in the Fine Arts Dept. at State University of New York, Stony Brook, was awarded a 2001 New York State Council for the Arts Individual Artist Community Connection Grant. Her grant will fund the creation of two bronze sculptures and several community workshops on Long Island to correspond with the development of the lost wax casting process.

**Ruth Weisberg**, CAA President from 1990 to 1992, has received a Doctor of Humane Letters, honoris causa, from Hebrew Union College.



**Diane Apostolos-Cappadona, left, and James F. Cooper, Director of Cultural Studies at the Newington-Cropsey Foundation**

**Philip Zuchman** has been invited to participate in the Sharjah International Arts Biennial in the United Arab Emirates.

The Association for Latin American Art has announced the winner of the first annual ALAA Book Award. The award, for the best scholarly book about Latin American art published between January 1999 and September 2000, went to **Elizabeth Hill Boone** (CAA *Reviews* field editor) for *Stories in Red and Black*. Two other books received honorable mention: *Maya Art and Architecture* by **Mary E. Miller**, and *Catálogo comentado del acervo del Museo Nacional de Arte, Nueva España, Tomo 1*, by **Jaime Cuadriello**, et al.

The Historians of British Art announced that the following books have received awards for best books published in English on British art and architecture in 1999: *Picturing Imperial Power: Colonial Subjects in Eighteenth-Century British Painting* by **Beth Fowkes Tobin**; *The Crafts in Britain in the Twentieth Century* by **Tanya Harrod**; and *A Passion for Performance: Sarah Siddons and Her Portraitists* by **Robyn Asleson**, ed.

## CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, consult [www.collegeart.org](http://www.collegeart.org).

### Calls for Papers

**Brazil: Visual Culture Matters** is a symposium to be held at the Solomon R. Guggenheim Museum, New York, on November 3, 2001. It is sponsored by the art history programs at the Graduate Center, City University of New York, and the Institute of Fine Arts, New York University. Held in conjunction with the exhibition *Brazil: Body and Soul* at the Guggenheim, the symposium will include a series of half-hour, slide-illustrated lectures. Featuring masterpieces of Brazilian art from the Baroque era to the 20th century, the exhibition will also focus on the key role of Afro-Brazilian and indigenous cultures. We welcome papers that focus on one or more aspects of Brazil's visual culture, whether painting, sculpture, architecture, film, photography, performance, new media, or popular arts. We seek a variety of methodological approaches, including papers that provide a comparative or cultural analysis to contextualize Brazil's unique position in South America. For consideration, graduate and doctoral students should submit a 1-page abstract to Vivien Greene, Curatorial Dept., Guggenheim Museum, 575 Broadway, 3rd Floor, New York, NY 10012. *Deadline: May 15, 2001.*

The Pacific Art Association's 6th International Symposium will take place July 23-28, 2001, in Nouméa, New Caledonia, and Lifou, Loyalty Islands. The theme is "Creative Arts in the Pacific Today: Expression of Continuity or Rupture?" Proposed sessions will include: museums and collecting; the influence of cultural festivals on contemporary art, cultural revival, and cultural representation; Pacific artists in the international art world; and voices of contemporary artists. Potential participants should send a proposed title to Emmanuel Kasarhérou, Tjibaou Cultural Centre, B.P. 378, 98846 Nouméa, New Caledonia; 687/41-4555; fax: 687/41-4556; [emmanuel.kasarherou@adck.nc](mailto:emmanuel.kasarherou@adck.nc); <http://pacificarts.org/symp.html>. *Deadline: May 15, 2001.*

*Rau in Context: Part Two*, a new journal, seeks paper submissions concerning 19th-century expedition photography. Sample topics include: the influence of survey photography on contemporary landscape photography; the concept and formation of the term "picturesque"; visions of arcadia; the lure of the American landscape; and U.S. geological surveys. This journal is published in conjunction with the exhibition *Rau in Context: Part Two* at the Southern Alleghenies Museum of Art. Send 1-page abstract to Karen Serago, Southern Alleghenies Museum of Art, 1210 Eleventh Ave.,

Altoona, PA 16803; [sama@penn.com](mailto:sama@penn.com); [www.sama-sfc.org](http://www.sama-sfc.org). *Deadline: May 15, 2001.*

The State of Feminism in Visual Culture is the theme of the Ninth Front Range Art Symposium, to be held at the Colorado Springs Fine Arts Center, September 28-29, 2001. We invite proposals from art historians, artists, and performative studies scholars for 20-minute papers/presentations that address the current and future state of feminism in visual culture. Proposals should look critically at feminist visual culture, whether through analyzing existing practices or proposing new directions. Send a 1-page abstract and short c.v. to Joanna Roche, Ninth Front Range Symposium, Dept. of Visual and Performing Arts, University of Colorado at Colorado Springs, 1420 Austin Bluffs Pkwy, Colorado Springs, CO 80933; [jroche@mail.uccs.edu](mailto:jroche@mail.uccs.edu). *Deadline: May 25, 2001.*

The Rensselaer County Historical Society in Troy, NY, requests papers for *Advancing Prosperity: Reexamining Life and Culture in Upstate New York, 1825-1861*. Held November 2-3, 2001, this conference will bring together curators, historians, students of history and material culture, and interested members of the public to focus on upstate New York during the first half of the 19th century. The conference will complement the exhibition *Advancing Prosperity: Life and Culture in Troy and Rensselaer County, 1825*, that will focus on a number of national and local forces that were at work in Troy and Rensselaer County. These forces included changing consumer trade patterns, improve-

## ICONOCLASM Contested Objects and Contested Terms

Friday 13 - Saturday 14 July 2001  
Henry Moore Institute, Leeds

This cross-disciplinary conference will examine infringements of the physical integrity of representational objects in different historical periods and in different cultures, and how terminology shapes the field of study and interpretations of it.

Speakers include: Hans Georg Hiller (Berlin), Matthew Hunter (University of Chicago), Joseph Koerner (University College London), Erika Naginski (Harvard University) and Ramon Sarro (St Anne's, Oxford). Organised by Richard Clay (University College London) and Stacy Boldrick (Henry Moore Institute).

For further information contact  
Liz Aston, Henry Moore Institute  
74 The Headrow, Leeds, LS1 3AH,  
England / tel +44 (0) 113 246 7467  
fax +44 (0) 113 246 1481  
e-mail [liz@henry-moore.ac.uk](mailto:liz@henry-moore.ac.uk)

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ments in household technology, increased ethnic and religious diversity, the change from a commercial/craft-based economy to one based on industrial production, developments in urban planning, architecture, and the fine and decorative arts, and transportation with the opening of the Erie Canal. Participants will be asked to prepare a 30-minute presentations, preferably with visuals. Panel discussions are also encouraged. Submit a 1-page session proposal description to Stacy Pomeroy Draper, 59 Second St., Troy, NY 12180; 518/272-7232; [spdraper@rchsonline.org](mailto:spdraper@rchsonline.org); [www.rchsonline.org](http://www.rchsonline.org). *Deadline: May 31, 2001.*

**Technology and the Home**, the Mid-Atlantic Popular Culture Annual Conference taking place November 2-4, 2001, in Silver Spring, MD, invites papers addressing the various interactions between living environments and technology. Throughout time, technology has been used in the building, designing, elaborating, improving, and maintenance of the living environment. The technology and homes under discussion may be real or speculative. Papers from all disciplines and historical periods are invited. Appropriate topics include: appliances, air conditioning, automobiles, building materials, communications, computers, construction, decorating, entertaining, flooring, hearth, HVAC systems, insulation, kitchens, laundries, lighting, pets, preservation, recreation, sanitation, security, and television. Send a 1-page proposal and c.v. to Loretta Lorange, CUNY Graduate Center, P.O. Box 461, Inwood Station, New York, NY 10034-0461; [lorettalorange@netzero.net](mailto:lorettalorange@netzero.net). *Deadline: June 1, 2001.*

A Garry Winogrand symposium is planned for November 8-11, 2001, at the Center for Creative Photography, University of Arizona, during the exhibition *The Garry Winogrand Game of Photography*. Please submit a 300-600 word proposal on any research topics that directly address the photography of Garry Winogrand, résumé, and cover letter. For more information about attending and/or submitting papers, write to Winogrand Symposium, Center for Creative Photography, University of Arizona, P.O. Box 210103, Tucson, AZ, 85721; 520/626-5219; fax: 520/621-9444; [www.creativephotography.org](http://www.creativephotography.org). *Deadline: July 2, 2001.*

The 3rd Interdisciplinary John Dee Colloquium, hosted by the University of Aarhus, Denmark, from December 6-7, 2001, seeks papers about John Dee, his work, his life and acquaintances, and his reception in scientific and cultural history. Send 1-page abstracts to Jan Bäcklund, Center for Cultural Research, Finlandsgade, 8200 Aarhus N, Denmark; [kultjb@hum.au.dk](mailto:kultjb@hum.au.dk). *Deadline: August 1, 2001.*

**Art and Alchemy**, also hosted by the University of Aarhus, Denmark, welcomes contributions covering the whole field of alchemical imagery for a December 7-9, 2001, colloquium. Possible topics might include the interrelationship between art and alchemy, methods and problems of alchemical interpretations of art



# ArtsBiB

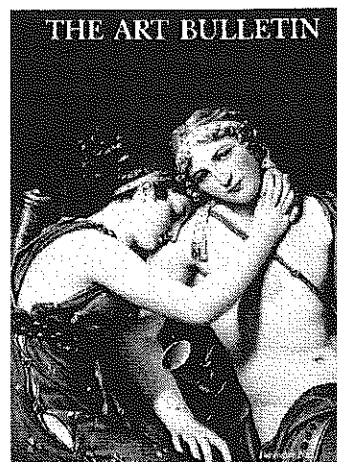
## Introducing...

ArtsBiB, College Art Association's new searchable online database for the latest books published in the fields of art and art history. ArtsBiB is accessible from the home page of the publication, *CAA.Reviews*, at [www.caareviews.org](http://www.caareviews.org). Become an "indexer" on the fly as ArtsBiB allows you to design your own book search using indexes, keywords, and subject headings. ArtsBiB features links to publishers, detailed bibliographical information, and the ability to sort search results by title, by author, or even by most recent publication date. Like the "Books Received" list found in the *Art Bulletin* and *CAA.Reviews*, ArtsBiB seeks to become the source for timely information on art history and related bibliography.

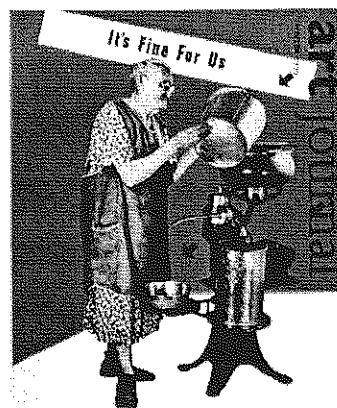
*CAA.Reviews*, [www.caareviews.org](http://www.caareviews.org), published by the College Art Association, is an online publication devoted to the peer review of new books relevant to the fields of art and art history. The journal and ArtsBiB are free and open to the public for a three-year period made possible by a generous grant from The Andrew W. Mellon Foundation. On July 1, 2001, *CAA.Reviews* and ArtsBiB will become a benefit of CAA membership. For more details about becoming a CAA member, please consult <http://www.collegeart.org/caa/membership/index.html>.

## ArtsBiB

### 1913, The Art Bulletin



### 1941, Art Journal



### 1998, CAA REVIEWS

### 2001, the source for timely information on art history and related bibliography.

works, or the use of alchemy in modern and contemporary art. Send 1-page abstracts to Jan Bäcklund, Center for Cultural Research, Finlandsgade, 8200 Aarhus N, Denmark; [kultjb@hum.au.dk](mailto:kultjb@hum.au.dk). Deadline: August 1, 2001.

The Association of Historians of Nineteenth-Century Art (AHNCA) welcomes article submissions for *Nineteenth-Century Art Worldwide*, the first scholarly, refereed e-journal devoted to the study of 19th-century painting, sculpture, graphic arts, photography, architecture, and decorative arts across the globe. Set to launch online in February 2002, this journal will be open to various historical and theoretical approaches and will reach across national boundaries to illuminate intercultural contact zones. The chronological scope will be the "long" 19th century, stretching from the American and French Revolutions to the outbreak of WWI. This journal seeks to expand the period's canon—particularly into geographical regions traditionally ignored in mainstream scholarship—and to demonstrate the interconnectedness of the artistic achievements of different nations. Articles should be 4,000–6,000 words long and should include up to ten illustrations, all of which will appear in color. Suggestions for book and exhibition reviews are also invited. For details, including a vision statement, a list of editors and editorial advisory board members, guidelines, and style sheet, visit [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org). Deadline: August 15, 2001.

#### To Attend

**Exploring the Frontiers of Islamic Art and Architecture**, a symposium taking place May 18–19, 2001, is organized by The Aga Khan Program for Islamic Architecture at the Massachusetts Institute of Technology. It will explore territorial, conceptual, and cultural transformations on the Islamic frontiers in art and architecture. It will gather scholars that are investigating topics such as the emergence of an "Islamic" artistic culture from the Classical Mediterranean, Iranian, and Hindu-Buddhist cultures; the role of various European, Asian, and African cultures in the articulation of Islamic visual expressions; the rejection and/or cultivation of past experiences in contemporary creativity, and aesthetic values that transcend their cultural settings. Invited scholars will present their research in the context of Islamic history. For further information, contact Nasser Rabbat, The Aga Khan Program for Islamic Architecture MIT, Room 10-390, Cambridge, MA 02139; 617/253-1400; [akpiarch@mit.edu](mailto:akpiarch@mit.edu).

**International Design Conference in Aspen** is holding *The More Things Change*, their annual conference, which will examine the social, aesthetic, cultural, and humanistic contexts of design, June 6–9, 2001. Among the critical issues to be addressed are the changing state of business; the environment, both built and found; aesthetics, ergonomics, and tradition; and the effects on design of the world's changing populations, new consumer needs, and information dispersal. For more information, write to IDCA, P.O. Box 664, Aspen, CO 81612;

970/925-2257; fax: 970/925-8495; [info@idca.org](mailto:info@idca.org); [www.idca.org](http://www.idca.org).

**Ancestors, Priests, and Gods: Portraits in East Asia** will take place June 16, 2001, in conjunction with a preview of the exhibition, *Worshipping the Ancestors: Chinese Commemorative Portraits* at the Freer Gallery of Art and Arthur M. Sackler Gallery of the Smithsonian Institution, Washington, DC. An international group of specialists in anthropology, art history, history, and religious studies will present papers that focus on ancestral and other types of formal commemorative portraits—both paintings and sculpture—in China, Korea, and Japan from imperial times to the 20th century. Issues of influence, convergence, and divergence in these three traditions will be considered, as well as the religious significance of portraits. To register, send your name and address to [asianportraits@asia.si.edu](mailto:asianportraits@asia.si.edu); [www.asia.si.edu](http://www.asia.si.edu).

**The 5th Annual International Limestone Sculpture Symposium** is taking place in two sessions—June 16–22 and June 25–July 1, 2001—in Ellettsville, IN, at the Bybee Stone Company. Participants may enroll in one or both sessions. The symposium is open to all levels of carvers. Faculty experienced in ornate architectural carving, figure, large-scale, and lettering will be available for one-on-one assistance. Tuition includes a limestone block up to 8 cubic feet cut to attendees' specifications, a banker (carving bench), electricity, a hose to an air compressor, breakfast, lunch, workshops, lectures, and onsite camping. For more information or to register, call Roger Meredith or Janice G. Skinner; 812/334-3100; [baac@artlives.org](mailto:baac@artlives.org).

**Defining American Modernism** will take place July 12–14, 2001. This symposium will examine the various ways the term *modern* has been used to define aspects of American art since the 1890s and will coincide with the opening of the Georgia O'Keeffe Museum Research Center. For more information, call 505/954-4393; [center@okeeffemuseum.org](mailto:center@okeeffemuseum.org).

**The Sterling and Francine Clark Art Institute**, Williamstown, MA, will present a scholarly symposium August 4, 2001. Organized in conjunction with the Institute's exhibition *Impression: Painting Quickly in France, 1860–1890*, this event will gather scholars from the United States, United Kingdom, France, and Germany to discuss and debate issues of Impressionist practice, technique, and interpretation. For more information, call or write Darby English; 413/458-9545; [denglish@clarkart.edu](mailto:denglish@clarkart.edu).

**Introduction to the Management of Museum Collections** is a workshop for registrars and other professionals in museum collections. It will be held at the Smithsonian Institution, Washington, DC, September 10–14, 2001. For more information and an application, call or write Bettie Lee, Workshop Manager, Smithsonian Center for Education and Museum Studies, at 202/633-8990; [leeb@scems.si.edu](mailto:leeb@scems.si.edu); <http://museumstudies.si.edu>. Deadline: May 14, 2001.

## RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult [www.collegeart.org](http://www.collegeart.org).

### Calls for Entries

**Florida's Art in State Buildings Program** is offering 16 new public art projects with submission deadlines in May, June, and July. The various art selection committees need a wide variety of art, from existing 2-D interior artwork to large scale indoor and outdoor commissioned works. For more information and to receive the booklet, *March 2001 Call to Artists*, which contains descriptions about each of the projects, call or write Lee Modica, Art in State Buildings Program, Division of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 850/487-2980, ext. 116; fax: 850/922-5259; [lmodica@mail.dos.state.fl.us](mailto:lmodica@mail.dos.state.fl.us); [www.dos.state.fl.us/dca](http://www.dos.state.fl.us/dca). Deadline: various, between April 27 and July 20, 2001.

**Central Washington University** requests entries in any medium, by individuals and collaboratives working in the United States, for its juried contemporary art exhibition *What a Doll!* to be held March through April, 2002, at Sarah Spurgeon Gallery. The exhibition will explore how dolls reflect and produce constructions of gender, race, class, and ethnicity. It will critique the historical role of the doll in popular culture, examine traditions of the doll as a ritual object, and present new transgressive imagery that redefines doll conventions and transforms

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the body as we know it. Send 5 slides, current résumé, artist's statement, and S.A.S.E. to Janet Marstine, Dept. of Art, Central Washington University, Ellensburg, WA 98926-7564; [marstinj@cwu.edu](mailto:marstinj@cwu.edu). *Deadline: June 9, 2001.*

**The Starr Gallery** at the Jewish Community Center of Greater Boston seeks entries for *Material History: A Cultural Exploration in Fiber and Glass*, an exhibition taking place September 9–November 4, 2001. The show will create a dialogue between traditional/ritual uses of fiber and glass and contemporary implementation of these materials. Send up to 10 slides and résumé to Starr Gallery, Jewish Community Center of Greater Boston, 333 Nahanton St., Newton, MA 02459; 617/558-6484. *Deadline: June 11, 2001.*

**Target Gallery** seeks entries for *Journeys: mind-body-spirit*, an exhibition taking place August 22–September 30, 2001. The call is open to all artists in all media. \$25 for 3 slides. For prospectus, send an S.A.S.E. to Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4; [targetgallery@erols.com](mailto:targetgallery@erols.com). *Deadline: June 22, 2001.*

**October International Competition** welcomes artists working in any traditional or experimental medium for an exhibition taking place October 19–November 21, 2001. Work must have been completed in the last 2 years. \$25 entry fee. Send an S.A.S.E. to Armory Art Center, 1703 Lake Ave., West Palm Beach, FL 33401; [www.armoryart.org/competition.html](http://www.armoryart.org/competition.html). *Deadline: June 30, 2001.*

**Pennsylvania School of Art and Design** seeks entries for *Collage, Assemblage, and Montage*, an exhibition of work in all media, including photography, video, and computer-based art, that investigates the juxtaposition of materials and/or ideas. It will be held February through March 2002. Submit slides of 3 works (3-D art may be represented by 2 views for each piece), VHS cassettes, or CD-ROMS along with résumé, artist statement, and an S.A.S.E. to Gallery Director, PSA&D, 204 N. Prince St., P.O. Box 59, Lancaster, PA 17608-0059; [www.psad.edu](http://www.psad.edu). *Deadline: June 30, 2001.*

**Seventh Annual International Exhibition of Women's Art**, a juried show, is open to all international women artists ages 21 and older working in all media. Best in show will receive a solo exhibition concurrent with selected group show winners. \$25/3 slides; \$5/each additional. Exhibition to be held in September 2001. Visit our website for an application or send an S.A.S.E. to Soho20, 545 Broadway, 3rd floor, New York, NY 10012; 212/226-4167. *Deadline: July 10, 2001.*

**Figurative Works Competition** welcomes for artists with works based on human form in all media except video for an exhibition from September 14–October 13, 2001. \$25 entry fee. Send an S.A.S.E. to Armory Art Center, 1703 Lake Ave., West Palm Beach, FL 33401; [www.armoryart.org/competition.html](http://www.armoryart.org/competition.html). *Deadline: July 31, 2001.*

**Telluride International Experimental Cinema Exposition** requests entries for their 2001 festival to be held in Telluride, CO, October 26–29, 2001. All entries must be experimental or avant-garde in nature. Preview copies must be submitted in VHS format (NTSC or PAL). Final screening format must be a film print if the entry is selected. All lengths of film are accepted. For more information and a submission form, visit [www.experimentalcinema.com](http://www.experimentalcinema.com); 720/904-5573; [entry@experimentalcinema.com](mailto:entry@experimentalcinema.com). *Deadline: September 1, 2001.*

**Alder Gallery** is seeking submissions for the small-format exhibition *La Petite IX*. This call is open to U.S. artists working in 2-D and 3-D media. Entry fee: \$10/slide, 3 for \$25. For prospectus, send an S.A.S.E. to Alder Gallery, Box 8517, Coburg, OR 97408; 541/342-6411; [www.alderart.com](http://www.alderart.com). *Deadline: October 15, 2001.*

**Dupreau Gallery** is now accepting submissions for the 2001–2002 season. Please send slides, videotapes, CD-ROMs, or photos, with résumé, brief statement, and an S.A.S.E. to Donald Schmaltz, Dupreau Gallery, 4229 N. Lincoln Ave., Chicago, IL 60618; [dupreugallery@cs.com](mailto:dupreugallery@cs.com).

**HotHouse Gallery** is accepting submissions for exhibitions, preferably experimental or multimedia. Send proposals for events, installations, or exhibits, along with slides, photographs, or other samples of work, and an S.A.S.E. to Megan McDowell, HotHouse, 31 E. Balbo, Chicago, IL 60605; 312/362-9707; [hot21@msn.com](mailto:hot21@msn.com); [www.hothouse.net](http://www.hothouse.net).

### Call for Participants

The 15th New York Lesbian & Gay Experimental Film/Video Festival will take place November 14–18, 2001. A portion of the festival will consist of programs designed by guest curators. Curators or curatorial teams can submit proposals for film and video programs. We also encourage the submission of multimedia installations, interactive projects, audiovisual projects, media-based performances, and any other alternative explorations of the moving image. Each curator or team will receive an honorarium and a budget for expenses. Programs must have a minimum running time of 75 minutes, and the program must involve sexualities that transgress the heterosexual norm, either via the sensibility of the maker, the subject matter, or both. Emphasis must be placed on new and innovative, short, experimental work. Curators may include their own work in the program. Feature-length works are not eligible. Send a concise written proposal for a program explaining the unifying idea, theme, regional approach, and/or other organizational features to Mix, 29 John St., PMB 132, New York, NY 10038; 212/571-4242; fax: 212/571-5155; [info@mixnyc.org](mailto:info@mixnyc.org); [www.mixnyc.org](http://www.mixnyc.org). *Deadline: May 15, 2001.*

### Grants & Fellowships

**Women's Studio Workshop** has fellowship opportunities are available in water-based screen printing, intaglio, photography,

papermaking, letterpress, and clay. Fellowship awards provide artists with concentrated work time to explore new ideas in a dynamic and cooperative community of women artists in a rural environment. Fellows have unlimited studio access, and may work in 2 to 8 week sessions from September through June. Send a proposal, résumé, 10 slides of work, proposed dates and length of fellowship, studio requested, and an S.A.S.E. for return of materials to P.O. Box 489, Rosendale, NY 12472. UPS/FED EX address: 722 Binnewater Ln., Rosendale, NY 12472; 845/658-9133; [wsu@ulster.net](mailto:wsu@ulster.net); [www.wsworkshop.org](http://www.wsworkshop.org). *Deadline: May 15, 2001 for September–February fellowships, and November 1, 2001 for March–August fellowships.*

### Online

**abovestream.com** offers any art-related website with access to more than 500 full-length streaming videos relating to art, architecture, and literature. The videos offer comprehensive treatment of all major art periods from prehistoric times to the present. Visitors may screen videos as well as add their work to the site's expanding listings.

**Curatorial Resource for Upstart Media Bliss (CRUMB)** has announced a new discussion list about curating new media art that will help curators deal with the challenges of new media art. Join the list at [www.jiscmail.ac.uk/lists/new-media-curating.html](http://www.jiscmail.ac.uk/lists/new-media-curating.html) or email [jiscmail@jiscmail.ac.uk](mailto:jiscmail@jiscmail.ac.uk) with the 2-line command: join new-media-curating.

**Syllabus.website**, a resource for educators in the media arts, features a growing archive of syllabi from instructors currently teaching photography, digital imaging, alternative processes, film, video, web design, theory, criticism, and histories associated with these disciplines. Visit [www.syllabus.ws](http://www.syllabus.ws).

### Programs

**Minneapolis College of Art and Design's ESL Institute** announces an annual program that prepares ESL students for the study of art and design in the United States to be held July 16–August 17. Enrollment is limited to 15 students. Applicants must be at least 18 years of age and must be accepted to a U.S. college or university for the 2001–2002 academic year. In addition to daily skill improvement workshops and exercises in conversational English, students will concentrate on three areas of art-related study: art and design vocabulary and terminology, critique, and presentation and public speaking. For more information or to receive an application, write or call Margaret McGee, Liberal Arts, ESL Summer Institute, Minneapolis College of Art and Design, 2501 Stevens Ave. S., Minneapolis, MN 55404; 612/874-3633; fax: 612/874-3702; [margaret\\_mcgee@mcad.edu](mailto:margaret_mcgee@mcad.edu); [www.mcad.edu/esl](http://www.mcad.edu/esl). *Deadline: June 1, 2001.*

## Classifieds

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

### FOR RENT

**Amsterdam center.** Small two-bedroom furnished apartment available August–December. 17th-century canal house, modern interior, large garden, 5-minute walk to most museums, libraries. \$950/month; discount for willing gardener. [elizahonig@yahoo.com](mailto:elizahonig@yahoo.com) or 510/666-9910.

**Brooklyn, NY.** Top floor of private home for rent to visiting faculty. Daily, weekly, or monthly. Two big rooms plus private bath. Safe area. Two blocks to subway. Affordable. 718/389-4309.

**House in Florence.** Owners of house along the Arno in central Florence eager to exchange for an equally exciting venue in the United States. for August 2001. Email: [Gesolberg@aol.com](mailto:Gesolberg@aol.com).

**New York City.** For rent. 1000 s.f. Tribeca loft available for weeks throughout the summer/fall. \$700 week, \$1,300 two weeks, beginning May 17. Two person maximum. Phone 212/766-5090 or email [batemanstudio@mindspring.com](mailto:batemanstudio@mindspring.com)

**NYC Apartment for Rent.** August. Central Park West on 87th Street. One BR, quiet, art library, antiques, AC, DW. \$1,800. 212/877-9689, fax: 212/877-4386, [Megstocker@aol.com](mailto:Megstocker@aol.com).

**NYC, B&B Manhattan.** Affordable, comfortable, convenient. Private room and bath. All amenities, continental breakfast. Call for information, brochure. 212/222-4357.

**NYC, July/August Sublet.** Chelsea Gallery District. 2000 sq. ft. studio; 13 ft. ceilings; 10 ft. wraparound windows on 2 sides. \$3,000/mo. Please contact Melinda at 212/414-4998 or email at [ultram461@aol.com](mailto:ultram461@aol.com). Photos available via email.

### OPPORTUNITIES

*A Question of Faith:* An all media, national juried exhibition exploring all viewpoints concerning religion/spirituality. October 1–26, 2001. Juror: Eleanor Heartney. Cash awards. Entry fee: \$25/3 works. For prospectus, send an S.A.S.E. to UNI Gallery of Art, 104 KAB, University of Northern Iowa, Cedar Falls, IA 50614-0362; email: [GalleryOfArt@uni.edu](mailto:GalleryOfArt@uni.edu). *Entry deadline: May 29, 2001.*

**Accademia Caerite Summer Programs.** Mosaic workshop, August 1–15, 2001. Scagliola/Stucco Marmo workshop, August 1–15, 2001. Traditional Decorative Painting, September. 40 km. from Rome in Ceri, Italy. Live/work in unusual 16th-century palazzo amid Etruscan landscape. Tel: 212/877-4717; fax: 212/799-8864; [acceri@mindspring.com](mailto:acceri@mindspring.com); [www.artitaly.org](http://www.artitaly.org).

**Art Workshop International In Assisi, Italy,** June 13–July 24, 2001. Let your creativity soar! Live/work in a 12th-century hilltown in Umbria. Instructional courses, painting, drawing, art-making, artist's books, all levels. Art history, creative writing, all disciplines. Independent program for professional painters/writers. Separate trip to Venice Biennale. 2, 3, 4, 5, and 6 week sessions. The longer you stay, the more economical the price. Hotel, two meals, studio space, critiques, lectures. 2 weeks: \$2,870. Call/write for our brochure. 463 West St., #1028H, New York, NY 10014; 800/835-7454; fax: 646/486-4701; email: [meshepley@aol.com](mailto:meshepley@aol.com), website: [www.artworkshopintl.com](http://www.artworkshopintl.com).

**Jentel Artist Residency Program.** Accepting applications postmarked until September 1, 2001, from visual artists and writers for one month residency in March 2002 only. Includes accommodation, workspace, \$400 stipend. For information and application, download website or send self-addressed *label* and \$.55 postage to: Admissions Committee, Jentel Foundation, 11 Lower Piney Creek Rd., Banner, WY 82832; website: [www.jentelarts.org](http://www.jentelarts.org).

**Textbook for sale:** *Social History of Western Art, 1300–2000*. 2,000 pages, CD-ROM, \$25.00. [rwbal@concoll.edu](mailto:rwbal@concoll.edu); <http://www.concoll.edu/academics/departments/arhistory/baldwin>.

## Institutional News

**Beaver College**, Glenside, PA, has changed its name to Arcadia University in recognition of its new university status.

**The Maier Museum of Art**, of the Randolph-Macon Woman's College, Lynchburg, VA, has been awarded a grant from the Henry Luce Foundation. The grant will allow the Maier to place digital images of the entire collection and all collection records in a computer database, and to make the images accessible from a kiosk situated inside the Maier and from the Internet.

**The Universities Art Association of Canada** announces its new website, [www.uaac-aauc.com](http://www.uaac-aauc.com).

## Corrections

In the January issue of *CAA News*, the name of 65-year member Julius S. Held was omitted from the list of CAA's 50 plus year members. We apologize for the omission.

In the March issue, Ellen Konowitz of the State University of New York, New Paltz, was omitted from the Distinguished Teaching of Art History Award Committee.

## Datebook

**May 14, 2001**

Deadline for submission of preliminary proposals for the 2002 conference to session chairs

**June 1, 2001**

Deadline for submission to the July 2001 issue of *CAA News*

**June 15, 2001**

Deadline for nominations for CAA's Board of Directors for the 2002–2006 term

**June 18, 2001**

2002 session chairs notify applicants of their acceptance or rejection. CAA Conference Director receives session rosters and a-v request forms from session chairs. (This information is used for the Preliminary Program and conference scheduling)

**June 29, 2001**

Deadline for renewing, joining, or rejoining CAA membership for calendar year 2001

**June 29, 2001**

Deadline for submissions to the August issue of *Careers*

**August 31, 2001**

Deadline for nominations for the 2002 CAA Awards for Excellence

**September 1, 2001**

Deadline for nominations and self-nominations for the *Art Bulletin* editor-in-chief

**September 14, 2001**

Deadline for session proposals for the 2003 Annual Conference in New York

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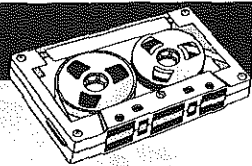
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- 210301-010AB ..... (\$20 - 2 tapes) Uses and Perception of the Christian Past during the Counter Reformation - *does not contain presentation by F. Gage*
- 210301-020AB ..... (\$20 - 2 tapes) Pedagogy 4.0 Is in Beta: Teaching in the New Media Studio
- 210301-030AB ..... (\$20 - 2 tapes) Teaching Museum Theory across the Art and Art History Curriculum
- 210301-040 ..... Crafts in the Real and Virtual World
- 210301-050AB ..... (\$20 - 2 tapes) The Association of Historians of American Art: Current Research on the Visual Culture of Empirical Science in the Americas, from the Renaissance to the 19th Century
- 210301-060AB ..... (\$20 - 2 tapes) "Oh, I Wish I Was in the Land of Cotton": Examining the Southern Site in Postmigration African-American Art
- 210301-070AB ..... (\$20 - 2 tapes) Collectivism after Modernism: Part 1
- 210301-080AB ..... (\$20 - 2 tapes) American Society for Hispanic Art Historical Studies Transformations in Area Studies: The Case of Spanish/Portuguese Art History - *does not contain presentation by M. Schreffler*
- 210301-090 ..... Association for Textual Scholarship in Art History - Describing Paintings vs. Depicting Descriptions
- 210301-100 ..... Society of Historians of East European and Russian Art and Architecture Artists and the State: Cultural Policy under Communism in Eastern Europe and the Soviet Union after 1945
- 210301-110AB ..... (\$20 - 2 tapes) CAA Distinguished Scholar's Session: James S. Ackerman
- 210301-120AB ..... (\$20 - 2 tapes) Obscene Enjoyment: Slavoj Zizek and the Future of Visual Studies
- 210301-130AB ..... (\$20 - 2 tapes) Beyond Freud and Lacan: Alternative Psychological Approaches to Art Historical Interpretation
- 210301-140AB ..... (\$20 - 2 tapes) Art and Truth
- 210301-150AB ..... (\$20 - 2 tapes) The Political Economy of Art
- 210301-160AB ..... (\$20 - 2 tapes) Fantasy and the Religious Imagination in Medieval Art
- 210301-170AB ..... (\$20 - 2 tapes) The Still Life in Motion: Reconsidering the Genre in Europe and the Americas
- 210301-180AB ..... (\$20 - 2 tapes) Alois Riegl and Ancient Art: Retrospect and Prospect
- 210301-185AB ..... (\$20 - 2 tapes) Sweated Labor: Material, Work, Body, Identity
- 210301-190AB ..... (\$20 - 2 tapes) Stereotypes Unbound: Racial and Ethnic Caricature in Contemporary Art
- 210301-200AB ..... (\$20 - 2 tapes) Studio Art Open Session Abstract Painting
- 210301-210AB ..... (\$20 - 2 tapes) Documentary and Presentational Strategies Do - *does not contain presentation by R. Hobbs*
- 210301-220AB ..... (\$20 - 2 tapes) Contemporary and Art Historical Perspectives on Central and East European Art and Culture, 1945 to Present - *does not contain presentation by P. Piotrowski*
- 210301-240AB ..... (\$20 - 2 tapes) Art and Mythology 1600-1800: New Perspectives

- 210301-250AB ..... (\$20 - 2 tapes) Teaching Art and Learning about Art through the Community: The Service Learning Paradigm, Does It Work?
- 210301-260 ..... Channel Crossings: Britain, France, and the Tradition of Artistic Exchange - *does not contain presentation by P. Noon*
- 210301-270AB ..... (\$20 - 2 tapes) Studio Art Open Session: Professional Skills for Artists
- 210301-280AB ..... (\$20 - 2 tapes) Art History Open Session: Chicago Architecture
- 210301-290AB ..... (\$20 - 2 tapes) Watercolor: The Meanings of a Medium
- 210301-300AB ..... (\$20 - 2 tapes) In Cold Blood: Violence and Art
- 210301-305AB ..... (\$20 - 2 tapes) Subliminal Narratives
- 210301-310AB ..... (\$20 - 2 tapes) Inferring Time
- 210301-320AB ..... (\$20 - 2 tapes) Voice/Agency: Anyone Listening? Contemporary Art and India
- 210301-330AB ..... (\$20 - 2 tapes) Relics, Reliquaries, and the Art of Relic Cults
- 210301-340AB ..... (\$20 - 2 tapes) From Albums to the Academy: Postcards and Art History
- 210301-350AB ..... (\$20 - 2 tapes) At the Heart of an Issue: The Merging of Public and Artist in Socially Relevant Work
- 210301-360AB ..... (\$20 - 2 tapes) The City as Metaphor, the City as Reality
- 210301-370AB ..... (\$20 - 2 tapes) Studio Art Open Session: Video and Film nets/screens/projections/dreams: film, video art, and digital movies
- 210301-380AB ..... (\$20 - 2 tapes) Photography between Art History and Literature: A Roundtable Discussion
- 210301-390 ..... The Arts Council of the African Studies Association: The "Unfinished Aesthetic" in African and African Diaspora Arts - *does not contain presentation by C. Marshall*
- 210301-400AB ..... (\$20 - 2 tapes) Appraising Junk: New Principles
- 210301-410 ..... Association of College and University Museums and Galleries: Hercules and the Hydra: The Academic Arts Building, Campus Clients, and the Labor of Architecture
- 210301-420 ..... Historians of British Art: "Cool Britannia": New Directions in British Art History - *does not contain presentation by J. Way*
- 210301-430AB ..... (\$20 - 2 tapes) Women as Producers of Visual Culture in the 1920s and 1930s
- 210301-440AB ..... (\$20 - 2 tapes) Re-Viewing 1970s and 1980s Feminist Art Practices in the 1990s: Three Major Exhibitions on Judy Chicago, Eleanor Antin, and Martha Rosler
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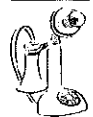


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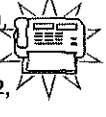
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