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 Hawkins, 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/views/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.

Admistered by the online journal CAA.Reviews, ArtsBiB is accessible at www.caareviews.org. Since its inception in October 1998, CAA.Reviews has reviewed 552 art and art history books, including 47 exhibition catalogues. Moreover, CAA receives more books each year than its publications could keep up with. Thus, the need for ArtsBiB. 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. 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. Afterwards, both will become a benefit of CAA membership. CAA members can access the database with their membership ID and password. Non-members may log on to ArtsBiB as guests. I encourage you to test drive ArtsBiB and let me know what you think.

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A TASTE OF THE FUTURE

They cannot be returned to the above street address for consideration.

Associate Editor Christopher Howard

May 8, 2001

College Art Association

26, 2003 Call for Sessions Proposals

Solo Exhibitions by Artist Members

People in the News

Grants, Awards, & Honors

Conferences & Symposia

Resources & Opportunities

Classifieds/Databook

CALL FOR 2002-2006 CAAA 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 (two to serve from 2002-2006). 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 profession. Through their membership on various government 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 Board is effective and representative of CAA's large, diverse membership. Send your nominations to Nominating Committee, Attn: Marta Toegren, CAA, 275 7th Ave., New York, NY 10001. Please use the form on the back cover. Deadline: June 15, 2001.

Gregory G. Sholette, The School of the Art Institute of Chicago. Statement: I am very enthusiastic about the possibility of nominating someone for CAA because I believe those charged with setting cultural policy must understand the need for diverse representation, both with collaboration, work across disciplines, and be fluent in the use of new technologies. As a four-time 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 Board of Arts in 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 positive contribution to the future of CAA at a time of significant social and aesthetic transition.

Karen Chidlaw, University of Massachusetts Amherst. Statement: I believe that the future of American art is critical to the success of American culture. I believe that members of the CAA have a crucial role to play in opening the dialogue for understanding how American art interacts with its social, historical and political contexts. I believe it is crucial that those members currently serving on the Board work towards a more inclusive and diverse Board by actively resources and contributing on an equal basis with the members from other parts of our country. As a result of my work in the CAA, I have developed a greater understanding of the important role that art plays in our world, and the challenges we face in making art accessible to all people. I would welcome the opportunity to work with the CAA Board to help meet these challenges.

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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 collaboratively 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

Fears about Chicago’s harsh and unpredictable winter—some may recall 1979 as the coldest Annual Conference in memory—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 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 artist advocate—and a brilliant keynote address by artist Kerry James Marshall (printed in the insert, regretfully without his musical introduction, a beautiful harmonica solo performed by Marshall himself). Baird recognized the seven CAA Fellowship recipients and presented the CAA Awards for Excellence (please see www.collegeart.org/CAA_news/2001awards.html to read about the winners). CAA salutes the passing of Hollis Sigler, who received the Distinguished Artist Award for Lifetime Achievement this year.

The Art Institute of Chicago’s (AIC) hosted the preconference 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—Evanstine Magazine, Henry Maguire, Buzz Spector, and Anne Wilson—encouraged the participation of local artists, scholars, 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, 1.5-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 ArtBIB, our new online books database—and 128 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 dedicated to promoting the work of emerging artists, joined the growing number of digital services 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 interviews were conducted. Many job seekers wanted the message board in the heavily trafficked Candidates’ Center. A new computerized system was designed to ease the process of placing ads in CAA’s and its conference supplements.

CAA’s commitment to providing opportunities for professional advancement extended to two popular mentoring workshops—the Career Development Workshop and the Artist Portfolio Review sessions at the Chicago conference.

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

PHOTO: CHRIS TRICE

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.

PHOTO: CHRIS TRICE

Representatives from Pearl at the Trade and Book Fair

PHOTO: CHRIS TRICE

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

In all, from the weather to the weather, 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
At the Fifth Annual Artists’ Interviews in Art’s Place, artist Ann Hamilton, right, speaks with Mary Katherine Coffey

**Art’s Place**

People first came in the morning for the coffee and then stayed for the lunch interviews with artists Ann Hamilton and Ed Paschke. Two completely different aesthetics and working methods characterized such artists, 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 Paul 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 Audiences, 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 well-received chance to talk with fellow artists. Meanwhile, a mesmerizing demonstration of a “3-D Rapid Proto-tying Printer” from the Z-Corp took place. This machine creates physical objects, layer by layer, out of powdered plaster. Needless to say, dinner 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.

—New Sath, Services to Artists Committee member and a programmer of Art’s Place

**Cultural Diversity & Las Vegas**

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

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 disconnected 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. Created by Ysrael 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.

**FOLLOW**

**Conference Reflections**

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

—Elon Stall, Manager of Fellowships and Placement

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

**At the Fifth Annual Artists’ Interviews in Art’s Place, artist Ann Hamilton, right, speaks with Mary Katherine Coffey**

**Photo: Irene Trace**
The influences that cross-national, racial, and ethnic groups both in the United States and abroad.

Thanks to Corporate Sponsors

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

Advocacy Update

Report from Washington
CAAs 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 and 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 Museum 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 included the retention of some charitable giving incentives in the estate tax, and permission to direct IRA gift rollovers and withdrawals to charitable organizations without penalty. An estate tax change could allow artists to deduct contributions of their art works at full market value, and for the first time, Republican legislators and staffs said that they definitely can agree with the arts community on this issue.

One area that is expected to see a vote on Jefferson Day is the controversial WWII Memorial project. Congressional leaders believe that the memorial is needed to commemorate the American military, and that it is a project that can be funded through increased federal support for the arts learning, and support for arts education partnerships between schools and community cultural organizations.

Advocates also urged members of Congress to support legislation that ensures a place for arts education in all public elementary and secondary education programs, with increased professional development opportunities for arts teachers, funding for all schools' arts learning, and support for arts education partnerships between schools and community cultural organizations. The museum was re-opened at the end of the month, but the new New York Times sported it needed to develop audiences for the arts, through education and improved access to cultural events.

CAAs representative Maria Tegem and Paul Skiff visited the offices of Senators Hillary Clinton (D-NY), Charles Schumer (D-NY), and Ted Kennedy (D-MA) during 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. It also spelled out the need for 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 those grants.

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CAA Advocacy Policy

get email of CAA news.

CAA News May 2001

Susan Stensman (center), Director of Undergraduate Studies at the School of Art and Design, University of Illinois, Chicago, with friends at the Regional MFA exhibition.
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.

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 format of the journal. Each issue has approximately 30,000 words, not including book reviews. The editor-in-chief will enter into a contract with the Journal for a three-year term beginning on July 1, 2002.

Full-Time MFA Program, Undergraduate, Certificate, Non-Credit and Study Abroad Courses.

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 a forum for the communication among its members, the academic and design community, and the general public. For many years, Design Forum was led by Joe Ansell and the late Richard Martín. To place your name on the mailing list, write to Cama Gorman at corman@st.ua.edu; School of Art and Design.

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 Anarchist 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 or salaried level, and the reception of grants. The survey can be found at www.collegeart.org/mfa/survey.htm. For more information, please contact Bruce Bondick (bbindick@westga.edu) or Dorothy Joiner (djoiner@westga.edu).

Summer in Cuba

The Community College Professors of Art and Art History (CCPAHD) is sponsoring the Third Cuban Cultural Seminar in Cuba, July 13-22, 2002. 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 Morton at 605/339-7270; tmorton@morton.edu.


Annual Conference Update

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 CAA Program was modeled to all attendees in March, it is also accessible at www.collegeart.org. In addition to wide-ranging panels on contemporary issues, art history, studio art, and professional and administrative strategies, 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.


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Summer in Cuba

The Community College Professors of Art and Art History (CCPAHD) is sponsoring the Third Cuban Cultural Seminar in Cuba, July 13-22, 2002. 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 Morton at 605/339-7270; tmorton@morton.edu.

CJA will hold its 91st Annual Conference in New York from Wednesday, February 19, to Saturday, February 22, 2003. The new system has been designed to implement the changes recommended by the Board of Directors to 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 York 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, and educational and professional development.

The process of fashioning the program is a deliberate and challenging 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 members in the conference program. The Annual Conference Committee welcomes session proposals that include the work of scholar-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 format; instead, 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, as well as those concerned with contemporary 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 chair 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 rationale and explains any special or timely significance it may have for a particular field or discipline
3) a cv. of no more than two pages (in length)
4) a self-addressed, stamped postcard so CAA can acknowledge receipt of the proposal (or, send your proposal via certified mail.)

Guidelines. The Annual Conference Committee considers proposals from CAA members only, and, once selected, session chairs must remain members in good standing through 2003. No new proposal forms will be accepted after January 7, 2003.

The committee seeks topics that have not been addressed in recent conferences or areas that have been traditionally underrepresented.

The committee may invite open sessions/submissions from those 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, Session S3, CAA, 275 7th Avenue, New York, NY 10001. Deadline: September 14, 2003.

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 the challenge of shaping the future of art. and, by extension, the future of the 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? That depends in large measure on how well we ourselves measure up. This is an important task for all of us, and it is an important task for all of us to keep in mind as we consider how we are going to support our students, our colleagues, and our institutions.

I want to begin by talking about education standards and the nature of the educational experience. This is a topic that has been on my mind for a long time, and I am grateful to CAA for the opportunity to share my thoughts with you.

Educational standards are an integral part of the educational experience. They provide a framework for the development of students, and they help to ensure that students are prepared for the challenges of the future. But educational standards are not just about the content of the curriculum. They are also about the methods of teaching and learning, and the way in which students are assessed.

The standards of educational excellence that are currently in place in many countries are based on the idea of a single, universal standard. This standard is often referred to as the "one-size-fits-all" approach, and it is based on the assumption that all students are capable of achieving the same level of performance. However, this approach is not always effective, and it can lead to a lack of diversity in the educational experience.

I believe that educational standards should be based on the idea of differentiated education. This approach recognizes that students have different learning styles and abilities, and it provides them with the opportunity to develop their strengths and weaknesses. By doing this, we can help to ensure that all students are able to achieve their full potential.

In conclusion, I want to stress the importance of educational standards in the development of students. They provide a framework for the educational experience, and they help to ensure that students are prepared for the challenges of the future. But educational standards should also be based on the idea of differentiated education, and they should be designed to meet the needs of all students.

Kerry James Marshall at Convocation (Photo Chris Trice)
wondering if their work is hopelessly empowered producers, making truly the mechanics of projection and true science of visual communication new paradigms.

about such numinous things as art, things, like how paintings, objects, films, the signifier, not the signified. hovers around the idea of knowledge in paraphrase Rosalind Krauss, the work Robert Hughes amplifies, "Any idea, no words.

formulation of proofs that generate more speculation. Instead, what I've that compel analysis that lead to the theories, and followed by tests in practice ing effects? the lowest level on his hierarchical

PHOTO: CHRIS TRICE

I've visited, are students at every level depth knowledge, a command of the field. themselves as significant contributors in knowledge of materials, methods, forms, and ideas giving 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.

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but they won't practice civil rights recognition for black people to bring about true, sincere citizenship or address follows a convocation ceremony that, among other things, is widening fellowship to promote the inclusion of underrepresented minorities in various sectors of art world institutions. We have to 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 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 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—doubts 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
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 exhibit). Omission of membership number as submission will prevent your listing from being published. Black-and-white photographs are welcome but still must be used only if your album is photographs cannot be returned. Please advise that listings and images may be reproduced in the CAA website. Submit to Solo Exhibitions: CAA News, 275 7th Ave., New York, NY 10001; ccaanews@callanet.org.

ABROAD

MIDWEST
Holly Lane, Yellowstone Art Museum, Billings, MT, June 20-26, 2001.


NORTHEAST


Holly Lane, Gala Inquiries, mixed media, 17 1/2" x 16 1/2" x 3 1/8".


SOUTH


WIST


Holly Lane, Nettie & James Thompson Gallery, San Jose State University, San Jose, CA, April 25-May 31, 2001.


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 59.

Sigler was best known for her fan--way paintings—mostly collaged and deeply personal depictions of domestic settings and suburban landscapes, with links to the art of France—- Stetheimer, the Hudson River School, and Chicago's History Who school of comic- and folk-influenced work—and for her series of oil pastel paintings Breast Cancer Journal. Hiding With the Geist of My Grandmothers 1990-1995, 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 Center for Women in the Arts Lifetime Achievement Award.

Sigler attended the Moore College of Art and the School of the Art Institute of Chicago, earned 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, Parnassia Projects, 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 forms 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 was survived by her companion, Patricia Locke; her father, Philip Sigler; and her brother, Anthony Sigler.

Balbinder Kaur Singh, the multimedia painter known as Balbhub, died February 18, 2001. He was 72. Balbhub was known for unusually suggestive figurative paintings involving young women in quiet, pensive situations. Balbhub showed his work at Pierre Matisse Gallery in New York and had retrospectives at the Musée des Arts Decoratifs, the Tokyo 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, building a strong collection of 19th-century American art. He had previously worked at the Brooklyn Museum in Art. Pierre was known for his love of bitch objects as well as fine art and antiques. He was survived by his father, G. Roland Pierre, and a brother, John Pierre.

Academe
Dawn Barnett, Emeritus Head of the Department of Design of the San Francisco Academy at Menil, the Netherlands, has been appointed Dean of Architecture and Design at the Rhode Island School of Design in Providence.

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

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

The Art and Film History Departments at Smith College Science Museum has added the following new

PEOPLE IN THE NEWS


Holly Lane, Nettie & James Thompson Gallery, San Jose State University, San Jose, CA, April 25-May 31, 2001.


Hollis Sigler, center, with her assistant Joe Howard, left, and CAA President Ellen T. Baird.

Hollis Sigler, museum retrospective in Louisiana in 1995 and a lesser, but significant, exhibition of his drawings in 1994.

In 1981, France's Minister of Culture, Andre Malraux, appointed Balthus to Director of the Museum of Modern Art in New York, the only museum in the United States.

Donald Pierce, Decorative Arts Curator at the High Museum of Art in Atlanta, GA, died suddenly February 2001. He was 52. One of the first full-time curators, he spent 25 years at the


Hubbertus von Amelunxen was appointed Senior Curator of the Photographs Collection at the Canadian Centre for Architecture, Montreal.

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GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual members are listed. Submit names, membership numbers, and descriptions of the grant, award, or honor, and use or purpose of grant to Christopher Haskins, cah@collegeart.org.

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

Marianne Wells, 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 Grant. The grant will fund the creation of two bronze sculptures and community workshops. The development of the work was made possible by grants from the Cultural Council of Nassau County, Long Island, and the New York Foundation for the Arts.

Philip Zachman has been invited to participate in "Feminist Art in Twentieth Century International Art Biennial in the United Arab Emirates."

CONFERENCES & SYMPOSIA

For the most up-to-the-minute list of conferences and symposia, visit www.collegeart.org.

Attwood, PA 18031; artprof@poconom.com; www.poconom.com

The University of Arizona, Tucson, will hold its annual conference on the State of Feminism in Visual Culture at the University of Arizona, Tucson, on September 7-9, 2001. The conference will bring together curators, directors, art historians, and artists from the United States and other countries to explore the influence of feminism in visual culture on curatorial practice. The conference will include a keynote address by Mary Anne Stevens, curator at the National Museum of Women in the Arts, and a panel discussion on the role of feminist art in contemporary culture. This conference will be followed by a symposium on the influence of feminism in visual culture on curatorial practice, and a workshop on the role of feminist art in contemporary culture. The conference will be held in the University of Arizona's Center for Cultural Research and Education, 1801 South University Avenue, Tucson, AZ 85721.

The 3rd Interdisciplinary John Dee Conference will take place from August 22-23, 2001, at the University of Arizona, Tucson, Arizona. The conference will examine the cultural and historical impact of John Dee, the 16th-century English mathematician and scientist. The conference will feature lectures, discussions, and workshops on the cultural and historical impact of John Dee, and will also include a screening of a documentary film about John Dee. The conference will be held in the University of Arizona's Center for Cultural Research and Education, 1801 South University Avenue, Tucson, AZ 85721.

ICONOLASM

Contested Objects and Contested Terms

Friday 13 – Saturday 14 July 2001

This cross-disciplinary conference will examine the links between objects and the cultural and social contexts in which they are produced. The conference will be held in the University of Arizona's Center for Cultural Research and Education, 1801 South University Avenue, Tucson, AZ 85721.

The conference will focus on the ways in which objects are used to construct and maintain social and cultural identities. The conference will include papers on the role of objects in the construction of social and cultural identities, and will also include a panel discussion on the role of objects in the construction of social and cultural identities. The conference will be held in the University of Arizona's Center for Cultural Research and Education, 1801 South University Avenue, Tucson, AZ 85721.

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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.caa.reviews.org. Become a member and you will become a benefit of CAA membership. ArtsBiB seeks to become the source for timely information on art history and related bibliography.

CAA Reviews, www.caa.reviews.org, published by the College Art Association, is an online publication devoted to the peer review of new books crucial 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. Effective 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, 2001, the source for timely information on art history and related bibliography.
The Starr Gallery at the Jewish Community Center of Western Washington seeks artists for Material History: A Cultural Exploration in Fiber and Glass, an exhibition taking place September 1- November 26, 2000 at the Starr Gallery of the JCC. Artists may be represented by 2 views for each media, work must have been created within the past two years. Deadline: September 14, 2000. Send SASE to: Soetinck International, 888 Third Avenue, New York, NY 10022. For more information contact, visit our website at www.jccwashington.org. Deadline: September 1, 2000.

Call for Participants
The 15th New York LeBlanc & Clay Experimental Print Film/Video Festival will take place November 14, 2000. A portion of the festival will consist of programs designed by guest curators. Currents or curatorial teams can submit proposals for film and video programs. We also encourage the submission of multimedia installations, interactive projects, virtual art, 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 maximum running time of 90 minutes, and the program must include at least one artist from New York City, and no more than one artist from outside New York City. Deadline: June 1, 2000. Send SASE to: 722 Binnewater Rd., PMB 489, Rosendale, NY 12472. For more information, contact: 212/877-9689, fax: 212/799-8864; caanet@jiscmail.ac.uk with the 2-line subject line "New York LeBlanc & Clay Festival 2000." Deadline: June 1, 2000.

 Pennsylvanian School of Art and Design seeks entries for College, Alumnae, and Alumni, an exhibition of work in all media, including photography, video, and computer-based art, that investigates the postmonumental and/or the idea of memory and personal history through March 2001. Submit 3-5 slides of 2-D art or 3-D art for each piece. $20 submission fee. Deadline: January 30, 2000. Send slides to: 779 Lake Ave., West Palm Beach, FL 33401; www.psaad.org/competition.html. Deadline: January 30, 2000.

The Southern Regional Art Database (SRAD) is a free service for educators in the Southeast. For more information, contact: 318/335-7355, fax: 318/337-9861, srad@lsmsa.lsu.edu, www.srad.org. Deadline: January 30, 2000.

Seventh Annual Exhibition of Women's Art: A Juried Show, is open to all international women artists who have never worked in any of the media below. Work will be reviewed by a national jury and will be juried. Artists will receive a $250 honorarium for art accepted. SASE to: 805 S. Soto St., Studio 453, San Diego, CA 92101; 619/234-1084; fax: 619/234-1144; www.sRAD.org. For more information, contact: 619/234-1084, fax: 619/234-1144; www.sRAD.org. Deadline: February 1, 2000.


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